2nd International Symposium

Digital Humanities: Empowering Visibility of Croatian Cultural Heritage

November 6 – 8, 2017, University of Zadar, Croatia

URL: http://conference.unizd.hr/isdh/

University of Zadar, Croatia
Department of Information Sciences

in cooperation with

Karl-Franzens-University of Graz, Austria
VESTIGIA Manuscript Research Centre

Co-organizers

Croatian Academy of Sciences and Arts, Zadar, Croatia
Austrian Centre for Digital Humanities, University of Graz, Austria
ICARUS – International Centre for Archival Research, Vienna, Austria
ICARUS-HR
DARIAH-HR – Digital Research Infrastructure for Arts and Humanities, Croatia
Glagolitic Association Zadar, Croatia

Organized within the project

Digitization, bibliographic description and research of texts written in Glagolitic, Croatian Cyrillic and Latin scripts until the end of the 19th century in the Zadar and Šibenik area
Directors of the Symposium:
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Associate Professor Kristijan Juran, PhD, Department of History, University of Zadar, Croatia
Associate Professor Nevzat Özel, PhD, Faculty of Languages History and Geography, Department of Information and Records Management, Ankara University, Turkey
Associate Professor Regina Varnienė-Janssen, PhD, Faculty of Communication, Institute of Library and Information Sciences, Vilnius University, Lithuania
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Assistant Professor Marijana Tomić, PhD
WELCOME

On behalf of the Department of Information Sciences of the University of Zadar, Croatia, and Karl-Franzens-University of Graz, VESTIGIA Manuscript Research Centre, Austria, together with co-organizers Croatian Academy of Sciences and Arts, Zadar, Croatia, Austrian Centre for Digital Humanities, University of Graz, Austria, ICARUS – International Centre for Archival Research, Vienna, Austria, ICARUS-HR, DARIAH-HR – Digital Research Infrastructure for the Arts and Humanities, Croatia and Glagolitic Association Zadar, Croatia, we would like to welcome you to the second in the series of symposiums which are part of the scientific activities related to the project *Digitization, bibliographic description and research of texts written in Glagolitic, Croatian Cyrillic and Latin scripts until the end of the 19th century in the Zadar and Šibenik area*. The project is organized by the Department of Information Sciences of the University of Zadar and VESTIGIA Manuscript Research Centre of the University of Graz and supported by the Ministry of Culture of the Republic of Croatia.

The purpose of the Symposium is to cover topics from different scientific areas that enable defining and questioning digital humanities as a new science, as well as researching description and access to cultural heritage in the digital environment, creative usage of cultural heritage and cultural tourism. In the context of reflection on the future of research in the field of humanities, and based on the tradition the University of Zadar, the aim of this Symposium is to present research methods and tools developed and used by different fields of humanities and other scientific areas, in order to identify main research approaches and topics for their mutual cooperation.

Selected papers will be published in refereed proceedings.
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REGISTRATION AND GENERAL INFORMATION

Registration Hours

Monday, 6 November 2017, 8 am – 3 pm

Conference Location

Unless otherwise stated, the first two days of the symposium events will take place in the main building of the University of Zadar, Obala kralja Petra Krešimira IV, no. 2.

The third day symposium events will take place in Rectorate building, Ulica Mihovila Pavlinovića 1.

Posters

Please bring your posters to the registration desk so that we can arrange for their display at the conference.

Interesting spots in Zadar within easy walking distance of the conference location

- Gold and Silver of Zadar - exhibition of religious art, Trg opatice Ćike 1
- State Archive in Zadar, Ruđera Boškovića bb
- The Sea Organ, Istarska obala, at the very end of the Zadar peninsula
- Greeting to the Sun, next to the Sea Organ
- Saint Francis church and Franciscan Monastery, Trg sv. Frane 1
- Church of Saint Donat and the Forum, a municipal square from the Roman era
- Five Wells Square, Trg Pet Bunara
- Saint Anastasia’s Cathedral, the biggest cathedral in Dalmatia
Monday, 6 November 2017

Invited Speaker

9.00 – 9.45 Georg Vogeler. Austrian Centre for Digital Humanities, University of Graz, Austria. Research possibilities created by making manuscript images available online: the example of monasterium.net

Session 1: Methods and tools for cultural heritage research in the digital age


10.05 – 10.25 Željka Salopek. Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Neo-Latin correspondence in digital surroundings

10.25 – 10.45 Maria Baramova, St. Kliment Ohridski University of Sofia, Bulgaria and Dobromir Dobrev Center of Excellence in the Humanities, St. Kliment Ohridski University of Sofia, Bulgaria. Historical GIS of South-Eastern Europe

10.45 – 11.05 Ephrem Aboud Ishac, Senior Postdoctoral Researcher, VESTIGIA Manuscript Research Centre, University of Graz, Austria. From ancient manuscripts to digital screens

11.10 – 11.40 Coffee/tea break

Session 2: Digital humanities as a contemporary cultural heritage research framework

11.40 – 12.00 Koraljka Golub, Digital Humanities / iSchool Initiative, Department of Library and Information Science, School of Cultural Sciences, Faculty of Arts and Humanities, Linnaeus University, Växyö, Sweden. Master in Digital Humanities at Linnaeus University, Sweden
12.00 – 12.20
Hristo Berov, Department of Balkan History, Faculty of History, St. Kliment Ohridski University of Sofia, Bulgaria. The hard beginning: E-library SUDigital at Sofia University’s Faculty of History: the successful breakthrough in the conservative environmnet

12.20 – 12.40
Vlatka Lemić, Croatian State Archives, Zagreb, Croatia. A new deal for a new age: online archives influence on access and visibility of historical sources

12.40 – 13.00
Vaida Jonušytė, Lithuania Archives of Literature and Art, Vilnius, Lithuania. How we created archives for community and social media

13.00 – 14.30 Lunch break

Session 3: Creative use of cultural heritage

14.30 – 14.50
Nives Tomašević, Department of Information Sciences, University of Zadar, Croatia. Literary materialization of intangible cultural heritage

14.50 – 15.10
Tihomir Živić, Department of Cultural Studies, Josip Juraj Strossmayer University of Osijek, Croatia. Culturomics or a new discovery of the cultural genome

15.10 – 15.30
Đani Bunja, Department of Tourism and Communication Sciences, University of Zadar, Croatia and Slavo Grgić, Catholic School Center „St. John Paul II", Bihać, Bosnia and Herzegovina. Possibilities of tourism evaluation of digitalized cultural heritage in the area of Zadar County

15.30 – 15.50
Josip Miletić, Department of Croatian and Slavic Studies, University of Zadar, Croatia and Jurica Bosna, Department of Economics, University of Zadar, Croatia. The Statute of Vinodol (1288.) as potential for development of Vinodol area cultural tourism and promotion of overall Croatian culture

15.50 – 16.10
Josip Pavić, Morana Periša; Fortress of Culture, Šibenik, Croatia. Public Cultural Institution Fortress of Culture Šibenik, Croatia. Fortresses of culture: new technologies in the presentation of cultural and historical heritage

16.15 – 16.45 Coffee/tea break

17.00 – 18.00
Workshop – Topotheque

18.00
Poster session + social event
Tuesday, 7 November 2017

Invited Speaker

9.00 – 9.45
Gordon Dunsire, Independent consultant, Edinburgh, UK. Telling tails: metadata standards and the digital humanities

Session 4: Description and access to cultural heritage: conceptual models, standards and cataloguing rules

9.45 – 10.05
Marijana Tomić, Department of Information Sciences, University of Zadar, Croatia and Kristijan Crnković, ArhivPRO, Koprivnica, Croatia. Manuscript description in the digital age

10.05 – 10.25
Daniel Jeller. ICARUS, Austria. XML as a tool to enrich charter metadata in the Monasterium-Portal

10.25 – 10.45
Benedikt Perak. Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. Developing the ontological model for research and representation of Commemoration Speeches in Croatia using a graph property database

10.45 – 11.05
Nina Čengić. Department of Classical Philology, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Croatian school Neo-Latin drama: construction of database and reconstruction of a genre

11.10 – 11.40 Coffee/tea break

Session 5: Digitization of cultural heritage

11.40 – 12.00
Vanessa Hannesschläger. Austrian Centre for Digital Humanitie, Austrian Academy of Sciences, Austria. Visibility through accessibility: Peter Handke as a case study for digitizing copyrighted cultural heritage

12.00 – 12.20
Slavo Grgić, Catholic School Center „St. John Paul II”, Bihać, Bosnia and Herzegovina and Đani Bunja, Department of Tourism and Communication Sciences, University of Zadar, Croatia. Challenges of digitization of archival material of the Banja Luka Diocese

12.20 – 12.40
Ivana Tomić Ferić, Art Academy of Split, Croatia, Katica Burić Čenan, University of Zadar, Croatia and Dubravka Kolić, State Archive in Zadar, Croatia. Musical heritage: "From archival dust to life"

12.40 – 13.00
Irena Miholić. Institute of Ethnology and Folklore Research in Zagreb, Croatia. Portal of Croatian traditional instruments: ideas, problems, suggestions

13.00 – 14.30 Lunch break
14.30 – 14.50
Martina Kramarić. Institute for Croatian Language and Linguistics, Croatia. Towards new approaches to editing of old manuscripts and documents

14.50 – 15.10
Jelena Mihnjak and Manuela Polak, Department of Cultural Studies, Josip Juraj Strossmayer University of Osijek, Croatia. Why digitize the visual? The role and significance of the digitization process of Osijek Museum of Fine Arts' documentary collection of posters

15.10 – 15.30

15.30 – 15.50
Zvonimir Bulaja. Bulaja naklada, Zagreb, Croatia. eLektire

16.00 – 16.30 Coffee/tea break

16.30 – 18.00
Workshop – Monasterium

Wednesday, 8 November 2017

Invited Speaker

9.00 – 9.45
Erich Renhart, VESTIGIA Manuscript Research Centre, University of Graz, Austria. »MobiDig«: A European project on mobile digitisation

Session 6: Glagolitic, Cyrillic and Latin written heritage as a source for historiographic and linguistic research

9.45 – 10.05

10.05 – 10.25
Luka Špoljarić. Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Digital edition of Nicholas of Modruš's Orations in the Service of Pope Sixtus IV

10.25 – 10.45
Ivica Vigato, Department of Teachers' and Preschool Teachers' Education, University of Zadar and Grozdana Franov-Živković, Institute for Historical Sciences, Croatian Academy of Sciences and Arts in Zadar, Croatia. Glagolitic documents about visitations of Nin Bishops in the 17th and 18th centuries

10.45 – 11.05
Anita Bartulović. Department of Classical Philology, University of Zadar, Croatia. Some problems of the titles of medieval notarial records

11.10 – 11.40 Coffee/tea break

11.40 – 12.00
Kristijan Juran. Department of History, University of Zadar, Croatia. Glagolitic registers of Šibenik region as anthroponomical research sources
12.00 – 12.20
Petra Šoštarić, University of Zagreb, Croatia. Andreas Divus Justinopolitanus and a parallel corpus of Greek and Latin texts

12.20 – 12.40
Neven Jovanović, Department of Classical Philology, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. CroALa: one collection, many forms

Session 7: Cross-institutional cooperation and interdisciplinarity in the area of research and interpretation of cultural heritage

12.40 – 13.00
Lejla Kodrić Zaimović, Department of Comparative Literature and Librarianship, Faculty of Philosophy, University of Sarajevo, and Sanjin Kodrić, Department of Literatures of the Peoples of Bosnia-Herzegovina, Faculty of Philosophy, University of Sarajevo, Bosnia-Herzegovina. (Non)visibility of Bosniak-Croatian cultural connections and relations and the opportunities of their representation in the context of digital humanities: literary and cultural journals Behar and Biser as examples

13.00 – 13.20
Sanjin Kodrić, Department of Literatures of the Peoples of Bosnia-Herzegovina, Faculty of Philosophy, University of Sarajevo, Bosnia-Herzegovina. History of literature and literary textology in the context of digital humanities: theoretical issues and practical example of Mak Dizdar's manuscript legacy

13.20 – 13.40 Symposium conclusions

Meeting/workshop:
14.30 – 17.30 DARIAH Working Group on Ethics and Legality in the Digital Arts and Humanities
LECTURE CONTENTS AND READING LISTS

INVITED SPEAKERS

Georg Vogeler
Austrian Centre for Digital Humanities, University of Graz, Austria

Research possibilities created by making manuscript images available online
the example of monasterium.net

Digital Diplomatics tries to apply digital methods to medieval and early modern charters, thus extending the possibilities of diplomatics research beyond the boundaries of print publication (Vogeler 2014). Research by Nicolas Perraux (2014) or Michael Gervers (2000, 2001, Tilahun et al. 2012) demonstrates that the access to large collections of textual representations can lead to new insights. Monasterium.net is the largest digital resource for medieval and early modern charters with more than 600,000 documents available. This resource is famous for the amount of data accessible in a common interface, while the standards of description vary very much – dependent on the data provider. In many other databases this quality is much higher (e.g. Fuchs 2013). But monasterium.net excels most other databases also on the amount of images available. This led to the decision to use monasterium.net as a platform for the project of collecting illuminated charters (Illuminierte Urkunden, 2016) which was faced with a particular problem: The documents collected are easily to be identified when seeing them, but archival description usually does not give hints to the existence of rich decoration or even images on charters. In the context of the project a group of computer vision researchers at Friedrich-Alexander University in Erlangen created software to detect such images (Hofmann 2017). The experiments were sufficient convincing (Christlein 2017) that further experiments with other types of visual features of charters were made. The paper will report on the findings of these experiments as an example for future ways of research with digitized manuscript heritage.

References and citation


Monasterium.net <http://monasterium.net>


Keywords: Digital diplomacy, monasterium.net, images, pattern recognition
Gordon Dunsire  
Independent consultant, Edinburgh, UK

Telling tails  
metadata standards and the digital humanities

The presentation will discuss the impact of digital technologies on the long tail of humanities information resources, and the role of new metadata standards in information retrieval and analysis. Resources that are useful for the study of humanities have the longest tail, or duration of relevance, of all the works created by human intellect, irrespective of the specific study of history. The result of sustained interest, influence, thought, and opinion inspired by such a resource is a corresponding chain of related resources. The chain is not clear; it is entangled in the tails of other resources in a complex web of inter-connected strands. The longer the tail of any individual work, the greater the likelihood of related works. Mass digitization of library collections offers the digital humanities access to much of the extant content of the tails, but appropriate metadata for the links between related resources is often incomplete or ambiguous. The IFLA Library Reference Model is a new conceptual model for describing the "universe of discourse" as a set of entities and relationships that can be used by semantic web technologies. The model consolidates three previous library models and resolves inconsistencies and gaps. It is compatible with the CIDOC Conceptual Reference Model, and is being adopted by the library metadata content standard RDA: Resource description and access. The presentation will describe the utility of new entities for creative agents, names, places, and time-spans in improving access to the content of digital and digitized resources, and the granularity of the relationships required to maintain and grow the strands of humanities studies. The presentation will also discuss the wider social contexts of metadata and its application.
Europe Programmes have enabled a project on mobile digitisation. »MobiDig« started on first of September 2017 and will run for two years. It works out the state-of-the-art in view of low cost but high-quality digitisation of manuscripts and printed documents alike. It develops strategies to handle standard situations in collections to be digitised at remote places. The project additionally elaborates and provides materials in the main relevant fields, from technology to metadata creation. A handbook of not more than 100 pages (for practical use) is scheduled. At the end there will be a course in the Learning Management System including a number of short movies, available for everybody. All this will be worked out by partners from Austria, Bulgaria, Italy, The Netherlands, and Portugal. The main ideas of the project will be presented as a kind of invitation to explore and make accessible small and »minor« collections at sometimes hidden places.

**Keywords:** Digital Humanities, European project, Manuscripts, Rare books, Archival material, Digitisation, Metadata, Cataloging
ABOUT THE INVITED SPEAKERS

Gordon Dunsire is an independent consultant living in Edinburgh, Scotland, UK. He is the chair of the RDA Steering Committee and a member of the RDA Board. He is also a member of IFLA’s FRBR Review Group, ISBD Review Group, and Linked Data Technical Sub-Committee. He participates in a number of technical groups developing bibliographic standards and linked open data for the Semantic Web. He publishes and presents widely at international level, and is co-author of *Bibliographic Information Organization in the Semantic Web* with Mirna Willer. Gordon can be reached at [http://www.gordondunsire.com/](http://www.gordondunsire.com/).

Erich Renhart graduated in liturgical studies in 1991, habilitation in the same research area focusing works on Eastern and Western medieval manuscripts (mainly Latin, Greek, Syriac and Armenian). In 2005 Erich Renhart founded the research institution »VESTIGIA« (lat. traces) which is devoted to the manuscript heritage. Emphasis is laid on the scientific edition of texts, on creating access to sources by digitisation technologies, and on conservation issues. From its very inception this research centre has taken a slant towards Eastern libraries and their collections. These have included Yerevan, Sofia, Ohrid, Tirana, Zadar and others. In 2009 he became director of the vast manuscript and rare book collection of Graz University Library. Erich Renhart is involved in a series of international projects.

Georg Vogeler studied Historical Auxiliary Sciences in Freiburg (Brsg.) and Munich. In 2002 he received his PhD with a study on late medieval tax registers of German territories” and in 2016 the venia docendi for his Habilitationschrift on the use of the charters of Frederic II (1194-1250) by his contemporaries in Italy. His research interests are in the field of late medieval administrative records, diplomatics of the charters of Frederic second, digital diplomatics, digital edition and application of sementic web technologies to humanities research questions. In these fields he received several international grants. 1997-2006 he worked at the Chair for Auxiliary Sciences at Ludwig-Maximilians-University Munich (LMU). 2006-2008 he was Fedor-Lynen- fellow of the Alexander von Humboldt-Foundation for a stay at the Università del Salento in Lecce, 2008-2010 senior research assistant at LMU. 2011 he was fellow at the German Research Centre in Venice. Since 2011 he employed at Graz University at the Zentrum für Informationsmodellierung – Austrian Centre for Digital Humanities. Since 2016 he is chair for Digital Humanities at Graz University.

Georg Vogeler is founding member of the Institut für Dokumentologie und Editor (http://www.i-d-e.de), technical director the monasterium-consortium (http://www.monasterium.net) and member of the board of directors of the Austrian Centre for Digital Humanities.
SESSIONS

Session 1: Methods and tools for cultural heritage research in the digital age

Session 2: Digital humanities as a contemporary cultural heritage research framework

Session 3: Creative use of cultural heritage

Session 4: Description and access to cultural heritage: conceptual models, standards and cataloguing rules

Session 5: Digitization of cultural heritage

Session 6: Glagolitic, Cyrillic and Latin written heritage as a source for historiographic and linguistic research

Session 7: Cross-institutional cooperation and interdisciplinarity in the area of research and interpretation of cultural heritage
The Digital Collection of Croatian Academy of Sciences and Arts (CASA) is launched in 2009 as a unique institutional repository for digitized material of CASA' holdings (http://dizbi.hazu.hr). Today sixteen Academy departments, including Library, Archives, research units and museums and galleries contribute to a joint portal with the main goal of presenting their scientific and artistic collections, offering free access with a technical support of modern and standardized development. The collection is continuously expanding, comprising digitized material in the form of text, image and audio/video, currently consisting of over 28 000 digitized units. The criteria for digitization are based upon principles of scientific, cultural and historical value and interest, preventive protection of old and rare examples, and promotion of scientific, research, artistic and publishing activities of CASA.

