

STORYTELLING

#DARIAH2022

DARIAH ANNUAL EVENT 2022



Athens 31.05-03.06

Book of Abstracts

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Conference Schedule

Date: Tuesday, 31/May/2022	
9:30am - 6:00pm	DARIAH internal meeting Location: Conference Hall
Date: Wednesday, 01/June/2022	
9:00am - 9:45am	Opening Speech by Local Host Location: Auditorium
9:45am - 11:00am	Keynote Andrew Perkis (NTNU) "Interactive Digital narratives (IDN). A journey towards a new storytelling framework" Location: Auditorium Session Chair: Jennifer Edmond
11:00am - 11:30am	Coffee Break Location: Auditorium Lobby
11:30am - 1:00pm	Storytelling, experimentation and participatory methods: citizen and transdisciplinary collaborations Location: Auditorium Session Chair: Veronique Suzanne BENEI
11:30am - 1:00pm	Theory of Storytelling Location: Conference Hall Session Chair: Marianne Huang
1:00pm - 2:00pm	Lunch Break Location: Auditorium Lobby
2:00pm - 3:30pm	Heurist as a Platform for Data-Driven Storytelling Location: Conference Hall Session Chair: Michael Falk
2:00pm - 3:30pm	Case Studies of Storytelling Location: Auditorium Session Chair: Edward Joseph Gray
3:30pm - 4:00pm	Posters, Demos and coffee Location: Auditorium Lobby Session Chair: Maria Ilvanidou Session Chair: Francesca Morselli
4:00pm - 5:30pm	DARIAH Working Groups Networking Location: Auditorium Lobby
5:30pm - 7:00pm	Performance Nadar Ensemble Location: Auditorium
Date: Thursday, 02/June/2022	
9:00am - 11:00am	Meet DARIAH's Directors. Following, reports from the Open Access Bursary Location: Auditorium
11:00am - 11:30am	Coffee Break Location: Auditorium Lobby
11:30am - 1:00pm	Telling the story of women's literary participation: From data to database history Location: Auditorium Session Chair: Marie Nedregotten Sørbø
11:30am - 1:00pm	Storytelling of Cultural Heritage Location: Conference Hall Session Chair: Georgios Artopoulos
1:00pm - 2:00pm	Lunch Break Location: Auditorium Lobby
2:00pm - 3:30pm	Data-Driven storytelling through FAIR data: The challenges in discoverability, cross-domain linking and integrating context Location: Conference Hall Session Chair: Sharif Islam

2:00pm - 3:30pm	Case Studies of Storytelling #2 Location: Auditorium Session Chair: Toma Tasovac
Auditorium	
3:30pm - 4:00pm	Posters, Demos and coffee Location: Auditorium Lobby Session Chair: Maria Ilvanidou Session Chair: Francesca Morselli
Auditorium Lobby	
4:00pm - 4:30pm	Triple Project: "GoTriple, demonstration of a new European discovery platform focusing on multilingualism and collaborative opportunities" Location: Auditorium Session Chair: Emilie Blotiere Session Chair: Sona Lisa Arasteh-Roodsary
Auditorium	
4:30pm - 5:30pm	Guided Tour Exhibition Eugenides Foundation "Run onto the waves of the formidable sea"
8:00pm - 10:00pm	Social Dinner (Vyrinis Greek Taverna - Archimedous 11, Pangrati, Athens)
Date: Friday, 03/June/2022	
9:30am - 11:15am	DARIAH Theme Panel Presentation Location: Auditorium Session Chair: Jennifer Edmond
Auditorium	
11:15am - 11:30am	Coffee Break Location: Auditorium Lobby
Auditorium Lobby	
11:30am - 12:30pm	Keynote Louise Welsh (University of Glasgow) "Writing in the Dark; Storytelling, Memory and Gothic, the Presence of the Past" Location: Auditorium Session Chair: Agiatis Benardou
Auditorium	
12:30pm - 1:00pm	Closing Remarks Location: Auditorium Session Chair: Sally Chambers
Auditorium	

Keynotes

Opening Keynote by Andrew Perkis (NTNU): Interactive Digital Narratives (IDN). A journey towards a new storytelling framework

*Time: Wednesday, 01/June/2022: 9:45am - 11:00am · Location: Auditorium
Session Chair: Jennifer Edmond*

At NTNU we are exploring immersive media experiences in a variety of multimedia labs and projects in the intersection of art and technology through several installations building digital stories and analysing their quality and impact. Through this work we have identified the need for establishing a framework, with clear definitions and conceptual building block. This talk will provide an insight into our journey of using Interactive Digital narratives (IDN) as this framework for digital storytelling (<http://www.iet-multimedialabs.org>).

Closing Keynote by Louise Welsh: Writing in the Dark: Storytelling, Memory and Gothic, the Presences of the Past

*Time: Friday, 03/June/2022: 11:30am - 12:30pm · Location: Auditorium
Session Chair: Agiatis Benardou*

Presentations

Panel Session #1: Storytelling, experimentation and participatory methods: citizen and transdisciplinary collaborations

Time: Wednesday, 01/June/2022: 11:30am - 1:00pm · Location: Auditorium

Session Chair: Veronique Suzanne BENEI

Camilo Leon-Quijano¹, Véronique Bénéï², Alessia Smaniotto³

¹CNRS (CNE/La Fabrique des Ecritures/COESO); ²CNRS (CNE); ³EHESS (Open Edition Centre/COESO);
cleonquijano@gmail.com

This panel proposes a cross-disciplinary reflection on new forms of citizen participation and narrative experimentation in social sciences. We explore how researchers and members of civil society engage together in a common definition of transmedia narratives through collective discussions of the material and discursive strategies they develop in participatory research scenarios. To do so, this panel draws on three presentations from participants in the Collaborative Engagement in Societal Issues (COESO) European project. The aim is to collectively discuss possible interactions between researchers and broader civil society through a focus on new forms of narrative and sensory engagement.

Camilo Leon-Quijano

"Multimodal collaborations: materials, strategies, and visual narratives"

<https://doi.org/10.5281/zenodo.6573065>

The intervention focuses on visual research in anthropology based on a double case study. First, it explores a narrative experimentation of a visual project that took place in a Parisian suburb. It focuses on the story building of a critical narrative of female rugby team. Based on the collaboration we had in creating a storyboard, this presentation explores the way participants contribute to create a critical multimedia narrative through participatory methods.

Second, a dialogue on the multimodal spatialization of an ongoing visual ethnography regarding the impact of tourism in Lisbon. It is conceived as a collective discussion on how multimodal collaborations might reframe the visual presentation of an ethnographic research. Based on the Pilot 1 experience of the COESO project, the discussion raises questions about the challenges of creating a story within an interactive presentation of ethnographic research on the web.

Véronique Bénéï

"Re-imag(in)ing the legacy of slavery in Caribbean Colombia: Audiovisual media and participatory research in fictional history"

The issue of participatory research is addressed through revisiting the conditions of collective production of an audiovisual documentary on the history and memory of slavery in Caribbean Colombia. Based on historiographical and ethnographic work, the documentary is aimed at 'returning' and sharing some little-known local facts regarding the history of slavery, questioning neat divides between slave owners and enslaved. In the process the documentary investigates resulting alternative narratives.

More particularly, the documentary focuses on the authenticated history of an improbable marriage between a member of the local aristocracy and a slave girl some years before the abolition of slavery (1851). Among the participants are members of today's local aristocracy and a group of drama students. Their respective narratives offer fictional reconstitutions of the events leading up to the marriage. Together, their contributions illuminate socio-racial imaginaries in contemporary society.

Methodological issues around this kind of collective participation are discussed in relation to the digital production of the documentary. Emphasis is placed on the specificities of using audiovisual media to also document the documentary-making process. Questions related to sharing and disseminating are raised. How can these audiovisual technologies help in garnering public support and 'returning' something of added value in projects contributing to social and collective memory?