Several CASA' institutions dealing with visual arts contribute to the repository - Glyptotheque, Strossmayer Gallery, Fine Arts Archives, Division of the History of the Croatian Theatre, Department of Prints and Drawings and Museum of Architecture. These institutions create digital collection of visual art images of traditional media such as sculpture, painting, drawing, prints, photography and architectural drawings. Since visual art resources at CASA's Digital Collection have a potential of being a useful source for art historical research, we will present a few such examples and demonstrate portal's many search possibilities.

**Keywords:** digital collection, visual resources, virtual exhibition, repository, art history

**References and citation**

2. Ferber Bogdan, Jasenka: Digitization of the Ullrich Salon Archive – The Challenges of a New Medium, u: Heritage Culture and Digital Humanities: A Bond between the Old and the New, Osijek, 2017 – Book of abstracts
3. Ferber Bogdan, Jasenka: The first virtual exhibition on DIZBI (Digital collection of Croatian Academy of Sciences and Arts) - Picasso’s 80th birthday. In: Review of the National Center for Digitization, 21-25, 2014
The theme of this paper is editing and catalogization of a collection of digitized letters written by Croatian Latin authors. The growing collection of nearly 300 letters written in the period from 15th to 19th century is a part of the Croatiae Auctores Latini [1] (CroALa) collection. CroALa comprises digital editions of Latin works of Croatian authors or authors strongly connected to Croatia. It encompasses texts written between the Middle Ages and modern times. The correspondence collection was created and edited in the framework of the project Croatica et Tyroliensia – a digital project of Croatian and Tyrolean neo-Latin literature [2], undertaken by the CroALa team in collaboration with the Ludwig Boltzmann Institute for Neo-Latin Studies in Innsbruck. As from this year the letters are incorporated into the Early Modern Letters Online catalogue [3], managed by the team of Cultures of Knowledge - Networking the Republic of Letters, 1550-1750 project, based at the University of Oxford. The collaboration with the University of Oxford is a result of the work for the COST Action IS1310 Reassembling the Republic of Letters, 1500-1800: a digital framework for multilateral collaboration on Europe's intellectual history, with more than 30 participating countries. The EMLO catalogue, created for the needs of the mentioned project, is becoming the union catalogue of the Action. The editions of letters in CroALa are in xml format encoded by the Text Encoding Initiative (TEI) standards. The letter records in the catalogue are connected to the CroALa collection via a link. Reshaping the editions prepared for a general collection of texts to fit the letter-oriented requirements of EMLO posed certain bibliographical and metadata challenges that will be discussed. Moreover, as EMLO collects metadata on letters in any language, our experiences may be useful and inspiring for other similar Croatian collections.

References and citation

1. CroALa: http://croala.ffzg.unizg.hr/
2. For more information on the project see http://www.ffzg.unizg.hr/klafil/dokuwiki/doku.php/z:croatica-et-tyroliensia
3. EMLO catalogue: http://emlo.bodleian.ox.ac.uk/
4. CroALa: http://croala.ffzg.unizg.hr/
6. EMLO katalog: http://emlo.bodleian.ox.ac.uk/

Keywords: Neo-Latin correspondence, EMLO, CroALa, digital catalogue, metadata standardization
Historical GIS of South-Eastern Europe

The H-GIS of South-Eastern Europe project is developed by a multidisciplinary research team of historians, archaeologists, classical scholars, epigraphers, geographers, urbanists, GIS and IT specialists from the University of Sofia. At the current stage, the project is focused on the region of Thrace and covers chronologically historical periods from Antiquity to World War I. “Thrace” is a fuzzy notion whose meaning varies within this broad chronological frame, however each represented period uses its own outline of borders according to its specific geographic, political or cultural conditions. A database has been developed for different types and layers of analysis and visualisation of historical-geographic data such as: historical toponymy, roads and communication, military infrastructure, settlement network and historical demography, economy, religious sites, military sites, the distribution of agricultural lands, production of goods, etc. Each time period has its specific features along with the general geographical objects (e.g. roads, rivers, to some extent settlements and others) which can be visualized and researched across different periods with the aid of a special time slider. The GIS system allows for different options of selecting and modelling layers of particular objects and particular periods for a wide range of research purposes. As a part of the developing team from the University of Sofia Dr. Maria Baramova will present the platform and its different functionalities and will also describe the methodology, the working process, the main issues and the solutions proposed for them in achieving a task of such a broad and ambitious scope.

The suggested theme matches the best under the symposium topic "Methods and tools for cultural heritage research in the digital age: visualization of information, GIS, research data in humanities”.

References and citation

1. Digital Classicist London 2017 – http://www.digitalclassicist.org/wip/wip2017.html (full video cast from 24th June presentation is available online);
2. Conference „Digital Humanities Centres: Experiences and Perspectives”, Warsaw 8-9th December 2016 – http://dhlabs2016.lach.edu.pl/index.html%3Fp=1097.html (presentation and full video cast of DH Team from University of Sofia available);

Keywords: historical, GIS, Thrace, visualization
This paper will present the experience of Syriac heritage while entering the world of digital humanities, which can be useful to consider while studying digital humanities of other ancient cultures such as the Croatian heritage. Syriac - Aramaic flourished since the 4th Century in Mesopotamia then became the *Lingua Franca* for the Orient until Ninth Century. However, Syriac remained the literary language for many Church communities preserving a unique literature in thousands of Manuscripts. The Syriac Christian communities have been living in persecuted situations, but could preserve their Syriac writings in manuscripts; copying them regularly and emphasizing on the intimate relationship between the books, the scribes and the prayerful community creating an atmosphere of “intimacy”. Today with the new digital age, these communities could develop some systems and concepts for transferring this ancient heritage to digital methods to answer the challenges of renewal and actualization (especially in liturgy). This paper will discuss the problematic question of how to install proper digital systems without challenging authentic factors of ancient heritages.

**References and citation**


**Keywords:** Syriac, liturgy, digital humanities, manuscripts
SESSION 2: DIGITAL HUMANITIES AS A CONTEMPORARY CULTURAL HERITAGE RESEARCH FRAMEWORK

Koraljka Golub
Digital Humanities / iSchool Initiative, Department of Library and Information Science
School of Cultural Sciences, Faculty of Arts and Humanities, Linnaeus University, Sweden

Master in digital humanities at Linnaeus University, Sweden

Linnaeus University has been leading several big initiatives at cross-sectoral and cross-disciplinary axes over the past years, with the purpose of addressing future societal challenges. Digital Humanities is one of them; it has been receiving funds since 2016. Current big focus is placed on developing a Master program in Digital Humanities. The program is considered unique in that it defines a small core of obligatory courses and a big selection of elective from any relevant discipline at the university, grouped around three major suites: humanities, technology, business and economics. Further, major feature of the program is involving external sectors to the largest degree possible. The program will be given in the international online mode, free of charge to citizens of the European Union with a completed Bachelor degree. In order to test challenges and opportunities on this new interdisciplinary program, several courses were planned to be given in 2017 and 2018. The first course titled Programming for Digital Humanities is underway. The presentation will include these topics as well as discuss issues around bringing together different disciplines, students from different backgrounds, and teachers from different disciplines as well as from different sectors.
Hristo Berov  
Department of Balkan history, Faculty of History, Sofia University “St. Kliment Ohridski”,  
Bulgaria  

The hard beginning  
E-library SUDigital at Sofia University’s Faculty of History  
the successful breakthrough in the conservative environmnet  

The SUDigital electronic library was developed by a research team of historians, philologists and IT specialists from the University of Sofia. Around the group of researchers was created a modern centre for digitalization which at this point serviced the needs of the library and its main users – students and scholars of different branches of humanities. The e-library is structured around three interrelated cores – own content, organised at different thematic collections, content harvested from the libraries in the frame of Open Archives Initiative and collections with limited access mainly containing objects for educational purposes. Several types of procedure are elaborated to secure highest possible quality of the digitized objects and the author right of the institutions and persons involved. The suggested theme matches the best under the symposium topic “Digital humanities as a contemporary cultural heritage research framework: definitions, approaches, institutionalization, education”.  

References and citation  
Слободан Мандић – Прикази сајтова (Web adresar) – У:Годишњак за друштвену историју 3,  

Keywords: digitization, Bulgaria, Faculty of History, SUDigital, E-library
Imagine, that you just get a project manager job in the archives of literature and art. Sounds pretty good, yes? Tons of unpublished XIX-XX century photographs, diaries of the artists and important public figures, letters, paintings and sketches. But what if the reality is a bit less impressive – 40 years of stagnation, zero projects, no communication, no partners, no digitization and finally - parliament suggestion to eliminate your institution due to incapacity. This is where we started. Now Lithuania archives of literature and art is one of the most active archive in region, during the last year we had three international exhibitions, 5 exhibitions in Lithuania, a lot of students, tens of new partners and education programs. I want to share with you how we learned to write projects, analize our target, found new strategies to attract people, how we learned to work as a team and face with the problems we never had before.

**Keywords:** culture, archives, project, beginning
Influenced by contemporary global ICT and social trends, archival community became more and more orientated towards creation of a common information infrastructure, transfer of knowledge, outreach, enhancing public knowledge on archival sources and encouraging easy access to archives on the international level, while archival programs are connected with information society development and cultural heritage policy in general. Great deal of projects under the “culture and history” framework are focused on activities related to democratization of access to cultural heritage, social inclusion, information use and re-use, cultural industries and similar topics, including digital platforms, cultural networks and e-services.

Thanks to the development and possibilities of digital technology, today almost all archives have websites and online registers of their holdings, more and more of them develop and maintain various portals, and there are numerous of different databases, digitization projects and digital collections, as well as software tools to view and search data in the archives, number of which cannot be set up. Access to archival material nowadays includes online access to finding aids and the archival records, as well as interactivity, interoperability and networking providing connections of various archival material and establishing links between the archival and other information sources.

This paper provides an overview of the biggest currently running archival digital platforms in Europe (like APE, Monasterium, Topotheque, etc) and their operational framework, including archives cooperation with educational, academic, cultural, heritage, IT sectors and various user groups. From archives perspective, this new environment and new partnerships requires flexibility and innovative practices, new capacities and professional skills, and most of all, experts ready to "come out of the box" to shape archives to be "cornerstone of the information society" which as vision set by International Council on Archives.

**Keywords:** online archives, digital platforms, access, heritage, networking
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**Culturomics or a new discovery of the cultural genome**

The paper explores the American neologism of *culturomics*, coined on December 16, 2010 by the Harvardian research tandem of Jean-Baptiste Michel and Erez Lieberman Aiden for their article on a “Quantitative Analysis of Culture Using Millions of Digitized Books.” In computer linguistics, it denotes an abbreviated, interdisciplinary amalgam of the words *culture* and *genomics*, and such a correct explanation of the notion was provided by the authors themselves, as well as by *The Wall Street Journal* linguistic columnist Ben Zimmer on December 23, 2010. However, the paper notes that the distinguished British linguist David Crystal associated it with *economics* and *ergonomics*, as did most of the readers, although the authentic American suffix is not *-onomics* but rather the bioscientific and neologistic *-omics*, whereas Michel and Aiden describe *genomics* as a study of organisms and their *genomes*, that is, their integral deoxyribonucleic sequences.

Exemplified by a *Google Books* n-gram search pertaining to an American English usage frequency of the notion of “Croatia” from 1990 to 2008, the paper analyzes a scientific deployment of the new realizations and the development of software facilitating a machine retrieval of a spoken, written, or of a symbolic *natural language*, thus synthesizing a computerized theory and artificial intelligence with a cognitive psychology, linguistics, and logic to interactively correct or translate the texts and extract information. What is more, such an approach is also observable in a contemporary algorithmic speech synthesis, data mining, search engines, or in text compressors. Thus, an exploratory mining of the data stored in the permanently accessible digital archives of almost unlimited capacities represents a completely new behavioristic study, as well as a research in cultural phenomenology, in the so-called “narrative networks,” reflected by a usage of certain words in a language.

Additionally, the author notices a reality of almost 4% of all the printed editions being scanned by *Google Books* so far, in a pursuit for an apparently encrypted truth. As the statisticians, having mined that largest contemporary linguistic database of approximately 5.2 million digitized exemplars, computed that the holdings are comprised of the fascinating 500 billion words, emphasized is a fact that more than 360 billion of them are of English provenience, followed by the French, Spanish, German, Chinese, Russian and Hebrew ones. In such a multidisciplinary environment, the application of culturomic principles from the year 2000 on also enables the development of websites, for example, of *Google Labs*, which philologically function as special algorithmic, chronological search engines for the browsing of tokens, that is, of the developmental forms of a word or of the entire phrases in the history of humankind.

Conclusively, the paper examines a necessity to acquire a systematic biological, encyclopedic, engineering or psychological knowledge to basically comprehend what the *Program of Evolutionary Dynamics* calls a “cultural genome.”

**References and citation**


**Keywords:** cultural genome, culturomics, *Google Books*, narrative networks, n-gram
SESSION 3: CREATIVE USE OF CULTURAL HERITAGE

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Literary materialization of intangible cultural heritage

This paper is based on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), which as a fundamental form of intangible cultural heritage recognizes its ability to be "transmitted" and states safeguarding measures aimed at "ensuring the viability of the intangible cultural heritage" (UNESCO 2003, Article 2, paragraph 3). Since literature does not duplicate the "treasure of our ancestors" but reinterprets it and popularizes it through interpretation, intangible cultural heritage is approached as a publicly available good materialized by publishing through the production of literary texts. The cultural and creative industries are closely linked with intangible cultural heritage, and examples of such a tendency are notable in Šibenik, Zadar, Sinj and Osijek. Publishing products are part of the creative industry with exceptional potential for linking culture and heritage with the features of the modern age, a good example of which is the library of Art History in Croatia. In addition to this example of the link between culture and heritage, texts of contemporary Croatian writers also demonstrate the popularization of intangible cultural heritage (Glagolitic script, mythology, oral tradition) in the long run. By using QR codes, literary texts are brought closer to cultural consumers, and the printed book becomes a multimedia book open to multiple repeated readings. The digital archive built for the long-term memory of the novel Vilijun by Jasna Horvat shows that literary-materialized cultural heritage ensures long-term memory. With this approach, literary texts materialize intangible cultural heritage, and the printed book becomes a sort of souvenir and guide through areas appealing to cultural tourists.

References and citation


Keywords: publishing, literary materialization, intangible cultural heritage, popularization, QR codes
Fortresses of culture
new technologies in the presentation of cultural and historical heritage

Over the last few years, Šibenik has become a best practice example in using EU funds for the restoration of its cultural and historical heritage. Two fortresses in Šibenik (St. Michael’s; Barone) have been successfully revitalized, and the third one (St. John’s) is currently undergoing the same process. The management of these historical monuments has been entrusted to the newly-established Department within the Šibenik City Museum. Due to the excellent programme and business results, and in order to enable easier and more creative daily operating, this Department was separated into a new Public cultural institution Fortress of Culture Šibenik.

The difference between the terms reconstruction and/or renewal and the term revitalization is the creative and sustainable use and management of heritage. The revitalization projects in Šibenik clearly show the chronology and the paradigm shift regarding the interpretation and presentation of heritage – while only 0.7% of funds within the first project was spent for the long-term multimedia content at St. Michael’s Fortress, the recently approved Fortress ReInvented project designates 88% of the total budget to the same type of content on the same fortress (roughly 100 times larger overall amount). In general, knowledge of the possibilities of digital technology within the institutional care of historical, cultural and natural heritage, as well as their worldwide best practice examples has become an inevitable know-how for cultural workers of Croatia.

Revitalization of Barone Fortress, opened in January 2016, is an example of successful application of the latest digital technology at the historical monument. The collaboration of experts from the museum Department and various IT specialists has led to the development of augmented reality platform (AR), enabling the visitor to experience 17th century Šibenik and an intense story about the fortress’ construction. Various other digital contents (smart table, documentary movie, 3D animations of Šibenik and its surroundings) have also been produced.

Other important developments have also been encouraged by revitalization projects – during the recent archaeological works funded within the project, which were aiming to illuminate the poorly researched history of St. John’s Fortress, a continuing and high-quality interdisciplinary collaboration between several institutions (Institute of Art History, Šibenik Conservation Office, Fortress of Culture Šibenik, Šibenik City Museum) has produced excellent scientific results. The contacts obtained through the projects have enabled the development of numerous ideas and realization of partnerships related to the cultural, programme and informative activities. The mission of the Fortress of Culture is to become a leader in innovative interpretation, presentation and management of cultural and historical heritage, while simultaneously maintaining financial and programmatic self-sustainability.

Keywords: Šibenik, fortresses, revitalization, technology
Possibilities of tourism evaluation of digitalized cultural heritage in the area of Zadar County

The concept of tourism is very difficult to determine unambiguously. In fact, it is probably true that almost as there are many of those who deal with tourism, there are so many different definitions of the phenomenon in question that significantly marks the contemporary society. Tourism enters into the lives of each of us, regardless of whether we agree with it, or not. Nowadays, there are few who do not have at least some contact with tourism. Moreover, it is difficult to find someone who has never been a tourist. Tourism rightly intrigues and attracts the attention of each of us, and is especially important to those who live out of tourism.

The Zadar County considers tourism as the fundamental sector of economic development. However, given the available resources and potentials on the market, it has not offered a sufficiently competitive product nor is it recognizable as a destination. The previous constellation is further determined by the inadequate valorization of the historical and cultural heritage, as well as the inadequate valorization of the potentials of the inland part of the county.

In terms of tourism valorisation it is necessary to determine the elements of historical and cultural heritage and to isolate historical events and personalities associated with certain periods. The way in which tourism attractions are valued depends on the factors or criteria on the basis of which the competitiveness of tourism products is being built. The path of defining tourism product policy should be a set of motifs that encourage potential tourists to spend money. However, regardless of the motives of tourists, in no case is it futile to explore the past and culture of a particular tourist destination and as such to use it for the promotion of tourism, and indirectly, economic and social relations, i.e. the quality of life of the domicile population.

Tourists choose a particular destination because of its specificity compared to others. Attractions must be integrated into the tourist product of the destination, and its number of visitors depends, among other things, on the interpretation of the content it possesses. Interpretation implies the introduction of tourist attractions in a way that will capture their attention and provide them with new knowledge. Interpretation allows tourists to experience the attractions.

Historical and cultural heritage are tourist attractions and fall into the basic preconditions for the development of tourism in a given area. In this context, valorization of the historical and cultural heritage is essential to the strategic thinking of tourism management, followed by their interpretation, ie the valid presentation of attractions on the market. This can also help digitize some of the cultural heritage that a particular destination area can approach to the tourist market. For this purpose, based on the results of previous research on the issue of digitization of cultural heritage in tourism, the possibilities for tourism valorization of digitized cultural heritage and the qualitative improvement of the area of Zadar County as a tourist destination.

Keywords: tourism valorization, cultural heritage, cultural tourism, digitization
The Statute of Vinodol (1288.) as potential for development of Vinodol area cultural tourism and promotion of overall Croatian culture

Paper deals with possibility of incorporating the Statue of Vinodol (1288.) in enriching Vinodol area cultural tourism as significant potential segment of Novi Vinodolski tourist offer and promotion of overall Croatian culture. It has been envisaged field research among local population and employees of Novi Vinodolski tourist bord, in order to confirm the knowledge of key facts relevant to the mentioned document of Croatian cultural heritage and offer guidelines for cultural tourism strategy by involving the local community.

References and citation


Keywords: cultural heritage, cultural tourism, Novi Vinodolski, the Statue of Vinodol
Digital age enables new capabilities of manuscript description and fosters its research. Although there is a convention regarding manuscript description, due to the uniqueness of each manuscript, as well as different needs of different types of scholars interested in those descriptions/manuscripts, there is no strict standard for manuscript description. "A good manuscript description" typically includes information on the content, physical characteristics and history of the manuscript, and there is a number of conventions by which those aspects are normally described (Clemens, Graham, 2007). Description is usually done in great details, but mostly in unstructured, descriptive manner, and by the use of sometimes inconsistent terminology. Burrows emphasises the inconsistency in the use of terminology and descriptive standards in manuscript description as a cause of difficulties in “finding, using and sharing knowledge about mediaeval manuscript collections” (Burrows, 2010). The solution of the problem is seen in the international collaborative infrastructure for organizing content and interlinking knowledge, as it is offered by the technological environment of the Semantic Web and Linked Open Data (Tomić, Willer, 2013). The benefits of the use of semantic relationships are already proven, and can be presented as relationships that provide search with no "dead ends", the ones that "bring data to life and provide more interesting and varied paths for people to follow" (Oldman et al., 2014). These could be used as an ideal image of manuscript catalogue used as a tool for humanities researcher's work or for a starting point of the research. Manuscript catalogues are useful and searchable only if metadata is well structured and if a set of relationships between manuscript records data, as well as relationships between manuscript records data and other entities (person, place, time, etc.) mirrors the complex historical, social, cultural, economy, political and other contexts of the described manuscript, not only within local catalogue, but wider.

The case study described in this presentation is derived from the project Digitization, bibliographic description and research of texts written in Glagolitic, Croatian Cyrillic and Latin scripts until the end of the 19th century in the Zadar and Šibenik area (Written heritage), which is organized by the Department of Information Sciences of the University of Zadar, Croatia and VESTIGIA Manuscript Research Centre of the University of Graz, Austria. Alongside with digitization and research, the goal of the project is description of manuscripts, while the complementary goal is fostering cooperation between manuscript researchers and information specialists, as well as the integration of manuscript research results, manuscript catalogues and other databases and digitized resources, as well as scientific and research publications in order to make the project portal a real virtual research space. A catalogue is considered to be a central point of that virtual research space, and as such, has to support the growing and changing needs of digital humanities researchers.

The presentation will show the model of manuscript description used within the project Written heritage using INDIGO information system (ArhivPRO), namely the selection of data elements required for manuscript description, metadata standards and guidelines used for description, semantic web technology implementation, terminology issues, building of authority files and integration of manuscript catalogue with watermark database, manuscript presentation issues and other solutions that contribute to the reconstruction of historical, social and other manuscript contexts.
Readings


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XML as a tool to enrich charter metadata in the Monasterium-Portal

Monasterium, the European medieval and early modern charters’ portal and collaborative research environment (http://monasterium.net) is one of the biggest online portals of its kind. With its over 620,000 charters, 830,000 digital images and scientifically exhaustive metadata on the documents it provides researchers and interested users with a unique way to work with this important historical source material and, using the integrated online charter editor EditMOM, enables them to actively participate in the further enhancement of the available data.

The website is backed by eXist (http://exist-db.org), a native XML database. It stores all content for Monasterium, be it user data, hierarchical information about archives, funds or collections as well as the actual charter metadata that is exposed in the research frontend and the editor. The lecture will give a brief introduction in these structures. It will describe the reasons for choosing this technology, the used XML dialects and the benefits that arise for both the supporting team and the users of the documents.

Keywords: Monasterium, Charters, XML, CEI, Digital Diplomatics
Developing the ontological model for research and representation of Commemoration Speeches in Croatia using a graph property database

This paper demonstrates the ontological model of Commemoration Speeches in Croatia developed as a part of a project "Framing the Nation and collective identity in Croatia: Political Rituals and the Cultural Memory of Twentieth Century Traumas ", a four-year project financed by the Croatian Science Foundation, that seeks to develop innovative digital humanities methodologies for cultural memory research and cognitive linguistics analysis. The research involves gathering linguistic, media and social data about seven commemoration practices connected to the wars of the 20th century: Jasenovac, Bleiburg, Brezovica and Jazovka, Srb, Knin and Vukovar, using various methodologies involving audio-visual field recordings, commemoration speeches transcription and creation of text corpus. The speeches on the official commemorations are delivered by the political elites (specifically the president, prime minister, and chairman of the parliament), the current political opposition as well as other relevant social actors (religious organizations, Antifascist organizations, veteran organizations etc.), which support or discredit official narratives. The paper presents digital humanities methods used to connect various levels of data analysis and digital resources; from natural language processing NLP for Croatian (https://github.com/clarinski/reldi-lib-doc) to the conceptual enrichment (https://www.wikidata.org), conceptual metaphors processing (http://zrno.fsb.hr:8080/Metafore), discourse analysis tools applied on the (currently 70) commemoration texts, as well GIS data of commemoration places and monuments visualization, application of the historical resources and social data. These resources are integrated using an ontological model that embeds the linguistic and media research in the social context respectively to the social identity of actors, their interaction, institutional affiliations and cultural models they represent and express. These various source information and analyses are stored in the graph property database Neo4j and connected via model shown in the illustration 1.

Illustration 1. Ontological model of Commemorative Speech Analysis

The value of this ontological model is in fostering interdisciplinary approach through contextualization of data and targeted usage of digital resources. The contextualization of the data enables the holistic insight into dynamics of the cultural memory practices and its political implications for the contemporary culture. The usage of the digital methods allows for a fine grained quantitative analysis that, due to the graph property organization of the model continues to be qualitatively expressive, flexible and non-reductive.
In the presentation we will show the basic components and query results in the system containing Neo4j database, Python Py2Neo library for data manipulation, connection to digital humanities resources, and Interactor application for visualization of data.

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**Keywords:** cultural memory, commemoration, text analysis, monument representation, social ontology, complex system, graph database
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Croatian school Neo-Latin drama  
construction of database and reconstruction of a genre

This paper discusses the school drama as a part of educational programme in Croatian Jesuit schools. The school drama appears with the foundation of Jesuit schools (from 1607) and is being performed even after the dissolution of the Jesuit order and its colleges in 1773. The school drama was written mostly in Latin, which makes it an important constituent of the body of Croatian Neo-Latin literature, but also a part of a widespread European tradition [1].

Unfortunately, its texts have not survived, and the genre was perceived as somehow secondary in the Croatian literary history. We learn about the genre mostly from testimony: from Jesuit school annals and the periochae, brief descriptions of contents printed for each drama performance. We have gathered the surviving testimonies into a digital database to reconstruct and analyse the history of Croatian school drama.

The development started with a seminal bibliographic description of theatrical performances throughout Croatia up to 1840 [2], verifying the data in Fancev [3] [4]. Also, we have used additional information from Staud's monumental work [5].

Before bringing the available data into a digital format, the structure of information had to be defined. Every performance was annotated according to authorship, title, genre, theme, place and year of performance, directors and performers, occasion of performance, type of public, brief description and references. Once all data was transferred into the structure, we were able to analyse it. We were able to establish the total number of school drama performances and to explore their distribution over a total of ten locations. We have also investigated the time span, and determined that the first performance was in 1525. The school drama in Latin turned out to have been performed after the dissolution of the Jesuit order. Looking closer at authorship, we identified only three names; the rest of the plays remain anonymous. Thematically, the school drama falls into several distinct groups, ranging from classical mythology (predominantly Greek), over the Bible and Christianity, to history and allegory. Further scrutiny of the Christian themes, for example, showed that the school drama concentrates on only three motives from the New Testament (the prodigal son, the good Samaritan, the rich man and Lazarus), but also that many plays depict exotic saints and martyrs.

A structured digital system allowed us to gather and analyze information from various sources, overcoming the limitations of print, and in this way to reconstruct dynamics of a genre without surviving texts. By querying the data we have been able to isolate similarities and particulars, verifying our hypotheses quantitatively. We dare to assume that the same could be done with other similar cultural phenomena in Croatia.

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Keywords: school drama, Jesuit schools, Neo-Latin, digital database, search query
This paper will present three research projects and approaches that focus on the Austrian writer Peter Handke (*1942) and discuss the problems and limits to these projects that arise from the fact that the subject of research is still alive and thus his works are protected by copyright.

The first project to be discussed is the platform Handkeonline, which was implemented by the Austrian National Library from 2011 to 2015. It is the most extensive of the three projects demonstrated as it describes all work material created by Peter Handke in his 50 year career as a writer. This material is scattered across numerous public and private archives. As the platform includes example scans from almost each single manuscript, typescript, notebook, photo collection or other type of material, copyright issues posed a major challenge for this project. With the author still alive, a notable publishing house involved and various archives in different countries (with different national copyright legislations) preserving the material, the only solution enabling the digital presentation of the scanned material was to individually appeal to the goodwill of all parties involved. The wide success of this process, the legal framework within which it was carried out, and the scans' legal status’ consequences for reuse will be subject of the first part of the presentation.

A much smaller project, which aims at investigating the text genesis process of a single work by Peter Handke, is the Austrian Centre for Digital Humanities’ Handke-app. It contains the respective first pages of the more than ten text versions of Handke’s text “Immer noch Sturm”, both as digital facsimiles and as transcriptions, as well as extensive metadata on the text genesis process (writing dates, writing places, people involved, etc.). This app only contains the first pages, not the entire texts, because it was developed as a case study rather than in the framework of a project with proper funding, therefore resources were limited. The second major reason was, again, the copyright situation of the material edited. In the presentation, I will describe how it was still possible to license the project data with an open license.

The third example will be the data to be created in my dissertation project on foreign language text parts in Handke’s stage texts. The relevant passages from Handke’s texts will be collected as quotes in TEI XML files (one file per text, with comprehensive headers and extensive markup) and shall be published under a creative commons license. The decision to not create files containing the full texts or images of original material, but only quote collections, enables legally opening the corpus for reuse. The presentation will demonstrate how the described projects developed different types of workarounds to deal with the copyright situation of material created by an alive artist. In addition, it will offer input on how other projects researching copyrighted material might adapt these workarounds for their own purposes.

References and citation


Keywords: Peter Handke, copyright, manuscripts, contemporary literature
Challenges of digitization of archival material of the Banja Luka Diocese

Pope Leon XIII on the Feast of "Slavic Apostles" St. Cyril and Methodius on 5 July 1881, by the Papal Bull named Ex hac augusta establishes the Vrhbosna Church Province, whose composition includes two dioceses, Banjaluka and Mostar-Duvno. Despite its founding, the Banja Luka Diocese did not immediately get its own bishop, but was officially bishopically governed by the Viennese nuncio. From 25 April 1882 until 25 April 1884, the diocese was entrusted to Josip Stadler, the Archbishop of Vrhbosna. Since its founding in 1881, the Banja Luka Diocese has had four apostolic trustees and three resident bishops, the last one of which is Msgr. Franjo Komarica.

The Archives of the Banja Luka Diocese are located in the Bishop's residence building. The archive contains the following documents: the transcripts of all the dioceses of the baptized, dead and married in the parishes of the Banja Luka Diocese, the older original registers of the parishes, the draft records of Banja Luka Diocese with all the accompanying documents and other important writings. The archives are entrusted to the service of a single priest, and the access to documents is limited by the required permission. The documents and correspondence recorded in the Draft Records are arranged annually, but not all the documents are properly sorted, and some are missing. The Archives of the Banja Luka Diocese have so far been rarely investigated. It is partly due to the fact that it is managed by only one archivist, who has other duties as well. Therefore, the archive is in fact inaccessible to all who are not priests of the Banja Luka Diocese. However, the archive is well organized and quite easy to research.

In the area of the Banja Luka Diocese there are also archives of the monasteries, which are also not entirely open to the public, but as such have managed to preserve very rare archival material. But this is largely a material source of ecclesiastical origin. Accordingly, the archives in question have valuable archival material inaccessible to the public, but also to the researchers. Since the development of technological solutions has made it possible to simplify archiving digitalisation, not only in technical but financial terms, we consider it to be of multiple benefit to launch the project of digitization of archival material of the Banja Luka Diocese. For this purpose, we propose the development of a digitization model of the aforementioned archive material based on the settings and principles of digitalisation of the heritage designed by Erich Reuhart and Marijana Tomić, and later implemented within the project named Digitalization, Bibliographic Processing and Research of the Texts of the Zadar-Šibenik Area from the Period up to the End of the 19th Century. Written in Glagolitic, Bosnian Cyrillic and Latin. Ultimately, in our work, we try to identify the possible challenges to be overcome in order to effectively and efficiently digitize the valuable archival material of the Banja Luka Diocese.

Keywords: digitization, archival material, church archives, Banja Luka Diocese
Just as archeological excavations, after the removal of dust, imply a kind of connection between the past and contemporary interpretations, in the same manner the exploration of musical sources requires constant recourse to all dimensions of their existence through the past, the present and the future. In this respect, this paper will talk about the musical sources found in funds and collections of the State Archives in Zadar, provide a detailed description of the same with regard to content and location within the funds, as well as the level of coverage and visibility for the users. In the second part, through the prism of these sources, a fresh interpretation of one piece of Zadar’s musical heritage will be given - the Zadar Philharmonic Orchestra (Società Filarmonica), the most valuable music company in Zadar in the second half of the 19th century. The third part of the paper will look to the future by introducing the latest scientific project Dalmatian Music sources in the context of Central European and Mediterranean music culture from the 18th to 20th century within the framework of the Croatian Foundation for Science. The project includes work on musical sources from Split, Zadar, Hvar and Dubrovnik, for the purpose of reconstructing musical culture and determining its role in creating a local, regional, national and trans-national cultural identity.

Key words: musical heritage, archival sources, Zadar Philharmonic, Dalmatian musical sources
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**Portal of Croatian traditional instruments**  
**ideas, problems, suggestions**

The presentation will introduce the idea of a portal: Croatian traditional instruments as a unique heritage.

Traditional instruments are generally presented as tangible heritage - object or intangible heritage - skills of making musical instruments and playing skills. Digital technology allows the presentation of traditional instruments through several media, linking theory and practice, past and present. In this way, it enables all interested parties a permanent access to music knowledge, but also a constant complement to it.

The presentation will present the idea of creating a portal. In addition, the challenges facing a scientist in the construction of the portal will be highlighted: from ethical, legal and moral challenges to technical and financial ones. The aim is to realize the fullest insight into one part of the cultural heritage - traditional instruments, without isolating them, but connecting them to the widest possible context.

**Key words:** traditional music, traditional instruments, digital repository
Towards new approaches to editing of old manuscripts and documents

In this presentation we will show how new technologies can be used as tools for editing and presenting of old manuscripts and documents. Namely, Croatian medieval literature contains a large number of manuscripts written in Glagolitic, Cyrilic and Old Latin scripts, but only a small portion of these texts have so far been published and made available to the public. The traditional, standard method of publishing of medieval manuscripts as books is an expensive and longlasting procedure. It can therefore be complemented by digital infrastructure: publishing of old texts in XML file format online, marking up of old texts using TEI tags. TEI (Text Encoding Initiative – TEI) tags are used to encode features crucial to linguistic, philological and textological interpretation of texts in order to enable further scientific interpretation of these texts. In this presentation we will present a Glagolitic medieval text, Zrcalo člověčaskogo spasenja (1445), edited in XML editor Editix. We will describe the editing procedure and explain the principles for the use of the TEI markup language. This edition serves as an example for possible future publications of Old Croatian literature since this practice is still not widely used in Croatian philology. So far, only a small number of literary-historical texts have been critically prepared as electronic documents and encoded according to TEI standards. The digitization of this medieval text was a pilot project done within the Cendari project in the National library of the Czech Republic (department Manuscriptorium).

References and citation


Keywords: old manuscripts, digitization, TEI, XML
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Why digitize the visual?
the role and significance of the digitization process of osijek museum of fine arts’
documentary collection of posters

Digitization as a process of permanent protection of material is a very important element of modern librarianship. In line with this is the idea of digitizing the documentation collection of posters of the Museum of Fine Arts in Osijek. The contents of the posters are very interesting due to their form, information they contain, documentary value and visual attributes that they communicate to the end-users. In the 21st century, the time of information and IT expansion, the importance of digitized materials is paramount, and the role of digitization is necessary and indispensable.

It is important and necessary to digitize the documentary posters collection to preserve and protect the originals, promote the cultural and artistic heritage, enable higher availability through open access as well as establishing the digitization process as an important resource in achieving these goals within heritage institutions. Making digitized materials available online enables higher and faster accessibility for the end-users as well as simplifying the research and analysis of relevant resources. Therefore, the goal of this project is the protection of the valuable Osijek Museum of Fine Arts’ documentary collection of posters from any further or potential damage by restricting the use of the original, offering instead the digital surrogates online through open access.

In conclusion, the goal of this paper is to show the role and importance of the process of digitizing documentary collection of posters for potential users and ultimately, to contribute to creating the conditions for further research and study of this type of material.

Keywords: documentary collection of posters, digitization process, Museum of Fine Arts in Osijek, visual material, cultural heritage
Digitalization connects old and new media. Digitalized content brings new challenges in presentations, search and archiving. Each new visualization of content should take into account the characteristics of the new media on which the content is displayed. In order for a *new old book* to find its place in the digital environment, it is necessary to take into account the specifics of the digital media.

The development of the Internet brings more and more interaction with content users and creates an unclear boundary between an author and a content user. How interactive are the old or the new media? How do the media features reflect on the content? From old to new books, from digitalized old books to new old books, the content is transferred with different appearances on different devices. Digitalization contributes to the linkage of the media, and the *new old book* just needs to find its recognizability and the role customized for the media and its users.

**References and citation**


**Keywords:** old and new media, new old book, content visualization, interactivity
Zvonimir Bulaja
Bulaja naklada, Zagreb, Croatia

eLektire

The presentation summarizes 20 years of Zvonimir Bulaja's experience with e-publishing and new media projects in Croatia, from the end of 1990s until present, including several national and international large-scale electronic publishing ventures, published in different media, with different goals, both commercial and non-commercial, like "Classics of Croatian Literature", "Croatian Tales of Long Ago" and "eLektire", and the collaboration experiences with literally all Croatian publishers and distribution platforms for e-books. The speech will include different practical and technical issues, as well as some basic, "fundamental" questions.