Alessia Smaniotto

"How participatory research can reshape research writing: the example of the academic blogging practices of the COESO project"

The participatory researches carried out within the COESO project gather artists, journalists, NGO members, with researchers in the social sciences and the humanities (SSH), and involve diverse disciplines and methodologies to tackle societal issues such as sustainable cities, migration, justice, the fight against organised crime, or gender equality.

Each COESO's joint research tells the story of the ongoing fieldwork through a dedicated academic blog on the Hypotheses.org platform. From sketching on a notebook to composing academic papers, or experimenting joint presentations at conferences, the differentiated arts of rendering its own research are providing to the participants opportunity to reshape some approaches to academic writing. Mobilizing the blogging tool less to popularize research than for actually perform research through writing, the participants face also the challenge to address to differentiated audiences, searching for the path to the "good" story. The siloed condition of knowledge production, sharing and dissemination that practitioners and researchers face rises here, even if they are engaged in a joint research endeavour.

Hypotheses.org platform plays an infrastructural role in these experimentations, providing an international, open, and multilingual space dedicated to scholarly communication in the social sciences and the humanities, where the COESO's researchers are experimenting with their partners new forms of research narratives and challenging the interprofessional boundaries. The discussion with the public can be opened here with a question: how this experimentation could be articulated with other research infrastructure services, to further support research storytelling for participatory research and citizen science, tackling societal challenges?

Paper Session #1: Theory of Storytelling

Time: Wednesday, 01/June/2022: 11:30am - 1:00pm · Location: Conference Hall
Session Chair: Marianne Huang

Digital storytelling in DH practice to encourage civil participation and reconstruction of the historical narrative

Yaming Fu^{1,2}, Simon Mahony³, Wei Liu¹

¹Shanghai Library/Institute of Scientific and Technical Information of Shanghai, Shanghai, China; ²School of Information Management, Nanjing University, Nanjing, China; ³Research Centre for Digital Publishing and Digital Humanities, Beijing Normal University at Zhuhai, China; ymfu@libnet.sh.cn

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Since the 1990s digital storytelling, as an extension of traditional narrative theory set against the backdrop of the “digital turn” (Noiret, 2018), has received significant attention in several fields that are concerned with human expression and experience, such as media research, public history, and education. Digital storytelling, understood here as a movement or method for creating, expressing, and sharing information using digital tools and new media forms, has been viewed as a “democratization of culture” (Clarke & Adam, 2011). It draws attention away from the mainstream and gives a voice to the marginalized, the minority, the overlooked and forgotten. Effective storytelling is based on full participation of both the speaker and listener, providing a means of expression that can resonate both cognitively and emotionally (Chaitin, 2003). Despite ongoing discourse and practice in literary, education, and media research, its theory construction and practice in DH projects is still at an exploratory stage.

This presentation examines how digital storytelling has been used as a critical research method in the DH project *A Journey from Wukang Road* at Shanghai Library. Taking the site of Wukang Road and its associated buildings as the framework, this project uses knowledge organization methods and linked data to extract the relevant narrative elements and related details about people, events, activities, and historical changes from the appropriate library collection resources (including newspapers, old photos, books, maps, videos, etc.). In this way the project reconstructs and restores the historical evolution of Wukang Road over more than 100 years by using the memories of the people connected with it (Xia et al., 2021). By organizing cultural resources based on their narrative elements, the evolutionary history can be reconstructed and decolonized with a more complete and clear story line. It also engages citizens by having them upload photos and personal accounts of their memories and experiences of the road, restoring a rich picture of diverse voices from the community, challenging the established historiography and sociopolitical bias in the sources (Noble, 2018).