The topics include editing, digitizing, conversion, distribution; formats; the current situation on the Croatian e-book market and its future perspectives and development; paying for digital content and the local mentality; copyright and piracy issues; fears and reluctances of authors and publishers (with anecdotes); the concept of "lektira" (obligatory school reading) and school curriculum's influence on the market development; public funding and its impact on the market; the Croatian recent "National Strategy for the Promotion of Reading" and its impact on e-books; the role of distributing platforms and "big players", such as telecom companies; and the final and usual, the most basic questions of technological development and the inevitable doom and downfall of culture, civilization, humanity and the universe as we know it and love it – because of all these technological novelties.

The global trends and all the crises will probably generate new difficulties for the traditional publishing industry, and make it more expensive and less profitable business. It is not easy to render long-term predictions regarding the future of e-publishing, because the technology develops fast and is in constant change, just like the "techno-fashion". Of course, if the book in general survives the following decades, as a "concept", the content which is firmly structured and more or less linear between the cover pages, even if the covers don't exist – and it most probably will! – we will witness the challenges of new, digital creativity forms, expressions, and the new possibilities of new and even newer media.

Since 2009 we are developing a large-scale e-book educational project eLektire (http://lektire.skole.hr), sponsored and supported by Ministry of Education of the Republic of Croatia and government agency Croatian Academic and Research Network (CARNet). The most famous works of world and national literature, like Marulić, Matoš, Krleža, Homer, Shakespeare, Kafka or Dostoevsky (so far more than 400 books!) are published online, freely available to students and teachers, in different standard e-book formats, accompanied with various multimedia content, audio (including audio-books) and video. It is the most popular and widely used educational online website among all sponsored by the Croatian government, with more than 150.000 registered users.

Keywords: e-books, electronic publishing, education, interactive media, film adaptations
Franjo Ksaver Kuhač (1834-1911)  
the second and the third book of correspondence – three case studies

The written legacy of Franjo Ksaver Kuhač (1834-1911), recognised as the first Croatian musicologist (music historian and ethnomusicologist), is kept mainly in three institutions, among which is the Croatian State Archives. Among various types of the preserved material, there is a comprehensive collection of Kuhač’s letters. The correspondence is collected in thirteen books, so-called Briefcopirbücher, as he personally named them. The correspondence covers the time span from 1860 to 1911, the period of the growing awareness of national culture and heritage in order to promote new national identity. Kuhač’s letters are valuable source of information about cultural, political and musical events as well as his life, work and activities. Most of them were written in German, in Gothic script, but some are written in Croatian, in Latin script.

The first volume of the correspondence has been published in 1989 and 1992 (prepared and edited by Ladislav Šaban). The second and the third book (1864-1874) are being digitised and prepared to be transliterated into Latin script and translated into Croatian. They give evidence on the period marked by important political and cultural changes, as well as Kuhač’s strivings to collect financial and moral supports for his endeavours in collecting South Slavic folk-songs. Furthermore, the letters are a vivid evidence how the Gothic and Latin script intertwine, i. e. how Latin script, due to political and personal circumstances, gradually predominated in Kuhač’s life and contacts. Several case studies will be presented, which chronicle persons and events. The aforementioned will be discussed in the comments supplementing the letters, which are meant to be an essential part in the publishing of these letters.

Keywords: Franjo Ksaver Kuhač, correspondence, gothic script
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Digital edition of Nicholas of Modruš's Orations in the Service of Pope Sixtus IV

Nicholas of Modruš was a fifteenth-century humanist bishop and diplomat who long acted as one of the leading figures of the Croatian national community in Rome. Today, however, Nicholas is best known as the first Croatian who had his work printed, the Funeral Oration for Pietro Cardinal of St Sixtus (1474), one of altogether eight of his works that have come down to us, either complete or in fragments. This paper will present the forthcoming edition—prepared by Neven Jovanović and myself—of his famed Funeral Oration and the lesser-known Defense of Ecclesiastical Liberty, two works that were composed as orations in service of papal propaganda. More specifically, it will address the digital edition of the two works, which is being prepared in parallel with the traditional print one.

According to Patrick Sahle (2014), "scholarly digital editions are not merely publications in digital form; rather, they are information systems which follow a methodology determined by a digital paradigm, just as traditional print editions follow a methodology determined by the paradigms of print culture." [1] The digital scholarly edition of two Nicholas of Modruš's works, designed as an information system, aims to achieve the following goals: first, provide ample information on the textual structure, on lexical and morphological aspects of Nicholas's words, on different readings in different versions of the texts, on names of persons and places, and on echoes of other texts; second, we connect the edited text with digital facsimiles of print and manuscript books; third, we ensure that everything, from textual segments to annotations, is citable in a stable and structured way; fourth, we publish the edition in such a way that it is at the same time documented, version-controlled (in terms of software configuration management), and it may be accessed and used even while still in progress.

The first group of goals was realized by producing not one, but a set of some ten XML editions for each text. Our experience has proven that a batch of "simple", "specialized" editions, each reporting on just one aspect of the text, is much easier to control and manipulate. The "glue" necessary to hold the batch of editions together is a simple and logical citation framework, as provided by the CITE architecture [2].

In connecting the editions with the facsimiles we have recently found important help in the form of the IIIF manifests, sets of metadata which make it easier both to "pull" the images from the servers of, for example, Bayerische Staatsbibliothek, and to preserve and present the original metadata.

The final task of publishing a version-controlled repository of source files was, again, readily supported by a general-purpose open research data repositories -- Zenodo (which offers Github integration and DOIs)[3].

References and citation


Keywords: Nicholas of Modruš, Renaissance humanism, digital edition
The Writings of the Nin Diocese are kept in the Archives of the Archdiocese of Zadar and cover the period from 1557 to 1830. The writings are arranged in 9 books, 57 boxes and 6 bundles that contain the following records: records of the manor (4 books, 27 boxes), marital records (14 boxes), court records (7 boxes), visitations (3 boxes), registers (5 books, 2 bundles), economic writings (3 boxes), manuscripts (1 bundle), prints (one bundle), and miscellaneous (2 bundles).

The preserved archival material dates back to the time of the Nin bishop, Marko Loredano (1554 – 1577), until the abolition of the Nin Diocese and its last general vicar, Niccolo Muzio (1829 – 1830). Many of bishops’ orders, official and private correspondence between the bishop and priests and village leaders and representatives, can be found in this fund. The documents were written in the Italian and Croatian languages, and in the Latin, Glagolitic and Bosanica scripts (which can be also found as ‘Bosančica’ and Croatian Cyrillic script in literature) and some documents were written in Cyrillic.

We analyzed a group of unpublished documents from the records relating to the episcopal visitations of the Nin bishops written in cursive Glagolitic script.

References and citation
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2. Državni arhiv u Zadru, Fond Mletački dragoman.
3. Arhiv HAZU, Bilježnice Mate Šimuncina puhova, kraj 18. i poč 19. st.
4. Nadbiskupski arhiv u Zadru, Glagoljska matica krštenih Petrcane 1614-1794
6. Dadić, Ž. (1982.); Povijest egzaktnih znanosti u Hrvata I i II dio, Sveučilišna naklada Liber, Zagreb

Keywords: Nin Diocese, visitations, glagolitic and bosanica scripts, 17th and 18th centuries
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Some problems of the titles of medieval notarial records

The title represents the first contact with a text and should give the most succinct information about its subject or content. But can full confidence be given to the titles of medieval notarial records? In order to elaborate this problem, the paper discusses generally the changes in giving the titles of notarial records as well as the reasons for the variation of titles and points especially to the problem of notarial deeds that in the titles alter the stems in a synonymous relationship refuta- and repudia-. Diachronic and synchronic comparison includes notarial records of seven notaries of medieval Zadar published in five-volume series Notarilia Iadertina covering the period from 1279 to 1356 as well as unpublished records of notary Petrus aka Perencanus the son of the late Azon de Lemicetis from Padua, who lived and worked in Zadar from 1365 to 1392.

Researching the issue of the titles can serve as a guideline in the future digital editions of unpublished and reprinted published notarial records in cases where the title for a variety of reasons is insufficiently referred to a particular type of contract or document.

References and citation

Published and unpublished archival sources

Keywords: Middle Ages, Zadar, titles of medieval notarial records, Notarilia Iadertina I – V, Petrus Perencanus
Andreas Divus Iustinopolitanus and a parallel corpus of Greek and Latin texts

The talk will discuss the parallel corpora of Greek, Latin and Croatian texts built at the Department of Classical Philology at the University of Zagreb, under supervision of dr. sc. Neven Jovanović. In the early phase the corpora were built by lecturers and students of the University of Zagreb, who were in a later phase joined by the pupils of the Gymnasium Classicum in Zagreb. Currently the texts by Andreas Divus are being included in the corpus of Greek to Latin translations. The works of Andreas Divus will be described and contextualized. Special attention will be paid to the problems in approaching his texts and the use of Divus and the corpora in question in teaching classical languages from beginners' level to advanced.
Glagolitic registers of Šibenik region as anthroponomical research sources

It is generally known to both the scientific and the wider public that registers belong to group of the most important sources for demographic and anthroponomical research. Registers in Glagolitic, Cyrillic and Latin script in Croatian language are especially important to the researchers of Croatian, and also Šibenik historical anthroponymy as they keep records on dialectal or pronounced forms of names, surnames and nicknames present in a certain milieu in a given historical period. Our intent in this paper is to determine and present fundamental features of naming formulas in the published Glagolitic registers of Šibenik area from the 17th and the beginning of the 18th century and compare them with the ways of identifying identities in other documents in Šibenik of that time. Certain issues that have not been discussed much in the literature so far shall arise in the paper along the way.

Key words: Šibenik, Glagolitic registers, anthroponymy, naming formula, 17th century
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CroALa  
one collection, many forms

The digital collection *Croatiae auctores Latini* (CroALa [1]) publishes Latin texts written by authors connected with Croatia, from the 10th to the 20th century. The collection was first published in 2009. At the moment it comprises some 5 million words and over 450 documents, as well as an additional digital bibliography of Croatian Latin (CroALaBib) and an experimental annotation corpus *CroALa index locorum*. The collection and all its additional resources are published under a CC Open License; they have been made available in several forms and formats – as a searchable database (the search engine is PhiloLogic, in its versions 3 and 4 [2]), and as a version-controlled repository of XML documents and other files, published on Zenodo and Github [3]. The open license and standardised formats made it possible for the CroALa texts to be included in two larger corpora of Latin: *Corpus corporum* (University of Zürich, [4]) and the *Perseus Digital Library* [5]. Moreover, the texts have been excerpted for the digital lexicon *Neulateinische Wortliste* [6] and used in a large-scale comparison with other neo-Latin corpora [7]. The paper describes the standards we have followed – what had to be added and documented to enable interchange of our texts – and the enhancement of our collection with texts published elsewhere under similar conditions (open licenses, linked open data protocols), for example in the Wolfenbütteler Digitale Bibliothek [8], in CAMENA - Lateinische Texte der Frühen Neuzeit [9], and in the *Poeti d’ Italia in lingua latina* collection [10].

References and citation

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Keywords: digital collection, Neo-Latin literature, citation, interchange, linked open data
Bosniak and Croatian culture are connected in many ways in different areas, including the field of cultural heritage. These connections and relationships are basically intercultural in nature, with mutual benefits for both cultures, and in some periods they have been crucial to the cultures in question. Among other examples, this is the case especially after the Austro-Hungarian occupation of Bosnia in 1878, when Bosnia, after four centuries of Ottoman rule, was re-incorporated into modern Western-European culture and civilization, leaving behind its former Oriental-Islamic context as its primary and key determining cultural and civilization framework. In these processes of pro-European culturalization of Bosnia, one of the key roles belonged to the Croatian culture as the first Bosnia’s neighboring culture of the Western-European type, that is Croatian culture was one of the first, direct sources of “Europeanism” in the post-Ottoman Bosnia. The very important traces of these cultural connections and relations were preserved in the Bosniak newspaper production from the end of the 19th and the beginning of the 20th century, including the most important Bosniak literary and cultural journals of the period, such as Behar (1900-1911) and Biser (1912-1918), in which the writings of numerous Croatian authors of this time were also printed. In this context, the paper aims to illuminate these connections and relations, but also to indicate new ways of their understanding and presentation in the framework of digital humanities, while pointing at some new opportunities of studying both history of literacy and history of literature, as well as literary periodicals as part of (inter)cultural heritage. Only an interdisciplinary approach to cultural heritage, especially the one provided by digital humanities, in the case of literary and cultural periodicals, as a special aspect of cultural heritage, opens new insights into these important issues, in particular the issues of understanding and presenting cultural development and cultural connections and relations between Bosniaks and Croats at the end 19th and early 20th century.

Keywords: Bosniak-Croatian cultural connections and relations, late 19th and early 20th century, cultural heritage, literary and cultural journals, Behar (1900-1911), Biser (1912-1918), history of literacy and literature, heritology, digital humanitie
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History of literature and literary textology in the context of digital humanities: theoretical issues and practical example of Mak Dizdar's manuscript legacy

Digital humanities have opened up opportunities for transformation, but also for further development of various humanistic disciplines, including history of literature and literary textology. Theoretically speaking, history of literature, and especially literary textology have gone through a complex crisis in recent times, when even their raison d'être has been challenged, but with digital humanities they have the opportunity of "new life", or new development potential. In this sense, along with theoretical reflections on the importance and potentials of digital humanities in study of the literary past as a very important part of cultural heritage in general, the paper aims to exemplify these issues on a practical example of the manuscript legacy of Mak Dizdar (1917-1971), the most important poet of modern literature of Bosnia-Herzegovina, who is also respected as a very significant writer in the perspective of Croatian literary history and culture too. Dizdar's case is seen as a useful model for other similar cases: his manuscript legacy was almost forgotten, practically it is completely unknown to the wider literary and cultural community on the one hand, on the other hand it is a first-class literary-historical and textological discovery, while digital humanities open up new opportunities for its study and presentation. Exemplifying the focused issues, the paper also includes some basic results and experiences of editing the authentic and definitive edition (editio authentica et definitiva) of Dizdar's poetry collection Kameni spavač (Stone Sleeper; 1966), the fundamental poet's book, as well as some innovative results and experiences of editing the critical edition of the complete works of Mak Dizdar (opera omnia et editio critica), also the first Dizdar's edition of this kind ever, including a digital archive (all edited by the paper's author).

Keywords: history of literature, literary textology, digital humanities, manuscript legacy, Mak Dizdar, Kameni spavač (Stone Sleeper), authentic and definitive edition (editio authentica et definitiva), critical edition of the complete works (opera omnia et editio critica), digital archive
Monasterium

monasterium.net is probably the world largest database of medieval and early modern charters. It offers access to more than 600,000 charters from 163 archives, 180 collections extracted from printed sources. The database refers to more than 800,000 images and thousands of descriptions. Apart from the possibility to find interesting charters from 17 countries (including Croatia) you can organise the charters in own collections and even create your own descriptions, including text-image linking. This workshop will introduce the participants into the content and the use of the portal. It will focus in particular on the possibility for archives how to import data and on the online charter editor "EditMOM3"

MEETING/WORKSHOP

DARIAH Working Group on Ethics and Legality in the Digital Arts and Humanities
ABOUT THE LECTURERS

Maria Baramova, PhD, ([http://uni-sofia.academia.edu/MariaBaramova](http://uni-sofia.academia.edu/MariaBaramova)) is Assistant Professor in the Early Modern History of South-Eastern Europe in the Faculty of History, Department for Byzantine and Balkan Studies at Sofia University "St. Kliment Ohridski". Her main research interests and publications include the history of Early Modern Ottoman-Habsburg political relations and geopolitics, the history of warfare, peace treaties, and environmental history. She has been Research Fellow at the University of Vienna, the Herzog August Bibliothek Wolfenbüttel, and the Leibniz Institute for European History, Mainz.

Anita Bartulović is senior teaching assistant at the Department of Classical Philology, University of Zadar. She studied History, Greek Language and Literature, Latin language and Roman literature at the same University. She obtained a doctoral degree at the Faculty of Humanities in Zagreb in 2014 with PhD thesis *Paleographical, Diplomatic and Philological Analysis of Files of Petrus Perençanus, a Notary from Zadar (1361-1392).* From 2007 to 2009 she worked as research assistant on the project *Publishing manuscripts of Petrus Perençanus, notary of Zadar from 14th century* at the Department of Classical Philology, University of Zadar.

Hristo Berov, PhD in History, Sofia University "St. Kliment Ohridski", Faculty of History, Bulgaria, skills covered History of the Balkans. Head of the Centre for Digitalization “SUDigital” at Faculty of History Sofia University "St. Kliment Ohridski", from 2011-2013 was Consultant at Archives State Agency, Government of Bulgaria. Specializations abroad and international collaborations: August-September 2016 – London School of Economics and Political Sciences, London, United Kingdom; March-April 2016 – University of Pristina "Hasan Pristina", Pristina, Kosovo; March-April 2009 – Faculty of Philosophy, University of Belgrade, Serbia; February-March 2008 – Faculty of Philosophy, University of Belgrade, Serbia; January-May 2005 – Centre for Russian and East-European Studies, University of Toronto, Canada

Jurica Bosna finished his undergraduate and graduate study of Management at Department of economics, University of Zadar in 2012. as the best student of his generation. During his study, he held demonstrations of the following courses: *Marketing Management* and *Entrepreneurship*. He is a postgraduate doctoral student of *New Economy* doctoral study at Faculty of economics and tourism dr. Mijo Mirković, University of Pula. From his relevant work experience should be highlighted his position in Nin SaltWorks Ltd. where he worked as a head of purchase. He appointed associate title of assistant in 2014., while from 01st October 2014. he works at University of Zadar, Department of Economics and holds exercises at the undergraduate and graduate study of Management. On undergraduate study of Managements, he holds exercises of *Financial Management* and on graduate study of Management exercise of *EU Economy, International Business* and *Compensation Management*. He published more than 30 scientific papers and participated in many conferences. Also, it is worth to point out his collaboration on the ECONQUAL project - Adopting CQF (Croatian Qualifications Framework) principles in higher education institutions in the field of economics – in organization of Faculty of economics, University of Rijeka with partners - economics faculties and departments in the Republic of Croatia.

Zvonimir Bulaja graduated Philosophy, Comparative Literature, and Computer Science at the University of Zagreb. In 1990s he worked as executive editor of leading Croatian computer magazine Vidi ([http://www.vidi.hr](http://www.vidi.hr)), and contributed as an author to several other computer, Internet and cultural magazines and newspapers. In 1999 he started up new media publishing company Bulaja naklada ([http://www.bulaja.com](http://www.bulaja.com)), which soon developed into a national leader in the field of development, production and publishing of multimedia and CD-ROM products in education and culture. Multidimensional projects of the company, often based on Croatian and European cultural heritage, were made by wide international network of collaborators, won numerous awards and recognitions, and set new standards in interactive media design. The company had its first success with the edition Classics of Croatian Literature
(1999-2002), a collection of works from Croatian literature classics in the form e-books, published on a series CD-ROMs. Zvonimir was the editor-in-chief of the edition. They are still national CD-ROM bestsellers of all times.