Using digital storytelling as a primary research method unlocks the diverse possibilities for reconstructing its history and the expression of existing narrative materials to meet the needs of different aims, contexts, and communities. It also supports inference from the resources to supplement and discover “new” knowledge that was always there but never before included in the story. Through the process of collecting, organizing, storing, linking, and displaying historical and cultural information, including the voices of the people, with the support of digital tools, this project is in essence a process of attaching consciousness and various perspectives on the past, retelling the story by rebuilding the complete picture.

Digital storytelling in this DH project emphasizes “reconstruction”, a way to integrate, relate, and restore existing resources with the affordances of digital tools, thereby encouraging diverse expression, sharing, and even stimulating civil creativity. It is also collective behaviour that discusses the perspectives on history and arouses public engagement, particularly in consideration of Shanghai cultural identity in this former home to the colonial powers.

Storytelling in the Tides of Enchantment Embedding Re-enchantment in Danish, Nineteenth-Century Christianity

Katrine F. Baunvig¹, Kristoffer L. Nielbo²

¹Aarhus University, Denmark; ²Aarhus University, Denmark; baunvig@cas.au.dk

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Entertainment is important. Stories and narration are constants in, if not a prerequisite for, human culture. Running on myths and their recitation in ritual settings, religions hinge on this fact. Nevertheless, this is a circumstance that has been sought glossed over within certain religious traditions dominated by intellectual guilds. Not least within specific Christian traditions. Christianity’s manifold Protestant variations are, for instance, characterized by an intellectual proclivity for hermeneutically complex and challenging theories, while suppressing straightforwardly enjoyable stories. This proclivity could, further, be said to have fueled a so-called ‘disenchantment’ impetus imbued in processes going by the names of ‘secularization’ and ‘rationalization’. Such terms seek to catch the deep-rooted tendency among changing Christian clerics to adapt to a naturalist worldview at the expense of stories about the fantastic. That is to say that myriads of theologians, pastors, and poets throughout history have aspired to prune and ‘demythologize’ the core Christian narratives. Though this trend is deep-rooted, it broadened and accelerated remarkably in Europe through the course of the eighteenth century.

But, seemingly, stories and storytelling will out. The rise of the narratively enthusiastic Romantic Movement appears to have run on this hydraulic logic. Affected by this current, the highly influential Danish poet, pastor, and politician N.F.S. Grundtvig (1783-1872) re-enchanted Danish Christianity. At least he aimed to re-introduce an appreciation of wonder and storytelling – of an oral, narrative, fantastical culture – within Danish church life. The manifold fantastic beasts roaming his works are the residue of this aspiration. Word embeddings of these creatures tell the tale of a man laboring to reintegrate agency, plotlines, and narrative engagement into Christianity.

This study combines simple neural embeddings and graph theory to represent the bestiary arising from Grundtvig’s 1073 publications in their tokenized, lemmatized, ‘algorithmified’ avatar. It is based on the digital scholarly edition Grundtvig’s Works. We have computed the distance between a set of so-called seed terms and the corpus lexicon. The catalogue of seed terms have been established following the 2538 entries of the so-called Mythological Register developed by Grundtvig’s Works. For each seed, the algorithm excerpted a pre-set number of primary associations of size *m*. These are the terms with the shortest

distance to the seed term. For each of the m-terms the algorithm, furthermore, extracted a pre-set number of secondary associations. The next step was to compute the distance between these respective categories of terms; subsequently they were connected based on their distance under a threshold estimated from the distance variance structure. At the final stage, semantic clusters were unearthed by way of the Louvain method. These clusters are ripe with verbs, agents, and places whispering of glorious deeds and enchanting tales: of a revival of storytelling.

Who am I? What do I do?: (Alt)Academic Digital Storytelling and Autoethnography

Elisabeth Herbst Buzay

University of Connecticut, United States of America; elisabeth.buzay@uconn.edu

Digital storytelling is a growing, powerful medium through which people can tell their stories in a multimodal fashion, and while this approach is far from monolithic, a certain number of essential components include a narrative arc, a limited length, and the incorporation of multimodal media. Regardless of the exact form, the power of storytelling in human history, culture, and education is paramount, and as such, it is hardly surprising that the field of education is one discipline that has begun to incorporate digital storytelling in aspects of teaching and learning. Despite this, one group that has not yet obviously adopted and adapted digital storytelling for its own use is (alt)academics themselves.