From 2002 he managed and led the most successful Croatian interactive animation project: Croatian Tales of Long Ago, based on a fairytale book written in 1916 by Ivana Brlić-Mažuranić (called "Croatian Andersen" and "Slavic Tolkien"). After the works from world famous cartoons of "Zagreb School of Animation" back in 1960s and 1970s, that gained world recognition and won first non-US animation "Oscar", this was the first Croatian animation project to win international attention and success. Due to creative use of new technologies and innovative aesthetics, it won more than 20 awards and recognitions, at both animation and new media festivals all around the world: FlashForward San Francisco, leading new media festival ("the Oscar of multimedia"); it was in competition of the world's most prestigious Annecy Animation Festival, France; it was also awarded, nominated or presented in Rio de Janeiro, Montreux, Toronto, SXSW Austin, Animafest Zagreb, Hollywood, Hamburg, Ottawa, SICAF Seoul... and other respected festivals and conferences.

The project consists of eight animated/interactive stories, games and cartoons inspired by the famous fairytale book with the same title written by Ivana Brlić-Mažuranić (1874-1938), based on the Slavic mythology. Bulaja naklada gathered creative teams from Australia, Canada, Germany, France, Russia, USA, UK, Denmark and Croatia, and each team transferred one of eight fairytales from this famous book to the digital world, with the complete creative freedom. There were more than a hundred people with different backgrounds involved in this project: animators, illustrators, musicians, programmers, etc. "Croatian Tales" were praised to be the "most important project in Croatian animation and cinematography of the decade", or "the best Croatian cultural project for the 21st century", by the leading Croatian media (national TV, leading newspapers) and critics. Due to its creative uniqueness in transferring of a work of classical literature to the new interactive media, the project was part of academic research at numerous universities, and it was highlighted on conferences. It was a step towards exploring the relation between digital media and traditional, classic literature; it was also made in the unique way at the time, with 8 independent teams of collaborators from all around the world, whose work was coordinated on the Internet.

The next multimedia project was also a success: a series of educational computer games based on classical music, Interactive Classics, published in collaboration with Studio Mobile and Music Games International (USA) – Nutcracker, the Music Game based on Tchaikovsky, Alice in Vivaldi's Four Seasons, and Mozart’s Magic Flute, published between 2005 and 2007, all achieved cult status among both Croatian children and their parents.

From 2009 Zvonimir Bulaja mostly works as editor-in-chief and producer of a large scale e-book educational project eLektire (http://lektire.skole.hr), sponsored and supported by Ministry of Education of the Republic of Croatia and government agency Croatian Academic and Research Network (CARNet). The most famous works of world and national literature, like Marulić, Matoš, Krleža, Homer, Shakespeare, Kafka or Dostoevsky (so far more than 400 books!) are published online, freely available to students and teachers, in different standard e-book formats, accompanied with various multimedia content, audio (including audio-books) and video. It is the most popular and widely used educational online website among all sponsored by the Croatian government, with more than 150,000 registered users.

Zvonimir is the editor-in-chief and main organizer of the project, and he also contributed as translator of several literature classics from different languages (Pinocchio, Doctor Dolittle, Peter Pan, novellas from Decameron, Robinson Crusoe, Adventures of Huckleberry Finn, Ephraim Kishon's short stories...).

With his 20 years long experience in electronic publishing and electronic books, Zvonimir Bulaja is the leading Croatian expert in e-books, and collaborates with virtually all national and some international e-book distributors, and independent and major publishing companies, in conversion, technical realization, and promotion and marketing of electronic books. He collaborates with the global leader in e-book distribution, PublishDrive, based in Hungary, which provides services for companies like Amazon, Apple, Google, B&N, Kobo and other.

The new animated project – in development – is Twelfth Night - Plakir, based on works from two Renaissance classics, William Shakespeare and Croatian playwright Marin Držić – a
comedy and a cheerful pastoral play. There are stunning similarities between the works of the two authors, but Držić, who lived in Dubrovnik, created his comedies and plays about 50 years earlier! The feature animated film, created with the support from Croatian audio-visual centre, will be set in "real locations" in Dubrovnik and its surroundings (Shakespeare's "Illyria"), and it will also present the rich history, culture and beauties of this unique town.

Another new film project, in final stages of production and to be released by the end of 2017, is "Sea Fairy ST 7282", a creative documentary about a "cursed" boat that sunk and must be salvaged from the bottom of the sea, and about "The Craziest Town on Earth" – Split, Croatia. The film is directed by Ivica Mušan, produced by Zvonimir Bulaja, and both are authors of the concept and script.

Dani Bunja was born on 30th December 1971 in Zadar. He is married and is a father of two children. He is a Croatian citizen and Croat by nationality.

Dani Bunja graduated in 1996 from the Faculty of Tourism and Hospitality Management in Opatija at the University of Rijeka, and in 1998 he defended the master thesis at the same faculty. In 2001 he completed additional pedagogical – psychological and didactic - methodical education at the Faculty of Philosophy in Zadar (University of Split). He defended his PhD thesis Managing Information as a Means of Qualitative Improvement of Croatian Tourism under the mentorship of Smanda Čorak, PhD, senior research scientist at the Institute for Tourism and Full Prof. Miroslav Tuđman, PhD, at the Faculty of Philosophy (University of Zagreb) in 2006 and gained a PhD degree in social sciences, the field of information sciences, the branch of information systems and informatology.

From October 1997 to May 2001 he worked at the High School Biograd. From June 2001 to October 2006 he was a research fellow at the Department of Tourism and Communication Studies, University of Zadar. From November 2006 he worked at the same department as a research assistant, and from May 2007 as a senior research assistant. From January 2008 to July 2013 he professionally served as a deputy prefect of Zadar County. From August 2013 to July 2015 he worked as a senior research assistant at the Department of Tourism and Communication Studies, University of Zadar, and since July 2015 he has been holding a position of Assistant Professor at the same department.

He has performed various public duties. In the period from 1997 to 2005 he was a member of the municipal authorities in Pakoštane, and from 2001 to 2005 he carried out the duty of the deputy of the municipality of Pakoštane. Since 1997 he has been a member of the Tourism Council of the Tourist Board of the municipality of Pakoštane. From 1997 to 2001 he was the head of the Tourism Society "Drage". In the period from 2000 to 2001 he was the head of the School Board of the High School Biograd. From 2008 to 2009 he was the deputy president of the Zadar County Government, and from 2009 to 2013 he carried out the duty of the deputy prefect of Zadar County. He was also the head of the Centre for Protection and Rescue of Zadar County. From 2008 to 2010 he was a member of the Supervisory Board of the Zadar County Tourist Board. From 2008 to 2011 he was a member of the Supervisory Board of the Zadar County Development Agency. From 2008 to 2012 he was a deputy president of the Administrative Council of the Zadar County Department for Urban Planning. From 2009 to 2012 he was a president of the Administrative Council of the Public Fire Brigade of Zadar.

He speaks English and Italian and is a passive user of German. He is an author of a book, three high school student books (a co-author of one book ) and many scientific and scholarly articles. He has participated in various international scientific conferences in Croatia and abroad.

Katica Burić Čenan, PhD, has been employed at the University in Zadar since 2009. at the Department of Ethnology and Anthropology and the Department of Information Sciences as a professor of musicology and ethnomusicology courses. In addition she works at the Students’ Counselling Centre as a psychotherapist. Namely, besides Musicology studies at the Music Academy in Zagreb and Information Sciences in Zadar, she took a degree in Gestalt Psychotherapy. Last year she had her Ph.D. dissertation entitled A documents based approach and information processing of the musical life of the town of Zadar from 1860 to World War I at a postgraduate studies Knowledge Society and Information Transfer at the University in Zadar.

Musical history of Zadar has been the focus of her interest for the last fifteen years, among musical archives, music historiography and ‘klapa’ singing. She has published a book and
several scientific and professional articles and has been the author of several radio shows. She has taken part at several international conferences and since this year participated as a researcher in the project *Musical sources of Dalmatia in the context of the Central-European and Mediterranean musical culture from the 18th to the 20th century* developing under the financial support of the Croatian Science Foundation (2017.-2021.).

**Kristijan Crnković** graduated in 1997 at the Faculty of Electrical Engineering and Computing Maribor, Slovenia. In Slovenia he worked in R&D department as software engineer and at last he became a technical director. In 2004 he returns to Croatia where he launches his own company ArhivPRO Ltd. where he has the role of CEO and development manager.

Kristijan's area of interest is related to the modeling and development of the INDIGO interoperable platform, compatible with international standards for the purpose of processing and documenting digitized archival, library and museum materials. In addition to the INDIGO platform, the focus of development is focused on the application of standards and new semantic technologies to the data that institutions send to the European digital library - Europeana.

For the past ten years, Kristijan has participated in almost a hundred cultural heritage digitization projects where he was the organizer and responsible person in establishing the system and infrastructure for digitalization and the establishment of complex hybrid repository system. Participates in digital humanities conferences with archivists, librarians and museums where he had lectures and working examples about OAIS, LOD and RDF technologies.

**Ivona Despot** is PhD candidate of the postgraduate doctoral studies in the Department of Information Sciences at the University of Zadar. She completed Graphic Arts in Zagreb and the postgraduate study programmes at the Faculty of Economics and Business in Zagreb where she wrote her master thesis on electronic book market. She currently works as the head of the Department of digital media and communications in publishing house Ljevak.

**Dobromir Dobrev** is an Administrative Director of Centre of Excellence ‘Alma Mater’ ([http://ukh.uni-sofia.bg/en](http://ukh.uni-sofia.bg/en)). For several he is working with researchers and scholars from different type of fields – history, informatics, classical and modern languages on various research and academic projects. From 2015 Mr. Dobrev is part of Digital Humanities Research Group in the University of Sofia.

**Jasenka Ferber Bogdan** graduated with Master’s Degree in Art History and Ethnology at the Faculty of Humanities and Social Sciences in Zagreb in 1994. Worked as a Conservator – researcher at Regional Institute for Protection of Cultural Monuments in Zagreb from 1993 to 1997. Since 1997 works as associate, from 2008 senior associate at Croatian Academy of Sciences and Arts - Fine Arts Archives.

**Nina Čengić**, PhD, following BA and MA degrees earned at the Faculty of Humanities and Social Sciences in Zagreb, in 2003 Nina Čengić completed PhD at the ISH Graduate School of Humanities in Ljubljana, Slovenia with dissertation Terminological analysis of a corpus of ancient Greek medical texts. Since 2015 participated in several projects in digital humanities at the Faculty of Humanities and Social Sciences in Zagreb (Croatica et Tyrolesia – a digital comparison of Croatian and Tyrolean Neo-Latin literature; CroALa index locorum: a gazetteer of place names in Croatian Latin texts awarded the Pelagios Development Resource Grant in 2016) and workshops. As of 2016 works as a part-time staff member at the Department of Classical Philology in Zagreb teaching courses in Greek literature and historical grammar. Main points of interest are Greek language in use and change, Greek literature, application of digital resources in classical philology.

**Grozdana Franov Živković** works at the Institute for Historical Sciences, Croatian Academy of Sciences and Arts in Zadar. She wrote a series of articles, several books and chapters related to the history of everyday life and historical demography mainly in the period of Venetian rule (14th-18th c.) on the basis of Glagolitic sources and sources written in Croatian Cyrillic (bosanica). Since 2010 she has been the collaborator on the series of Monumenta Glagolitica Archidioecesis Iadertina, publisher of the Permanent Ecclesiastical Art Exhibition in Zadar and
the University of Zadar where twenty-five books with facsimiles of Glagolitic codices and their transliteration have been issued so far.

In her research she primarily deals with the study of social and church-religious history of late medieval and early modern period mainly based on documents written in Glagolitic and Croatian Cyrillic Script (bosanica), but also in Italian and Latin language. This is reflected in her publications that deal with the confraternities, historical demography, customs, the role of the Glagolitic priests, territorial and administrative organization of government in rural and urban areas, the spiritual organization of the villages, the role of the family, the position of women and children, economy, maritime affairs and fisheries, relations of old Croatian customary and Venetian statutory rights, the development of literacy and education, the relationship between folk (oral) and scholarly (written) culture, development of science and philosophy, history of sensibility, history of mentality all in comparison to the Adriatic and European area.

**Magdalena Getaldić** graduated with Master’s Degree in History and Art History at the Faculty of Humanities and Social Sciences in Zagreb in 2008, at the same Faculty on Department of Information and Communication Sciences graduated Museology in 2013.nWorks as museum documentalist since 2009, and curator at Croatian Academy of Sciences and Arts – Glypthoteque.

**Slavo Grgić** was born on 24th May 1974 in Kotor Varoš in Bosnia and Herzegovina. He is Croat by nationality and holds both Croatian and Bosnia and Herzegovina citizenship. He attended elementary school in Zabrđe near Kotor Varoš and classical gymnasium in the Zmajević seminary, Zadar. Due to the war he moved to Pazin where he completed classical gymnasium. In 1993 he enrolled in Vrhbosanska Higher Theological School in Sarajevo where he started the studies of philosophy and theology. He continued the study of philosophy at the Faculty of Philosophy of the Society of Jesus in Zagreb. He started the study of theology at the Philosophical and Theological Institute of the Society of Jesus (Zagreb) which has been affiliated to the Pontifical Gregorian University in Rome. In 2000 he graduated from the Pontifical Gregorian University and in the same year he was ordained as a priest in the Banja Luka bishopric.

In 2002 he enrolled in the postgraduate study at the University of Zadar, the Department of Informatology and Communicology, the study of Media and Public Relations. In 2008 he presented his qualification work *Communication significance of archive material in the parish of Bosansko Grahovo from 1882 to 1906* and continued his postgraduate study. In 2013 he defended his PhD thesis *The Ways of Communication in the Period from 1882 to 1906 on the Example of Formal and Informal Correspondance between the Parish of Bosansko Grahovo and the Banja Luka Bishopric* in front of the following commission members: Full prof. Stjepan Malović, PhD, Prof. emeritus Miroslav Bertoša, PhD, and Full prof. Josip Vidaković, PhD. He speaks German and English language, and uses Latin and Greek in written translation.

From 2000 to 2001 he was an editor of the official journal "Vrhbosna" in Banja Luka and was also a secretary of the Banja Luka bishop. He was also a vicar in the parish of Drvar from 2001 to 2006 and in the parish of Bosansko Grahovo from 2003 to 2006. He was teaching religion in an elementary and vocational school in Drvar and in an elementary school in Bosansko Grahovo from 2001 to 2006. He has also performed duties of the headmaster of the Catholic School Centre "Ivan Pavao II" School for Europe, Gymnasium, Medical School and an elementary school in Bihać.

From 2000 to 2005 he was a member of the Administrative Board of the Council for the Media of the Bishopric Conference of Bosnia and Herzegovina in Sarajevo. He has also been a member of the Administrative Board of the Social-Educational Centre of Caritas in Bosnia and Herzegovina. Since 2015 he has been working in the field of the education of the adults.

**Vanessa Hannesschläger** is a researcher at the Austrian Centre for Digital Humanities of the Austrian Academy of Sciences (ACDH-OEAW), where she is responsible for legal and licensing issues. Prior to this, she worked at the Literary Archives of the Austrian National Library, where she built the platform *Ernst Jandl Online* and contributed to *Handkeonline*. Research interests include legal issues in the digital space, digital editing and (literary) archives in a digital context. For more information, please visit [https://vanessahannesschlaeger.wordpress.com/](https://vanessahannesschlaeger.wordpress.com/)
**Ephrem Aboud Ishac** was born in Syria, BA in English literature. MA in General Theology, St. Vladimir's Orthodox Theological Seminary - New York. PhD defense in 2013 at the Holy Spirit University of Kaslik - Lebanon. Since October 2013, postdoc researcher at VESTIGIA Manuscript Research Centre of Graz University on "Syriac Liturgical Anaphoras in Manuscripts". Since 2015, lecturer and researcher for the MA Programme in Syriac Theology at Salzburg University.

**Daniel Jeller** is an Austrian historian and information technology expert and the head of digitisation and IT at ICARUS, the International Centre for Archival Research in Vienna. His work, apart from managing the digitisation and technical equipment at ICARUS is currently focussed on digitisation technologies and the effects of the so called Digital Age, the increased use of computer technologies in every aspect of life, on the study of history and auxiliary sciences of history. He started pursuing this topic while working as digitisation technician for ICARUS, where he was employed during his studies at the University of Vienna. The experiences he made during the various digitisation projects resulted in his master thesis "Archival material in the age of its digital reproduction". Additionally, he works on several software projects from the field of the Digital Humanities, mainly the Monasterium-Portal and ProDomo by ICARUS.

**Neven Jovanović**, Philologist (PhD University of Zagreb, 2006, on Neo-Latin stylistics and Marko Marulić), Associate Professor at the Department of Classical Philology, Faculty of Humanities and Social Sciences, University of Zagreb. His fields of interest are Croatian Neo-Latin literature and digital humanities. He is the chief editor of the *Croatiae auctores Latinī* digital collection (CroALa, croala.ffzg.unizg.hr, published as Open Access and Open Data), comprising over five million Latin words written by authors connected with Croatia. In 2013-2015, together with Lav Šubarić (Ludwig Boltzmann Institute - Neo-Latin Studies, Innsbruck), Jovanović led the research project *Croatica et Tyrolesia – a digital comparison of Croatian and Tyrolean Neo-Latin literature*. Jovanović has translated from Greek (Aeschylus, Euripides) and Latin (Plautus) for stage productions in Croatia. He is also the author of the collection of essays *Noga filologa* (A philologist’s leg, 2007). Currently he is leading a team researching digital support for teaching Greek and Latin. Jovanović collaborates in the international COST Action Reassembling the Republic of Letters 1500-1800. A digital framework for multi-lateral collaboration on Europe’s intellectual history and in the Open Philology project of the Humboldt Chair of Digital Humanities (University of Leipzig).

**Kristijan Juran** was born on 13 July 1974. He graduated in history at the Faculty of Philosophy in Zadar in 2000 with the theme "Population of Šibenik area between late antiquity and the early Middle Ages." In 2004 he was employed as a research assistant on a scientific project *Toponymy of unexplored northern Dalmatian islands and coastline*. From 1 July 2005, he works as an assistant at the Centre for Adriatic Onomastic Research of the University of Zadar. In February 2009 he defended doctoral thesis entitled "Island Murter in time of Venetian rule (1412 -1797)". In 2010 he was promoted to the rank of Assistant Professor at the Centre for Adriatic Onomastic Research of the University of Zadar. Since February 2013, he is an employee of the Department of History at the University of Zadar, where he was promoted to the rank of Associate Professor in 2015. He teaches Croatian history in Early Modern period. Areas of his scientific interest are rural communities (social relations and structures, demographics, anthroponymy), land assets (topography, toponomy, ownership and legal issues) in the area of eastern communes in the late medieval and early modern period. In recent years, he has been exploring the Venetian-Ottoman relations in the 16th and 17th centuries based on archival material on Dalmatian communes. He also explores the Glagolitic written heritage of Šibenik area from that period. He has published three books and 25 scientific and professional papers.
Dubravka Kolić graduated History and Sociology at the Faculty of Philosophy in Zadar then she enrolled in postgraduate studies of Information Sciences at the Faculty of Philosophy in Zagreb. In 2008 she wrote her master's thesis "The Regency for Dalmatia in Zadar 1814 - 1918 - Institution and records". In 2012 she enrolled in a PhD at the University of Zadar in the Department of Information Sciences and expects to defend the thesis titled "Institutions and records during the second Austrian administration in Dalmatia from 1814 to 1686. Since 1993 she is employed in the State Archives in Zadar and since 2012 she is Head of the Department for Arranging and Processing Records from the period 1814 -1918. In addition to dealing with the archives of the Second Austrian Governmental Institutions, she is also involved in the processing of personal and private archives. She has published several professional and scientific articles in both fields.

Martina Kramarić, Ph.D., Postgraduate Study of Croatian language history and dialectology, University of Rijeka; concentrations: Philology, Croatian philology, Language History, Dialectology; PhD thesis: Czech loanwords in Zrcalo člověčaskogo spasenja (1445) in the context of Old Croatian translations from the Old Czech language. She is research assistant at the Institute of Croatian Language and Linguistics. Projects involved: Old Croatian Dictionary, Pre-standard Croatian Grammars, Matija Divkovic in the Croatian culture and Korpuslinguistik und diachrone Syntax: Subjektkasus, Finitheit und Kongruenz in slavischen Sprachen (more information about the Institute and this project can be found on www.ihij.hr). She received the following grants and fellowships: Scholarship of University in Zagreb for extraordinarily gifted students, stipend, (2000 – 2001); Summer school of the Czech language at the Masaryk University in Brno, Stipend for One-month visit on University of Brno, Czech Republic (2001); Ceeplus Grant, Faculty of Arts Charles University in Prague, Czech Republic (from March 11th to May 31th, 2013); Czech Study Grant, Institute of Czech Literature AS CR, Czech Republic (from October 15th to November 15th, 2013); Cendari Visiting Research Fellowships Programme 2014, founded by the European Commission, National Library of the Czech Republic (from August 10th till October 31th, 2014); ENel Summer school: Standard tools and methods for retro-digitising dictionaries, Lisabon, 6. – 10. July. 2015.; ENel Training school: Tools and methods for creating innovative e-dictionaries, Ljubljana, 17. – 20. May 2016. She is a member of the EU funded COST action: European Network of e-Lexicography (European Cooperation in Science and Technology) and Retrodigitized Dictionaries (since January 2016) and Cendari Trusted Users Group. Her research interests are Medieval (Croatian) language and literature; Language history; Textology; Lexicography; Czech language; Digitization; Retrodigitized dictionaries.

Vlatka Lemić Ph.D. in the information sciences in the field of archivistics. Since 1998 worked in the Croatian State Archives in Zagreb in the area of reference services, information systems, publishing and presenting archival records, registers, development and documentation services and international cooperation. She was Director of Croatian State Archives from 2013 till 2016 and currently is at position of archival counsellor. From 2003 teaches archival studies at Zagreb University and participates in various educational and professional programs and projects. During professional career she participated and lectured at various professional meetings and conferences in Croatia and abroad and published more than 70 works in Croatian and foreign publications. Actively participates in various international projects and cooperation initiatives and currently is vice president of ICARUS and member of EURBICA Executive Board and ICA Expert Group of Shared Archival Heritage.

Jelena Mihnjak graduated librarianship and Croatian language and literature at the University of Osijek. She worked in the City and University Library Osijek, she was also library manager at the library of Faculty of Educational Sciences in Osijek, Art Academy in Osijek and employee of the library of Faculty of humanities and social sciences in Osijek. She is currently the library manager in the library of the Department of Cultural Studies, University J. J. Stossmayer in Osijek. In 2012. she enrolled postgraduate interdisciplinary doctoral program of communication sciences Doctoral school of social sciences and humanities at the University of Osijek. She is member of the Association of librarians of Slavonia and Baranja, Croatian reading association and a consortium ICARUS Croatia.
**Irena Miholić** graduated at the Department of Musicology at Music Academy, University of Zagreb. She earned Master’s degree (2005) and PhD (2009) in the humanities, the field of ethnology at the Faculty of Humanities and Social Sciences, University of Zagreb. She works as Ethnomusicologist, musician and music educator. Presently she works as research associate at the Institute of Ethnology and Folklore Research in Zagreb. Fields of interest: traditional music in Croatia, traditional instruments and ensembles, processes of preservation and education, Croatian popular music today and digital humanistic.

**Josip Miletić**, PhD, graduated at the Department of Croatian Language and Literature at the Faculty of Philosophy in Zadar, postgraduated on scientific study program Croatian Language Direction at the University of Zagreb, Faculty of Philosophy, and at scientific postgraduated study from the field of business economy Theory and Politics of Marketing at University of Zagreb, Faculty of Economics. He earned his doctorate at the Faculty of Philosophy, University of Zagreb. At the Department of Croatian and Slavic studies, University of Zadar, he works as assistant professor and holds lectures of the following courses: Introduction to Croatian Language Teaching Methodology, Methodological Basics of Modern Croatian Language Teaching, Contemporary Methodological Basis of Language Expression and the Basics of Oratory. At the Department of Economics he held lectures of the following courses: Marketing, Marketing Management and Brand Management. He collaborated in several scientific projects like Croatian Legal Terminology, Dialectology of Croatian Language, Oral-Literary Heritage of the Zadar Region.

**Benedikt Perak**, Ph.D. is a senior lecturer/research assistant at the Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka. His main fields of research include the conceptualization and communication of emotions, subjective states, and complex semantic processes of construction of social identity. His research is based on the system theory, embodied cognition theory, graph theory and methodology of cognitive and corpus linguistics, natural language processing. He is a currently researcher on the projects “Repository of Croatian Metaphor Repository” and “Framing the Nation and Collective Identity in Croatia: Political Rituals and the Cultural Memory of 20th Century Traumas” funded by the Croatian Science Foundation. He is leader of a project Conceptual network of the linguistic expression of emotions and affective states (EmoCNET) that includes scholars from the Faculty of Humanities and Social Sciences and Informatics Department of the University of Rijeka. His research interests include: Language and communication (cognitive linguistics, neural theory of language, conceptual metaphor theory, corpus linguistics, computational linguistics), Systems theory (graph theory, emergent theory, ontology development), Cognitive approaches to the cultural studies (memory studies, cognitive studies of religion), Digital humanities applications (programming languages: Python, R, Javascript, HTML-5, Cypher; graph property database: Neo4j; visualization tools: Photoshop, Gephi, D3 based scripts)

**Manuela Polak** graduated librarianship at the Department of Cultural Studies in Josip Juraj Strossmayer University of Osijek. She has participated in several symposiums and scientific and international conferences. She also volunteered in several different types of libraries with the aim of acquiring library practice (Library of Evangelical Theological Seminary in Osijek, Department for children and youth of the City and University Library Osijek, City Library Požega; Library of the Department of Cultural Studies). She is member of the ICARUS Croatia.

**Petra Šoštarić**, PhD, graduated classical philology at the University of Zagreb, where she received her PhD with the theme Tipovi homerskih formula u Kunićevu latinskom prijevodu Ilijade. Her research interests are in Croatian latinisms and translations from Greek to Latin.

**Filip Turković-Krnjak** graduated with Master’s Degree in Archeology and Art History at the Faculty of Humanities and Social Sciences in Zagreb in 2009. Worked as a curator at The Art Pavilion in Zagreb, The Strossmayer Gallery of Old Masters and as a documentalist in Institute of Art History, Glyphotекue and in Croatian Museum of Naive Art. Since 2017 works as curator at Croatian Academy of Sciences and Arts – Glyphotекue.
Josip Pavić received a Master’s Degree in History and Education of history at the Faculty of Humanities and Social Sciences, University of Zagreb. In 2015, he enrolled on a doctoral programme of Medieval Studies at University of Zagreb. He is employed as an expert collaborator for cultural and historical heritage at the Public Institution Fortress of Culture – Šibenik, where among other things, he works on devising, implementation, and management of Šibenik fortresses revitalization projects. He is a member of several project teams for heritage EU projects in Šibenik, and is a co-author of EU-funded Fortress ReInvented project, currently implemented by Šibenik City Museum.

Morana Periša received her Master’s Degree in Croatian language and Comparative literature at the Faculty of Humanities and Social Sciences in Zagreb. After her professional practice in Barcelona, she has been working as the St. Michael’s Fortress programme coordinator since its beginning in June 2014. Apart from her experience in coordinating and/or organizing more than one hundred different events, she works for the newly established public institution Fortress of Culture – Šibenik as an expert collaborator for programmes and production. She is a member of several project teams for heritage EU projects in Šibenik, and is a co-author of EU-funded Fortress ReInvented project, currently implemented by Šibenik City Museum.


Željka Salopec is a subject librarian in the Classical philology collection at the Library of the Faculty of Humanities and Social Sciences, University of Zagreb, and one of the editors of the Faculty’s digital repository. She graduated in Greek language and literature and Latin language and Roman literature (2009), as well as library science (2016). From 2009 she has worked in several digital humanities projects at the Department of classical philology: Digitization of Croatian Latin authors, Profile of Croatian Latinism, Croatica et Tyrolensia - a digital project of Croatian and Tyrolean neo-Latin literature, and CroALa Pelagios. She participates in COST Action IS1310 Reassembling the Republic of Letters, 1500-1800: a digital framework for multi-lateral collaboration on Europe’s intellectual history. As a member of two working groups she participates in the development of the national repository system DABAR (Digital academic archives and repositories).

Luka Špoljarić, PhD ’13, Central European University Budapest is a postdoctoral fellow at the Department of History, Faculty of Humanities and Social Sciences in Zagreb, having previously held Fellowships at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies (2015/2016), the Croatica et Tyrolensia project at the University of Zagreb (2013–2015), and the Warburg Institute (2011/2012). His work explores Renaissance humanism and the cultural and political history of the late medieval Adriatic world. Currently he is preparing the biography of Nicholas of Modruš, a fifteenth-century Croatian bishop and humanist, as well as the edition of some of his works.
Nives Tomašević is Associate Professor at the Department of Information Science of University of Zadar, Croatia. She has spent most of her professional career in publishing, doing highly various jobs and tasks. She worked as an assistant director for books (in publishing and bookseller company Mladost, as well as Ljevak Publishing), as the chief editor (in Mozaik Publishing), editor (Ljevak Publishing), but also as an owner of the publishing house (Elephant Publishing). She completed her PhD in 2008, with thesis Transition in Publishing and Manufacture of Books as a Cultural Capital at the doctoral studies of Croatian culture at the Faculty of Philosophy of University of Zagreb.

During her work experience she has edited a significantly large number of books and started a great number of publishing libraries, such as, among others – publishing libraries Rukoljub and Slon in the publishing company Slon, publishing library Foreign Writers/Strani pisci in the publishing house Mozaik, and in Ljevak Publishing – History of Croatian Literature/Povijest hrvatske književnosti, Art History/Povijest umjetnosti, Open Book/Otvorena knjiga, Academica and Unveilings/Razotkrivanja (the publishing library which has won the HAZU Josip Juraj Strossmayer award for the best publishing project). In 1997 she was awarded with Order of Danica Hrvatska with the figure of Marko Marulić for achievements in the field of culture, and in 2003 she has received the Charter of the City of Osijek for propagating the written word of Osijek.

She is a member of Matica Hrvatska. She has taken part in all of domestic and many European book fairs (Bologna, Prague, Sarajevo, Moscow, Frankfurt am Main, Leipzig, Ljubljana). In cooperation with Nenad Jandrić she has organized an art exhibition on the anniversary of Branko Gavella, as well as an art exhibition about Ivana Brlić Mažuranić and LJudevit Gaj. She wrote lexicographical and encyclopedic units for various encyclopedic editions. During her entire work experience she has presented books, took part in programmes regarding culture, literary discussions and has led marketing actions. Alongside publishing activity in Ljevak Publishing, she publishes scientific papers, organizes workshops and runs the module “Publishing” on the doctoral study “Knowledge Society and Transferring Information”. She is the co – author of the volume Book, Illusion, Transition, which she has published in co – authorship with Miha Kovač in 2009, as well as the university textbook Invisible publishing in co – authorship with Jasna Horvat. She is also author of textbook Creative industry and publishing (2015.).

Marijana Tomić is Assistant Professor at the Department of Information Sciences, University of Zadar, Croatia where she has been employed since 2007. She teaches courses in the theory and practice of information organization, cataloguing of old and rare books, book history and digital humanities. She is a member of Standing Committee of IFLA Rare Books and Special Collections Section and a chair of Section for the History of Books and Libraries of Croatian Library Association (2016-2018). She is a chair of an interdisciplinary scientific project Digitization, Bibliographic Description and Research of Texts Written on Glagolitic, Croatian Cyrillic and Latin Scripts Until the End Of 19th Century in Zadar and Šibenik Area which is being carried out at the University of Zadar by the Department of Information Sciences in co-operation with VESTIGIA Manuscript Research Centre of the University of Graz, Austria.

Ivana Tomić Ferić, Associate Professor at the Arts Academy in Split. She received her PhD degree in 2006 at the Department of Musicology in the Music Academy in Zagreb with the theme of Julije Bajamonti (1744th-1800th): Music Dictionary. Transcription, translation, comments. She is the member of the editorial board of the Faculty of Philosophy, University of Split and the Croatian Musicological Proceedings Arti musices. She is the author of one scientific book, and dozens of scientific papers published in relevant journals and proceedings. She won two awards in the field of musicology in 2013. - Dragan Plamenac of Croatian Musicological Society and Josip Andreis of Croatian Composers Society as well as the Award of the Croatian Academy of Sciences and Arts for distinguished results in the field of music. She is an associate in research projects that investigate the Croatian musical heritage and a member of several professional committees (Festival of Dalmatian songs in Omiš, Split Summer Festival, Croatia). Her scientific interests are linked to the field of music historiography and aesthetics of music.
Ivica Vigato, PhD, University of Zadar, Croatia, graduated from the Faculty of Arts and Humanities and Zadar, the University of Split in 1984. He obtained a master's degree at the same Faculty, the University of Zadar in 2003 with the thesis *The letters scripts and languages of the oldest Glagolitic registers of baptism from Silba*. In 2008 he earned doctoral degree at the Faculty of Arts and Humanities in Zadar with the dissertation *The language of the Silba’s before revival monuments*. Since September 2006 he employed at the department for training teachers and educators, the University of Zadar.

Multi-year research work has resulted in the authorship and co-author of over 30 articles published in relevant Croatist and Slavic journals and publications, and some of these works have been successfully presented at numerous national and international international scientific and professional conferences. Fields of research: historical dialectology, the history of the Croatian language, grafolingvistics, historical anthroponymy and toponymy, phraseology, the written monuments in the education system.

Tihomir Živić, PhD, Assistant Professor and President of the Chair in Library Science of Josip Juraj Strossmayer University of Osijek’s Department of Cultural Studies, where he teaches the courses in the academic field of Philology. His narrower scientific interest is evinced in the American Studies, whereas his broader scientific interest encompasses German Studies, Translation Studies, and Literary Criticism, with a special emphasis laid on the Digital Humanities and New Historicism. During the process of peaceful reintegration of the Croatian Danubian Region, he was operational in the segments of education and culture, and he discharged a duty of the Vice Dean for Development and Professional Affairs (2008 – 2012), of the President of the Chair in Core Courses, and of the Head of the Lifelong Learning Center (2009 – 2013) at the University of Applied Sciences Lavoslav Ružička in Vukovar in his capacity as a College Professor. He was scientifically post-qualified as a Fulbright Visiting Scholar in the US and has accomplished his professional trainings in the FRG, Ireland, Hungary and Slovakia.

Dr. Živić authored several university monographs, has participated in the domestic and international scientific and professional symposia, and has published scientific and professional papers in the domestic and foreign publications, having been a Principal Researcher or a participant in a series of international interdisciplinary scientific projects. He is a Croatian representative in the Ambassadors Network of the DARIAH-EU ERIC consortium (*Digital Research Infrastructure for the Arts and Humanities*), a member of the Croatian Association for American Studies, and an associate of the *World Internet Resources in Education and Development (WiRED)* NGO from Montara, CA.
SAŽECI

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Vizualna građa Digitalne zbirke Hrvatske akademije znanosti i umjetnosti kao potpora digitalnoj povijesti umjetnosti

Digitalna zbirka Hrvatske akademije znanosti i umjetnosti pokrenuta je 2009. godine kao jedinstven institucijski digitalni repozitorij (http://dizbi.hazu.hr). Danas u repozitoriju sudjeluje šesnaest Akademijinih jedinica, uključujući knjižnicu, arhive, istraživačke jedinice, muzeje i galerije, s osnovnim ciljem predstavljanja svojih znanstvenih i umjetničkih zbirki, uz besp latan pristup i standardiziranu tehničku podršku. Zbirka kontinuirano raste i trenutno broji preko 28 000 digitaliziranih jedinica. Sastoji se od digitaliziranog materijala u obliku slike, slike i audio / video sadržaja.

Kriteriji odabira grade za digitalizaciju temelje se na načelima znanstvene, kulturne i povijesne vrijednosti, preventivne zaštite starih i rijetkih primjeraka te umjetnina, kao i predstavljanja znanstveno-istraživačkog, umjetničkog i izdavačkog djelovanja Hrvatske akademije znanosti i umjetnosti

Vizualnim sadržajem repozitoriju pridonosi nekoliko Akademijinih jedinica koje se bave likovnim umjetnostima: Gliptoteka, Strossmayerova galerija starih majstora, Arhiv za likovne umjetnosti, Odjel za povijest hrvatskog kazališta, Kabinet grafike i Hrvatski muzej arhitekture.

Vizualno rešenje digitaliziranog sadržaja ima potencijal kao koristan izvor istraga za povijest umjetnosti, stoga ćemo predstaviti nekoliko takvih primjera i demonstrirati mnogobrojne mogućnosti pretraživanja portal.

Ključne riječi: digitalna zbirka, vizualna građa, virtualna izložba, repozitorij, povijest umjetnosti

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Novolatinska korespondencija u digitalnom okruženju

katalog EMLO okuplja metapodatke pisama na svim jezicima, naše iskustvo može biti korisno i poticajno za druge slične zbirke u Hrvatskoj.