In this paper, we will argue that digital storytelling is an ideal means for an (alt)academic to provide a clear, impactful, and encompassing vision of themselves as a scholar, teacher, thinker, human. We will also argue that this mode of communication could even become an essential and typical part of an (alt)academic profile, in the same way a CV, a teaching statement, or a diversity statement is today. More specifically, we will suggest that such digital storytelling could take on great significance for (alt)academics in multiple ways and at multiple junctures throughout their careers. We will also propose that approaching such digital storytelling through an autoethnographic perspective would both enrich and ground such stories. To explore this argument, first, we will consider what such digital storytelling could encompass, that is, consider the (alt)academic as a holistic or well-rounded human as opposed to a "scholar of a particular field" or a "brain without a body", with the goal of seeing how multiple aspects of an individual's biography lead to and influence their work. At the same time, such reflections can allow for a teasing out of specific themes or common threads that lead (alt)academics to become the scholars, teachers, thinkers, humans that they are, key notions which ultimately could become the theme of a digital story. The autobiographical aspect of scholarship is a topic that is occasionally touched upon in works like the introduction to Alan Palmer's "Fictional Minds" (2004), the preface to Caroline Levine's "Forms: Whole, Rhythm, Hierarchy, Network" (2015), or Averil Cameron's 2017 lecture for the Women's Classical Committee, suggesting the growing understanding of the pertinence of this approach. Nonetheless, it is certainly not one that is fully accepted in academia yet, another reason why an autoethnographic take could be validating. Second, we will explore different subgenres of such (alt)academic digital storytelling. These subgenres could include digital stories developed as part of a job hunt (both within and outside of academia), as a means of bridging the gap between academic and public humanities / outreach, and as a way of presenting one's (alt)academic profile. Finally, we will analyze some examples of actual digital stories created with these goals in mind to evaluate their interest, use, and impact. Our paper will conclude with suggestions of further steps to be taken to continue to explore such digital storytelling.

No Golden Path - A Cautionary Tale of Quality and Biases

Ida Marie S. Lassen¹, Yuri Bizzoni^{1,2}, Telma Peura^{1,2}, Mads Rosendahl Thomsen², Kristoffer L. Nielbo¹

¹Center for Humanities Computing Aarhus, Aarhus University, Denmark; ²School of Communication and Culture - Comparative Literature, Aarhus University Denmark; kln@cas.au.dk

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Narrative organization of information ties together storytelling in its many modalities. One archetypal expression of narratives we find in literary fiction. In this paper, we approach the elements of a successful narrative, and by extension storytelling, from the perspective of computational narratology. We are specifically interested in how to identify 'a good story' and navigate in two dimensions of literary success: 'Extrinsic' and 'intrinsic'. We investigate the association between the self-similarity of a sentiment story arc and review assessment of a literary work. In doing so, we direct our attention to known and unknown biases in the suggested dimensions of success to avoid reinforcing existing unwanted structures in our exploration of successful narratives.

Quality assessment of literature is not a simple inquiry and is complicated by various factors. Literature is a complex linguistic phenomenon that conveys information indirectly, and readers have different aesthetic preferences, and, in general, there is a lack of robust scientific instruments for measuring literary quality. One noisy, but ecologically valid measure is quantitative 'reader reviews.' On this account, a narrative is successful if readers rate it high. Such an 'extrinsic' success criterion is tempting because it is relatively easy to access, reflects readers' preferences in a natural setting, and its standardization appears trivial. A criterion that relies on reviews is however prone to several well-known biases, for instance, grading disparities between gender [1], ethnicity and race [2], which point to fairness challenges in classification of real-world data [3]. Instead of merely relying upon review annotation of the success of a story, we suggest paying attention to the inner structure of a story, the 'intrinsic success'.

A recent theoretical paper has suggested that the affective coherence of a story, that is, the self-similarity of a sentiment story arc, functions as an index of a narrative's intrinsic success [4]. A complementary empirical study has shown that affective coherence can detect canonical literature [5]. While the use of computational narratology may seem compelling to minimize demographic disparities introduced by extrinsic success, it introduces less apparent and unknown biases. Genre, for instance, impacts a story arc and shows complex interactions with psychological propensities, aesthetic evaluation, and gender [1]. In this work, we examine the association between the internal sentiment structure of a work and known biases. Socio-cultural norms may also play an important role in introducing unknown biases even at the methodological level, such as representational biases of reader types.

In sum, there is no golden path to identify successful storytelling, that is, no single path that optimizes both quality assessment and bias response. Instead of relying on single dimensions of success, either compelling computational approaches or accessible standardization, we suggest

a deliberate combination of dimensions and approaches which includes choices about bias acceptance. We see a multitude of possible trajectories, each of which implies different choices of known and unknown biases.

Panel Session #2: Heurist as a Platform for Data-Driven Storytelling

Time: Wednesday, 01/June/2022: 2:00pm - 3:30pm · *Location:* Conference Hall
Session Chair: Michael Falk

Michael Falk¹, Ian Johnson¹, Sylvia Melzer², Mark Towsey³, L.C. Santangelo⁴

¹University of Sydney, Australia; ²Universität Hamburg, Germany; ³University of Liverpool, UK; ⁴United States Military Academy at West Point, USA; michael.falk@sydney.edu.au

Heurist is a data management platform for Humanities scholars, hosted at the University of Sydney since 2005 (Johnson 2008; Searle and Johnson 2014; "Home" n.d.). Using Heurist, researchers can create flexible, robust and sustainable research databases on the web. Though originally conceived as a data management tool, Heurist has evolved over the years into a platform for data-driven storytelling.

Heurist enables data-driven storytelling through its library of widgets. Heurist widgets can be embedded on a project's website, allowing the researcher to present their data in an interactive and structured way. In the backend interface, the researcher can choose which records to make public, define 'Filters', 'Rulesets' and 'Faceted Searches' that enable visitors to navigate the database, and create 'Custom Reports' that determine how records are displayed. These Filters, RuleSets, Faceted Searches and Custom Reports can then be arranged on the website using Heurist widgets.

This panel will commence with an introduction by Dr Ian Johnson, Heurist's designer, who will explain the philosophy of Heurist's 'widgets' and describe our new work on multi-channel StoryMaps. Three Heurist users will then present their experience on data-driven storytelling in Heurist at all stages of the project life-cycle. Dr Sylvia Melzer will introduce 'databasing on demand', a framework that allows users to rapidly convert their research data into a Heurist database for publication. Prof Mark Towsey will report on Libraries, Reading Communities and Cultural Formation in the Eighteenth-Century Atlantic, an AHRC-funded project that is using a range of different visualisations to tell the story of Eighteenth-Century reading practices. Finally, Dr L.C. Santangelo will present Mapping the Suffrage Metropolis, a carefully curated website that presents the story of the women's suffrage movement in New York City in three interactive maps.

Dr Ian Johnson: Introduction

Research in Digital Humanities is often stymied by the lack of general-purpose tools. Many projects develop specific tools or websites, which become moribund when project funding runs out and developers move on to new positions. At Heurist, we redress this problem with our philosophy of mutualised development. When a project requests a particular feature, we implement it as a general-purpose tool, integrated with existing widgets that do the heavy lifting (facet search, result set, map, timeline, custom report). The mutualised development philosophy reduces development time, makes it easy to integrate new features into existing webpages, and allows all Heurist users to benefit from the contributions of a particular project.