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Novi smjer za novo doba
utjecaj online arhiva na dostupnost i vidljivost povijesnih izvora

Pod utjecajem suvremenih globalnih tehnoloških i društvenih trendova arhivska je zajednica sve više usmjerenica na stvaranje zajedničke informacijske infrastrukture, prijenos znanja, doseg, povećanje javnog znanja o arhivskim izvorima, lakšu dostupnost arhivima na međunarodnoj razini, a arhivski se programi povezuju s razvojem informacijskog društva i kulturnim politikama općenito. Većina projekata na području povijesti i kulture posvećena je aktivnostima koje se bave demokratizacijom dostupnosti kulturne baštine, socijalnom uključenosti, korištenjem i ponovnim korištenjem informacija, kulturnim industrijama i sličnim temama, uključujući digitalne platforme, kulturne mreže i e-usluge.

Zahvaljujući razvoju i mogućnostima digitalne tehnologije, danas gotovo svi arhivi imaju mrežne stranice i online registre svojega gradiva, sve više arhivskih institucija razvija i održava raznovrsne portale, a brojnim i raznolikim bazama podataka, digitalizacijskim projektima i zbirkama, kao i softverskim alatima za pregled i pretraživanje podataka u arhivima ne može se odrediti broj. Dostupnost arhivskog gradiva danas podrazumijeva online pristup obavijesnim podacima, a arhivski se programi povezuju s razvojem informacijskog društva i kulturnim politikama općenito.

U radu se prikazuju najveće tekuće arhivske digitalne platforme u Europi (kao što su APE, Monasterium, Topotheque itd.) i njihov operativni okvir, koji obuhvaća suradnju arhiva s raznovrsnim partnjerima, a arhivski se programi povezuju s raznovrsnim partnjerima. Iz arhivske perspektive, takvo novo okruženje i nova partnerstva zahtijevaju fleksibilnost, interoperabilnost i umrežavanje koji omogućuju povezivanje različitih arhivskih materijala i uspostavljanje veza između arhivskih i drugih informacijskih izvora.

Ključne riječi: online arhivi, digitalne platforme, dostupnost, baština, umrežavanje

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Književna materijalizacija nematerijalne kulturne baštine

U radu se polazi od UNESCO-ove Konvencije o zaštiti nematerijalne kulturne baštine (2003.) koja kao temeljni obrazac nematerijalne kulturne baštine uočava njezinu mogućnost „prenošenja”, a mjera za njezino očuvanje navodi ona mjere kojima je cilj “osiguravanje održivosti nematerijalne kulturne baštine” (UNESCO 2003, čl. 2, st. 3). S obzirom na to da književnost ne umnaža „blago predaka” već ga iznova interpretira i interpretacijom popularizira, nematerijalnoj kulturnoj baštini prilazi se kao javno dostupnoj vrijednosti koju nakladništvo materijalizira proizvodnjom književnoga teksta.

Kulturna i kreativna industrija usko je povezana s nematerijalnom kulturnom baštinom, a primjeri takvoj tezi između ostalih gradova nude gradovi i Šibenik, Zadar, Sinj i Osijek. Nakladnički proizvodi dijelom su kreativne industrije s iznimnim potencijalom povezivanja kulture i baštine s odlikama novoga doba što oprimeruju i biblioteka Povijest umjetnosti u Hrvatskoj. Osim ovoga primjera o povezivanju kulture i baštine svjedoče i tekstovi suvremenih hrvatskih književnika kojima se na dugi rok popularizira nematerijalna kulturna baštine, umrežavajući digitalne platforme i interaktivni usluzi.
približava kulturnim potrošačima, a tiskana knjiga postaje multimedijalna knjiga ovadera
mnogostrukim, iznovljenim čitanjima. Digitalnim arhivom kakav je izgrađen za dugotrajno
pamćenje romana Vilijun Jasne Horvat pokazano je kako književnošću materijalizirana kulturna
baština osigurava dugotrajno pamćenje. Takvim pristupom književni tekst materijalizira
diematrijalnu kulturnu baštinu, a tiskana knjiga postaje svojevrsnim suvenirom i vodičem kroz
predjele atraktivnim kulturnim turistima.

Ključne riječi: nakladništvo, književna materijalizacija, nematrijalina kulturna baština,
populariziranje, QR kodovi

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Više od virtualizacije
kulturomika ili novo otkriće kulturnoga genoma

Rad ispituje američki novotvorenicu kulturomika, koju je 16. prosinca 2010. zbog članka o
„Kvantitativnoj analizi kulture uporabom milijuna digitaliziranih knjiga“ skovao harvardski
istraživački dvojac kojeg su činili Jean-Baptiste Michel i Erez Lieberman Aiden. U računalnom
jezikoslovlju ona označuje skraćeni, interdisciplinarni spoj riječi kultura i genomika, a takvo su
ispravno tumačenje pojma dali sami tvorci, kao i jezikoslovni kolumnist lista Wall Street Journal
Ben Zimmer 23. prosinca 2010. Međutim, u radu primjećujemo da ju je istaknuti britanski
jezikoslovac David Crystal asociirao s ekonomijom i ergonomijom, kao i većina čitatelja, iako
authentični američki nastavak nije -omics već bioznanstveni i neologistički -omics, dok Michel i
Aiden genomiku pojašnjavaju kao proučavanje organizama i njihovih genoma, odnosno njihovih
cjelovitih deoksiribonukleinskih sljedova.

Na primjeru pretrage n-grama Google Booksa koji se odnose na američko-englesku
učestalost uporabe pojma „Hrvatska“ od 1990. do 2008., rad analizira znanstveno korištenje
novih spoznaja i razvoj softvera koji omogućuje strojnu obradu govornog, pisanih ili
simboličkog prirodnog jezika, sintetizirajući na taj način kompjuteriziranu teoriju i umjetnu
inteligenciju s kognitivnom psihologijom, jezikoslovjem i logikom radi interaktivnog ispravljanja
i prijevoda tekstova i ekstrakcije informacija. Štoviše, takav je pristup također zamjetljiv pri
suvremenom algoritmskoj sintezi govora, u rudarenju podataka, na tražilicama ili u
kompresorima teksta. Stoga tražitivčkih principta pouzdan je algoritamski 2000. naovamo također omogućuje izradu internetskih stranica, primjerice Google Labsa, koji
filološki funkcionira poput posebnih algoritamskih, kronoloških tražilica za pretragu pojavnica,
odsno razvojnih oblika neke riječi ili čitavih fraza u povijesti čovječanstva. Usto, autor zamjećuje realitet gotovo 4% svih tiskanih izdanja koje je dosad skenirao
Google Books, u potrazi za naizgled kriptiranim istinom. Budući da su statističari, pretraživši
njevije svrvemenu jezikoslovniju bazu podataka skoro 5,2 milijuna digitaliziranih primjeraka,
iračunali da se fond sastoji od zadivljujućih 500 milijardi riječi, naglašena je činjenica da je njih
više od 360 milijardi engleske, francuske, španjolske, njemačke, kineske, ruske i hebrejske. U tako multidisciplinarnom okružju, primjena kulturničkih načela
od 2000. naovamo također omogućuje izradu internetskih stranica, primjerice Google Labsa, koji
filološki funkcionira poput posebnih algoritamskih, kronoloških tražilica za pretragu pojavnica,
odsno razvojnih oblika neke riječi ili čitavih fraza u povijesti čovječanstva. Zaključno, radom propitujemo nužnost usvajanja sustavnog biološkog,
enciklopedističkog, inženjerskog ili psihološkog znanja radi osnovnog shvaćanja onoga što
Program evolucijske dinamike naziva „kulturnim genomom“.

Ključne riječi: kulturni genom, kulturomika, Google Books, narativne mreže, n-gram
Mogućnosti za turističku valorizaciju digitalizirane kulturne baštine područja Zadarske županije

Pojam turizam vrlo je teško jednoznačno odrediti. Zapravo, vjerojatno je točna tvrdnja da gotovo koliko ima onih koji se bave turizmom da toliko ima i različitih definicija dotičnog fenomena koji značajno obilježava suvremeno društvo. Turizam ulazi u živote svakoga od nas, bez obzira jesmo li pri tome suglasni, ili je to pak protivno našoj volji. Danas je malo onih koji nemaju barem neki kontakt s turizmom. Štoviše, teško je pronaći nekoga tko nikad i sam nije bio turist. Turizam s pravom intrigira i privlači pozornost svakoga od nas, a posebice je važan onima koji stječu sredstva za život od turizma.

Zadarska županija promišlja turizam fundamentalnim sektorem gospodarskog razvoja. Međutim, s obzirom na to kakvim resursima i potencijalima raspolaže na tržištu nije ponudila ni dostatno konkurentan proizvod, a niti je prepoznatljiva kao destinacija. Prethodnu konstelaciju dodatno determinira neadekvatna valorizacija povijesne i kulturne baštine, kao i neadekvatna valorizacija potencijala zaobalnog dijela županije.

U smislu turističke valorizacije nužno je determinirati elemente povijesne i kulturne baštine te izolirati povijesne događaje i ličnosti povezane uz određena razdoblja. Način na koji će se pristupiti turističkoj valorizaciji atrakcija ovisi o čimbenicima ili kriterijima na osnovu kojih se gradi konkurentnost turističkog proizvoda. Putokaz definiranju politike turističkog proizvoda treba biti sklop motiva koji potiče potencijalne turiste na potrošnju. Međutim, bez obzira na motive turista, niti u kojem slučaju nije bespredmetno istražiti prošlost i kulturu određene turističke destinacije i kao takvu iskoristiti je za unapređenje turizma, te posredno, gospodarskih i društvenih odnosa, to jest u krajnjoj liniji i kvalitete života domicilnog stanovništva.

Turisti odabiru određenu destinaciju zbog njenih specifičnosti u odnosu na druge. Atrakcije moraju biti integrirane u turistički proizvod destinacije, a njezina posječenost ovisi, između ostalih čimbenika, i o interpretaciji sadržaja kojima raspolaze. Interpretacija podrazumijeva predstavljanje atrakcije turistima na način koji će potiči potencijalne turiste tražiti atrakciju. Međutim, bez obzira na motive turista, niti u kojem slučaju nije bespredmetno istražiti prošlost i kulturu određene turističke destinacije i kao takvu iskoristiti je za unapređenje turizma, te posredno, gospodarskih i društvenih odnosa, to jest u krajnjoj liniji i kvalitete života domicilnog stanovništva.

Ključne riječi: turistička valorizacija, kulturna baština, kulturni turizam, digitalizacija.
Vinodolski zakon (1288.) potencijal razvoja kulturnog turizma vinodolskog kraja i promidžbe cjelokupne hrvatske kulture

Rad problematizira mogućnosti uključivanja Vinodolskog zakona (1288.) u obogaćivanje kulturnog turizma vinodolskog kraja kao značajnoga potencijalnog segmenta turističke ponude Novog vinodolskog i promidžbe cjelokupne hrvatske kulture. Predviđeno je provođenje terenskog istraživanja među domaćim stanovništvom i zaposlenicima Turističke zajednice Novog Vinodolskog, kako bi se ustvrdilo poznavanje ključnih činjenica značajnih za navedeni dokument hrvatske kulturne baštine te ponudile smjernice strategije kulturnog turizma uključivanjem lokalne zajednice.

Ključne riječi: kulturna baština, kulturni turizam, Novi Vinodolski, Vinodolski zakon.

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Tvrđave kulture: nove tehnologije u prezentaciji šibenske kulturno-povijesne baštine

Kroz posljednjih nekoliko godina Šibenik je postao primjer dobre prakse u korištenju europskih fondova za obnovu svoje kulturno-povijesne baštine. Dvije šibenske tvrđave (sv. Mihovil; Barone) su uspješno revitalizirane, a treća (sv. Ivan) upravo prolazi kroz taj proces. Upravljanje ovim povijesnim spomenicima povjereno je novoosnovanom Odjelu unutar gradskog muzeja koji je, uslijed odličnih programskih i poslovnih rezultata i radi lakšeg i kreativnijeg svakodnevnog funkcioniranja, izdvojen u posebnu Javnu ustanovu u kulturi Tvrđava kulture Šibenik.

Ono što razlikuje pojam rekonstrukcije i/ili obnove od pojma revitalizacije jest kreativno i održivo korištenje baštine i upravljanje istom. Projekt revitalizacije šibenskih tvrđava jasno pokazuju kronologiju i promjenu paradigme u interpretaciji i prezentaciji baštine – dok je unutar prvog projekta revitalizacije potrošeno samo 0.7% sredstava za trajne multimedijalne sadržaje na tvrdavi sv. Mihovila, nedavno odobreni projekt Fortress Reinvented za isti tip sadržaja na istoj tvrdavi predviđa 88% ukupnog budžeta (radi se o bruto 100 puta većem iznosu). Opcenito, poznavanje okvira mogućnosti digitalne tehnologije unutar institucija koje skrbe o povijesnoj, kulturnoj i prirodnoj baštini, kao i najboljih primjera takve prakse u svijetu, postaje neizbježni know-how i za kulturne djelatnike Hrvatske.

Revitalizacija tvrđave Barone, otvorene u siječnju 2016., primjer je uspješne primjene najsuvremenije digitalne tehnologije na povijesnom spomeniku. Suradnja stručnih djelatnika muzejskog Odjela i različitih IT stručnjaka dovela je do razvoja platforme proširene stvarnosti (augmented reality, AR), pomoću koje posjetitelj može doživjeti Šibenik 17. stoljeća i dramatičnu priču o gradnji tvrđave, te niza manjih digitalnih sadržaja, poput smart stola, dokumentnog filma i 3D animacije Šibenika i okolice. Različiti sadržaji (digitalizacija izvornih materijala, 3D mapping, virtualna stvarnost, senzorski audio-vodiči) su predviđeni u projektima koji se trenutno izvode ili su prijavljeni za financiranje.

Projekti revitalizacije potakli su i druge važne proslave – prilikom nedavnih arheoloških radova financiranih iz projekta, koji su imali za cilj rasvjetiti slabo istraženu povijest tvrđave sv. Ivana, stalna i kvalitetna interdisciplinarne suradnje nekoliko različitih ustanova (Institut za povijest umjetnosti, Konzervatorski odjel u Šibeniku, Tvrđava kulture Šibenik, Muzej grada Šibenika) polučila je odlične znanstvene rezultate. Kontakti ostvareni kroz projekte omogućili su

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Morana Periša
Javna ustanova u kulturi Tvrđava kulture Šibenik
razvoj brojnih ideja i realizaciju suradnji vezanih uz kulturne, programske i informativne sadržaje šibenskih tvrđava. Temeljna misija Tvrđave kulture je postati predvodnik inovativnog načina interpretacije, prezentacije i upravljanja kulturno-povijesnom baštinom, istovremeno zadržavajući financijsku i programsku samoodrživost.

Ključne riječi: Šibenik, tvrđave, revitalizacija, tehnologija.

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Hrvatska školska drama na latinskom
konstrukcija baze podataka i rekonstrukcija žanra

Ovaj rad razmatra školsku dramu koja se javlja i razvija u sklopu obrazovnog programa isusovačkih škola u Hrvatskoj. Školska se drama počinje izvoditi odmah po utemeljenju isusovačkih škola (od 1607. godine), a praksa traje i poslije ukinuća isusovačkog reda i škola 1733. Budući da je najveći dio korpusa nastao na latinskom jeziku, radi se o važnoj sastavni korpusa hrvatske latinskičke književnosti. S druge strane, hrvatska školska drama dio je šire europske tradicije [1].

Nažalost, tekstovi se nisu sačuvali, te je stoga u povijesti hrvatske književnosti žanru dodijeljeno manje značajno mjesto. O školskoj drami govore nam većinom sekundarni izvori, na prvom mjestu kronike isusovačkih kolegija i periohe, kratki opisi sadržaja koji su se tiskali za svaku izvedbu. Ta smo očuvana svjedočanstva sakupili u digitalnu bazu podataka, kako bismo rekonstruirali i istražili povijest žanra u Hrvatskoj.

Pri izradi digitalne baze podataka koristili smo se važnim izdanjem koje donosi bibliografski opis kazališnih izvedbi u Hrvatskoj do 1840. godine [2]. Podatke smo provjeravali kod Fanceva [3] [4], a dodatne informacije potražili smo u Staudovu monumentalnom radu [5].

Prije nego što smo prikupljene podatke prenijeli u digitalni oblik, trebali smo definirati strukturu digitalne baze. U skladu s time, za svaku školsku dramu anotirali smo autora, naslov, žanr, temu, mjesto i godinu izvedbe, redatelje i izvođače, prigodu, publiku, kratak opis i bibliografiju. Kad smo sve podatke prenijeli u tako organizirani digitalni sustav, počeli smo ga analizirati.

Ustanovili smo ukupan broj izvedenih školskih drama i pratili njihovu distribuciju na ukupno deset mjesta u Hrvatskoj. Istražili smo vremenski okvir i utvrdili da je prva izvedba bila 1525. godine. Uočili smo da se školska drama u određenim dijelovima Hrvatske nastavila izvoditi i dugo po ukidanju isusovačkoga reda. Razmatrajući pitanje autorstva, otkrili smo samo tri imena; svi su ostali autori anonimni. Što se tiče tematske dominira Grčka, preko Biblije i kršćanstva do povijesti i alegorije. Detaljnija analiza kršćanskih tema otkrila je, između ostaloga, da se spominju samo tri novozavjetna motiva (razmetni sin, milosrdni Samarijanac, bogataš i Lazar), ali i da mnoge drame govore o egzotičnim svećima i mučenicima.

Strukturirani digitalni sustav iskoristili smo da sakupimo i analiziramo podatke iz različitih izvora i da, prevladaviši ograničenja tiska, rekonstruiramo dinamiku žanra bez sačuvanih tekstova. Uočili smo da podvrgnuli digitalno formatirane podatke omogućili su nam da izoliramo sličnosti i razlike, ali i da svoje hipoteze potvrdimo kvantitativno. Usuđujemo se iznijeti pretpostavku da bismo ovakav postupak mogli primijeniti i na druge slične kulturne fenomene.

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Izazovi digitalizacije arhivske građe Banjalučke biskupije


Na području Banjalučke biskupije postoje još i arhivi samostana koji, također, nisu u cijelosti otvoreni za javnost, ali su kao takvi uspješno sačuvati vrlo rijetku arhivsku građu. To je najznačajnija arhiva koja se temelji na predmetnim arhivskim građama koja je nedostupna javnosti, ali i istraživačima. Budući da je razvoj tehnoloških rješenja omogućio pojednostavljene same digitalizacije arhivske građe, ne samo u tehničkom, nego i u financijskom smislu, smatramo da bi bilo od višestruke koristi pristupiti projektu digitalizacije arhivske građe Banjalučke nadbiskupije. U tu svrhu predlažemo izradu novog modela digitalizacije predmetne arhivske građe koja će temeljiti na postavkama i principima digitalizacije baštine Erika Reuharta i Marijane Tomić implementiranih u sklopu projekta Digitalizacija, bibliografska obrada i istraživanje tekstova zadarsko-šibenskog područja iz razdoblja do kraja 19.st. pisanih glagoljicom, bosančicom i latinicom. U konačnici, u našem radu nastojimo identificirati moguće izazove koje treba prevladaći u svrhu djelotvorne i učinkovite digitalizacije vrijedne arhivske građe Banjalučke biskupije.

Ključne riječi: digitalizacija, arhivska građa, crkvena arhivistika, Banjalučka biskupija.
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Glazbena baština
"Od arhivske prašine do oživotvorenja"

Upravo kao što arheološka iskapanja nakon skidanja prašine podrazumijevaju svojevrsno stvaranje veze između prošlosti i suvremene interpretacije, tako i istraživanja glazbenih izvora zahtijevaju konstantno propitkivanje svih dimenzija njihova postojanja, kroz prošlost, sadašnjost i budućnost. U tom smislu, ovaj će rad progovoriti o glazbenim izvorima u fondovima i zbirkama Državnoga arhiva u Zadru, dati detaljan opis istih s obzirom na sadržaj i smještaj unutar fondova, te stupanj obrađenosti i vidljivosti korisnicima. U drugom dijelu rada, kroz prizmu tih izvora dat će se svježa interpretacija isječka zadarske glazbene baštine – progovorit će se o Zadarskoj filharmoniji (Società Filarmonica) – najvrjednijem glazbenom društvu u Zadru u drugoj polovici 19. stoljeća. Treći dio rada ponuđit će pogled u budućnost predstavljanjem najnovijeg znanstvenog projekta Glazbeni izvori Dalmacije u kontekstu srednjeeuropske i mediteranske glazbene kulture od 18. do 20. stoljeća pod krovom Hrvatske zaklade za znanost. Projekt obuhvaća rad na glazbenim izvorima Splita, Zadra, Hvara i Dubrovnika, a u svrhu rekonstrukcije glazbenih kultura te determinacije njezine uloge u kreiranju lokalnog, regionalnog, nacionalnog i trans-nacionalnog kulturnog identiteta.

Ključne riječi: glazbena baština, arhivski izvori, Zadarska Filharmonija, glazbeni izvori Dalmacije

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Portal tradicijskih glazbala Hrvatske
ideje, problemi, prijedlozi


Izlaganje će predstaviti ideju ostvarivanja portala. Uz to, biti će istaknute izazove pred kojima stoji znanstvenik pri izgradnji portala: od etičkih, pravnih i moralnih izazova do tehničkih i financijskih. Cilj je ostvariti što potpuniji uvid u jedan dio kulturne baštine – tradicijska glazbala, ali ih pritom ne izolirati, već ih povezati s najširim mogućim kontekstom.

Ključne riječi: tradicijska glazba, tradicijska glazbala, digitalni repozitorij

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Ususret novim pristupima u objavljivanju starih rukopisa i dokumenata

Ovim izlaganjem predstavit ćemo kako upotreba novih tehnologija može pomoći u objavljivanju i predstavljanju starih rukopisa i dokumenata. Naime, hrvatska srednjovekovna književnost obiluje rukopismima pisanima trima pismima: glagolicom, ćirilicom i starom latinicom, ali samo je

Jelena Mihnjak
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Zašto digitalizirati vizualno?
uloga i značaj procesa digitalizacije dokumentarističke zbirkе plakata Muzeja likovnih umjetnosti u Osijeku

Digitalizacija, proces trajne zaštite građe, vrlo je bitan segment suvremenog knjižničarstva. U skladu s time je nastala ideja o procesu digitalizacije dokumentarističke zbirkе plakata Muzeja likovnih umjetnosti u Osijeku. Sam sadržaj plakata je višestruko zanimljiv, zbog forme, informacija, dokumentarističke vrijednosti i vizualnih izazova, koje komuniciraju krajnjim korisnicima. U 21. stoljeću, vremenu informacijske i informatičke ekspanzije, značaj digitalizirane građe je neprocjenjiv, a uloga digitalizacije nužna i neizostavna.

Dokumentarističku zbirku plakata važno je i potrebno digitalizirati prvenstveno zbog očuvanja i zaštite izvornika, promocije kulturne i umjetničke baštine, šire dostupnosti u otvorenom pristupu, kao i zbog isticanja značajnijih doprinosova, kojeg digitalizacija nudi. Mrežno dostupna digitalizirana građa korisnicima nudi veću i bržu dostupnost, kao i jednostavniju upotrebu pri pretraživanju i analiziranju potrebnih informacija. U skladu s napisanim, cilj je, dakle, vrijednu dokumentarističku zbirku plakata, koju Muzej likovnih umjetnosti u Osijeku posjeduje, zaštiti od daljnjeg i dodatnog oštećenja i smanjiti uporabu izvornika na način da se digitalizirana građa koristi u digitalnom obliku i da je javno dostupna u slobodnom pristupu u mrežnom okruženju. Zaljubljeno, cilj je ovoga rada prikazati kakav ulogu i značaj ima proces digitalizacije dokumentarističke zbirkе plakata za korisnike i konačno, kako doprinijeti stvaranju uvjeta za daljnja istraživanja i proučavanja ovakve vrste građe.

Ivona Despot
Naklada Ljevak, Zagreb, Hrvatska

Nova stara knjiga

Digitalizacija doprinosi povezivanju medija, a *nova stara knjiga* treba tek pronaći svoju prepoznatljivost i ulogu prilagođenu mediju i korisnicima.

**Zvonimir Bulaja**  
Bulaja naklada, Zagreb, Hrvatska

**eLektire**

Prezentacija sažimlje dvadeset godina iskustva Zvonimira Bulaje u elektroničkom nakladništvu i novim medijima, od konca 1990-tih godina do danas. Bić će govora o nekoliko nacionalnih i međunarodnih uspješnih projekata, objavljenih u različitim medijima, pokrenutih s različitim ciljevima; nekomercijalnih i komercijalnih (primjerice "Klasici hrvatske književnosti", "Priče iz davnine" i "eLektire"), te o iskustvima suradnje s gotovo svim hrvatskim nakladačima i distributerskim platformama za elektroničke knjige. Prezentacijom su obuhvaćena neposredna iskustva, tehnička pitanja, ali i različita temeljna, "fundamentalna" pitanja.

Govorit će se o uredničkom aspektu, digitalizaciji, konverziji, distribuciji; formatima; o trenutnom stanju na hrvatskom tržištu e-knjiga, o perspektivama i razvojnim mogućnostima; o napolitih digitalnih sadržaja i mentalitetu po tom pitanju na našim prostorima; autorskim pravima i njihovim povredama; strahovima i oklijevanjima nakladnika i autora (uz nekoliko anegdota); o konceptu lektire i utjecaju školskog kurikuluma na razvoj tržišta; o problemima proračunskog financiranja i njegovom utjecaju na tržište; o hrvatskoj Nacionalnoj strategiji za poticanje čitanja, koja je pred usvajanjem i u čijoj je izradi e-izdavaštva Bulaja sudjelovao; o ulozi platformi za distribuciju e-sadržaja i „velikim igračima“ poput telekoma i, naposljetku, uobičajeno: o ključnim pitanjima tehnološkog razvoja i neminovnoj skoroi propasti kulture, civilizacije, čovječanstva i univerzuma u oblicima kakve poznajemo i volimo – zbog svih tih tehnoloških novotarina.

Globalni trendovi i krize klasično će izdavaštvo možda učiniti još težim, skupljim i sve manje isplativim biznisom. U dugoročne prognoze po pitanju elektroničkog izdavaštva nezahvalno je upuštati se jere se tehnologija preborno razvija i mijenja, baš kao i "tehnološka moda". Naravno, preživi li upravo knjiga kao "koncept", sadržaj koji je čvrsto i manje-više linearno strukturiran unutar korica, pa bile one i "nepostojeće", desetljeća koja su pred nama - a vjerojatno hoće – svjedočiti ćemo izazovima novih, digitalnih formi stvaranja, kreativnog izražavanja i novih mogućnosti upotrebe novih i novih medija.

Od 2009. Zvonimir je ponajviše zaokupljen projektom eLektire (http://lektire.skole.hr), kao glavni urednik, producent, organizator i realizator. Projekt podupiru Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske i Hrvatska akademska i istraživačka mreža (CARNet), te brojni drugi financijer (Grad Zagreb, Grad Split, Primorsko-goranska županija, Hrvatski telekom, Zagrebačka banka, Hrvatska agencija za telekomunikacije, Ministarstvo kulture RH...). Cjelovita djela najvažnijih hrvatskih i inozemnih autora poput Marulića, Gundulića, Matoša, Krleže, Homera, Shakespearea, Balzaca, Dostojevskog, Kafka, te autora dječjih knjiga poput braće Grimm, Andersena, Twaina, Kiplinga i Ivane Brlić-Mažuranić (već oko 400 knjiga!) objavljivaju se online i besplatno su dostupne učenicima i nastavnicima u različitim standardnim formatima za e-knjige (PDF, epub, FLIP, HTML), a popraćena su i različitim multimedijskim dodacima. Neka od objavljenih književnih djela dostupna su i u formi zvučne (audio) knjige. "eLektire" su u Hrvatskoj najpopularniji portal za e-knjigu, ali i najpopularniji portal obrazovnog sadržaja općenito, s oko 150.000 registriranih korisnika, što je za hrvatske uvjete jako velika brojka.

**Ključne riječi:** elektroničke knjige, elektroničko nakladništvo, edukacija, interaktivni mediji, filmske adaptacije

Ključne riječi: Franjo Ksaver Kuhač, korespondencija, rukopisna gotica

Ivica Vigato
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Glagoljski dokumenti o vizitacijama ninskih biskupa iz 17. i 18. stoljeća

Spisi Ninskog biskupije čuva se u arhivi Zadarske nadbiskupije i pokrivaju razdoblje od 1557. do 1830. Spisi su raspoređeni u 9 knjiga, 57 kutija i 6 svežnja koji sadrže sljedeće zapise: zapisnike biskupije (4 knjige, 27 kutija), bračne spise (14 kutija), sudske zapise (7 kutija), vizitacije (3 kutije), registre (5 knjiga, 2 svežnja), gospodarske spise (3 kutije), rukopise (1 svežanj i razne spise (2 svežnja). Sačuvani arhivski materijal potječe od vremena Ninskog biskupa Marka Loredana (1554.-1577.) do ukidanja Ninskog biskupije i njegovog posljednjeg generalnog vikara Niccole Muzia (1829.-1830.). U ovom fondu nalazimo mnoge biskupove zapovijedi, službena i privatna korespondencija između biskupa i svećenika ili seoskih glavara. Dokumenti su napisani na talijanskom i hrvatskom jeziku, latiničkim, glagoljskim pismom i bosanicom (koji se također u literaturi nazivaju 'Bosančica' i hrvatska ćirilica), a neki su dokumenti pisani hrvatskom ćirilicom.

Analizirali smo skupinu neobavljenih dokumenata iz zapisa koji se odnose na biskupske vizitacije, napisanih kurativnim glagoljskim pismom.

Anita Bartulović
Odjel za klasičnu filologiju, Sveučilište u Zadru, Hrvatska

O problematici naslova srednjovjekovnih bilježničkih spisa
Naslov predstavlja prvi dodir s tekstem i trebao bi dati najsažetiju obavijest o njegovoj temi ili sadržaju. No može li se iskazati potpuno povjerenje naslovima srednjovjekovnih bilježničkih spisa? U cilju elaboracije naznačenoga problema u radu se istražuju općenito promjene u načinu naslovljavanja bilježničkih spisa kao i razlozi varijantnosti naslova te ukazuje posebno na problem bilježničkih isprava koji u naslovima izmjenjuju osnove u sinonimnome odnosu refuta- i repudia-. Dijakronijskom i sinkronijskom usporedbom obuhvaćeni su spisi sedmorice zadarskih bilježnika objavljeni u pet svezaka serije Zadarski bilježnički spisi, koji pokrivaju razdoblje od 1279. do 1356. godine, kao i neobjavljeni spisi zadarskoga bilježnika Petra zvanoga Perencan pok. gospodina Azona de Lemicetis iz Padove (1365. – 1392.). Istraživanje problema naslovljavanja može poslužiti kao smjernica kako u budućim digitalnim izdanjima neobjavljenih i reizdanja objavljenih bilježničkih spisa olakšati klasificiranje bilježničkih isprava u slučajevima kada naslov iz različitih razloga nedovoljno upućuje na određenu vrstu ugovora ili dokumenta.

Ključne riječi: srednji vijek, Zadar, naslovi srednjovjekovnih bilježničkih spisa, Spisi zadarskih bilježnika I – V, Petar Perencan

Petra Šoštarić
Sveučilište u Zagrebu, Hrvatska

Andrea Divo iz Kopra i paralelni korpus grčkih i latinskih tekstova

Prikazuje se izrada paralelnih korpusa na Odsjeku za klasičnu filologiju Filozofskog fakulteta u Zagrebu u kontekstu specijaliziranih korpusa (više o njima u Koester 2010). Na izradi korpusa su u prvoj fazi radili nastavnici i studenti Filozofskog fakulteta i Hrvatskih studija Sveučilišta u Zagrebu, zatim su se uključili i učenici zagrebačke Klasične gimnazije, a u sadašnjoj fazi korpus se razvija u sklopu bilateralnog projekta LaPhoTe (Latinski prijevodi Homera i Teokrita u hrvatskom i slovenskom humanizmu). Trenutačno je pažnja usmjerena na prevodički opus Andree Diva, renesansnog prevodioca iz Kopra (više o njegovoj Ilijadi u Jovanović 2016). U izlaganju će biti prikazan njegov prevodički stil (prijevodi Aristofana prema Šoštarić 2016), digitalizacija njegovih tekstova, poteškoće u obradi teksta alatom Alpheios u virtualnom okruženju Perseids, usporedba s drugim prevodiocima te moguće primjene ovog korpusa u podučavanju klasičnih jezika na razinama od početničke do napredne.

Ključne riječi: Andrea Divo, paralelni korpusi, prevodjenje s grčkog na latinski, humanizam

Kristijan Juran
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Glagoljske matice šibenskoga područja kao izvori za antroponomastička istraživanja

Opće je poznato, kako znanstvenoj tako i široj zainteresiranoj javnosti, da matične knjige pripadaju skupini najvažnijih vrela za demografska i antroponomastička istraživanja. Proučavateljima hrvatske, pa tako i šibenske, povijesne antroponimije, posebno su važne matice pisane glagoljicom, čirilicom i latinicom na hrvatskom jeziku, jer su u njima zabilježeni dijalektalni odnosno izgovorni oblici imena, prezimena i nadimaka prisutnih u određenoj sredini u određenom povijesnom razdoblju. Naša je nakana u ovom izlaganju uočiti i predočiti temeljne značajke imenskih formula u objavljenim glagoljskim maticama šibenskoga područja iz 17. i početka 18. stoljeća te ih uspoređiti s načinima bilježenja identiteta u drugim šibenskim spisima toga doba. Otvorit će se pritom neka pitanja o kojima se u dosadašnjoj literaturi nije mnogo raspravljalo.

Ključne riječi: Šibenik, glagoljske matice, antroponimija, imenska formula, 17. stoljeće
Digitalna zbirka *Croatiae auctores Latini* (CroALa [1]) objavljuje latinske tekstove hrvatskih autora od X. do XX. stoljeća. Pokrenuta je 2009. Trenutačno obuhvaća oko pet milijuna riječi i 450 dokumenata, kao i dopunsku bibliografsku zbirku CroALaBib, te ogledna kazalo imena mjesta CroALa index locorum. Zbirka i prateći resursi dostupni su u nekoliko oblika: kao pretražive baze podataka kojima se pristupa putem sustava *PhiloLogic* (u dvije verzije [2]), te kao repozitorij XML datoteka i ostale grade objavljeni na platformama Zenodo i Github [3]. Dostupnost i standardiziranost repozitorija omogućile su kako uključivanje tekstova iz CroALa u veće digitalne korpuse *Corpus corporum* (Sveučilište u Zürichu) [4] i *Perseus Digital Library* [5], tako i ekscerpiranje zbirke za digitalni leksikografski projekt *Neulateinische Wortliste* [6], ali i usporedbu hrvatskih tekstova s drugim novolatinskim korpusima [7]. Izlaganje će opisati kako je zbirka standardizirana - što smo sve morali dodati i dokumentirati da bi naši tekstovi bili uključeni u druge korpusne - i kako su, zahvaljujući otvorenim licencijama i protokolima otvorenih podataka, tekstovi drugih zbirki (Wolfenbütteler Digitale Bibliothek [8], CAMENA - Lateinische Texte der Frühen Neuzeit [9], *Poeti d’Italia in lingua latina* [10]) uključivani u CroALa.

**Bilješke**

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**Ključne riječi:** digitalna zbirka, novolatinska književnost, citiranje, razmjena podataka, otvoreni podaci
Bošnjačka i hrvatska kultura višestruko su povezane u različitim oblastima, pa tako i u oblasti kulturne baštine. Ove veze i odnosi u osnovi su interkulturnog karaktera, s uzajamnim koristima za obje kulture, pri čemu su u pojedinim razdobljima ove veze i odnosi bili od presudne važnosti za kulture o kojima je riječ. Između ostalog, to je slučaj naročito nakon austrougarske okupacije Bosne 1878. godine, kad se Bosna, nakon četiri stoljeća osmanske uprave, iznova uključuje u modernu zapadno-evropsku kulturu i civilizaciju, ostavljajući za sobom svoj dotadašnji orijentalno-islamski kontekst kao primarni i ključno određujući kulturalno-civilizacijski okvir. U ovim procesima proeurobanske kulturalizacije Bosne jedno od ključnih uloga imala je upravo i hrvatska kultura kao prva Bosni susjedna kultura zapadno-evropskog tipa, odnosno hrvatska kultura bila je jedan od prvih, neposrednih izvora "evropejstva" u postosmanskoj Bosni. Izrazito važni tragovi ovih kulturnih veza i odnosa sačuvani su i u bošnjačkoj časopisnoj produkciji s kraja 19. i početka 20. st., pa tako i u najznačajnijim bošnjačkim književnim i kulturnim časopisima ovog doba kakvi su Behar (1900-1911) i Biser (1912-1918), u kojima su štampani i tekstovi brojnih hrvatskih autora ovog vremena. U ovom kontekstu, rad za cilj ima da osvijetli ove veze i odnose, ali i da ukaže na nove načine njihova razumijevanja, tako i prezentiranja u okvirima digitalne humanistike, ukazujući istovremeno i na neke nove mogućnosti izučavanja kako povijesti pismenosti, tako i povijesti književnosti, odnosno književne periodike kao dijela (inter)kulturne baštine. Tek interdisciplinarni pristup kulturnoj baštini, a posebno onaj kakav omogućuje digitalna humanistika, u slučaju književno-kulturne periodike kao osobenog vida kulturne baštine otvara nove uvide u ova važna pitanja, a posebno pitanja razumijevanja i prezentiranja kulturnog razvoja te kulturnih veza i odnosa Bošnjaka i Hrvata krajem 19. i početkom 20. st.
Information

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