A key example of this philosophy is our new Story Map widget. Story Maps are a simple way of visualising a narrative which evolves across time and space. Our challenge was to build multi-channel Story Maps into a rich web-based database of people built by the Géo-Récits project (<https://georecits.hypotheses.org/>). allowing facet selection of individuals from the database and simultaneous visualisation of their lives on a coordinated map, timeline and content-rich narrative in order to reveal their parallelism and intersections.

Dr Sylvia Melzer: Databasing on Demand

Currently, thousands of files have been created in the field of humanities in which research data are documented electronically using e.g. TEI or EpiDoc. Importing such files into Heurist allows them to be easily searched, analysed and published. The challenge is to import large numbers of such files into an appropriately structured database in a short time. In this paper, I will demonstrate how to create database instances on demand with Heurist using a large dataset of TEI and EpiDoc documents as an example.

Prof Mark Towsey: Narrating Eighteenth-Century Reading Practices

The central aim of the project is to collect and make available in a single Open Access database the largest collection of contextualised bibliometric data on eighteenth-century library holdings, membership and usage ever assembled, derived from catalogues and acquisition records for 75 subscription libraries across the British Isles and North America, as well as surviving borrowing records from 9 further libraries. Our contribution to the panel will highlight the storytelling potential of our datasets, explaining how we plan to spotlight specific library members and specific books to draw a wide range of users to the database.

Dr L.C. Santangelo: Telling Stories with Maps

This paper introduces a digital humanities initiative, Mapping the Suffrage Metropolis, to illuminate how historians can mobilise Heurist to build a dataset and provide a more textured understanding of a city's gendered and political geography. In doing so, it highlights how suffrage organizations' approaches shifted across both time and space, reconfiguring data to generate new lines of historical inquiry.

Paper Session #2: Case Studies of Storytelling

Time: Wednesday, 01/June/2022: 2:00pm - 3:30pm · Location: Auditorium
Session Chair: Edward Joseph Gray

Modeling historical storytelling

Georgia Kakouti¹, Vicky Dritsou^{1,2}, Agiatis Benardou^{1,2}

¹Department of Informatics, Athens University of Economics and Business, Greece; ²Digital Curation Unit, IMIS, R.C. "Athena", Greece; kakoutigeorgia@gmail.com

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Stories of the past should be told from multiple perspectives to make sure that memories are kept alive and vibrant. This paper traces difficult heritage in an attempt to restore historical information and shed light to stories of an inherently "difficult" historical period, the German Occupation in Greece. In our work we have focused on Block 15, an infamous site of the Haidari Concentration Camp, that served as isolation and torture area. To revive the stories and experiences from this camp, we have first studied historical resources, which were considered as our primary source. A secondary source we have worked with is the storyline of the interactive Block 15 scenario, i.e. the scenario of an immersive VR experience. This scenario, as a way of expressing the living experience, redefines memory by highlighting emotions, wounds and memories that are yet to be seen.

The documented information coming from both the primary and the secondary sources has been manually annotated and then organized into a knowledge base, which supports queries even of high complexity. For its development we have used the CIDOC CRM model, which has been extended to include specializations of classes and relationships, that explicitly capture the difficult heritage semantics of our digital stories, e.g. the concept of prisoner, of occupier, of a torture activity. By adding these specializations to our model, we are able to narrate the documented stories in detail and "narrates", as accurately as possible, the historical storytelling of the scenario and the "stratopedic literature" by using classes and properties of a well defined ontology. This extended model has been encoded into RDF/S and the knowledge base has been successfully tested against complex SPARQL queries of historical interest. Such complex queries can serve as a basis to establish a different aspect to digital storytelling by stepping away from a linear, official, or idealized presentation of the past to "historical poetics". Potential users are able to easily search and retrieve the historical information about Block 15 during 1943-1944, either by expressing their own SPARQL queries or by using one of the predefined that are already expressed. Our future plans include the expansion of the knowledge base, to test its applicability with respect to historical documentation coming from other concentration camps on one hand, while on the other hand to evaluate the extended model regarding the representation of digital stories concerning other aspects of difficult heritage.

PLAYFAIR Project: Challenges and solutions towards building and visualising FAIR data for traditional games

Carlos Utrilla Guerrero, Vincent Emonet, Matthew Stephenson, Walter Crist, Cameron Browne, Michel Dumontier

the Institute of Data Science (IDS), Department of Knowledge and Engineering, Maastricht University (UM);

c.utrillaguerrero@maastrichtuniversity.nl

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Like almost all research disciplines, digital humanities is poised to enter an era of unprecedented large scale analysis powered by massive amounts of (public) digital collections and hundreds of millions of records on the web. However, this rising amount of humanities data is largely unstructured, making it nearly impossible to connect to other datasets for better analysis, and in some cases even a shortage of usefulness or reusability.

An often invisible, but crucial part of the data storytelling lifecycle is the transformation of digital rudimentary data into intelligible information, namely data modeling. Historians, academics and data scientists are stymied in their ability to find, access and reuse this digital gold to produce statistical analyses and visualisations. Several studies have proposed semantic web technologies and FAIR approaches as a set of recommended solutions supporting better computational approaches, data storytelling and reuse. PLAYFAIR is concerned with how semantic web technologies can facilitate statistical analysis and visualisations on traditional games from various available sources and formats, in a universal and FAIR manner, and subsequently enhance data published on the Web in digital humanities for data storytelling.

This paper aims to present our chosen methodology and the challenges we faced when building a Knowledge Graph (KG) from the ERC-Digital Ludeme Project (DLP) using semantic tools such as CLARIAH public services `\cite{tools}`. The DLP is constructing a unique database of historical evidence for traditional games, which can be used to model the evolution of games throughout history. The games within this database are described in terms of distinct ludemes, alongside auxiliary information such as rulesets, periods, evidences, regions and categories.

We specifically describe the process of building an online resource to explore the historical context of traditional games. We introduce the data model using established standards, in particular CIDOC-CRM and schema.org ontologies, for supporting data interoperability and longevity, as well as providing stable digital representations of traditional games. We then present the design and implementation of the KG using CLARIAH tools, which allow historians to transform source data into computable representation as well as link these to other resources (i.e. British Museum digital collection). We also present the online visualisation tool utilised to analyse and visualise clusters of ancient games. Entirely based on semantic web technologies, this tool is used to publish, access, and visualise research outputs. It also exposes a SPARQL endpoint and several other services to generate and share queries (e.g. data exploration and visualising high-dimensional data), enabling the 'data storytelling' to be FAIR. The KG and related visualisation tool turned data into an online storytelling resource that can be located by the community and thus maximise reusability. We conclude with a discussion of challenges we are facing at each step of the process and related methodology implementation. We propose design recommendations for effective methods for data modeling and visualisation, which can be used to facilitate FAIR storytelling and subsequent data reuse. We believe that this paper will be of interest to humanities projects that use visual analytics as part of their research process.

Contemporary collecting and COVID-19: preserving memories of the pandemic

Chiara Zuanni

University of Graz, Austria; chiara.zuanni@uni-graz.at

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This paper will present the project “Contemporary collecting and COVID-19: barriers, bottlenecks, and perspectives in digital curation”, funded by a DARIAH Theme grant (2020-2021), and its results. The project aimed to survey the collections of memories and witnesses of the pandemic in memory and research organisations, with a focus on European museums. It researched how contemporary collecting projects collected, accessioned, recorded, preserved, and displayed material and immaterial witnesses of the pandemic, and explored the challenges encountered by these collecting projects, and the solutions they adopted.

Contemporary collecting has a long history in history, social history, and art museums, but in the last years it has increasingly become a relevant and common theme within the museum community (Kavanagh 2019; Miles et al. 2020). Besides the documentation of current history and culture, contemporary collecting has also been harnessed to expand participation and a broadening of museum narratives. Furthermore, another declination of contemporary collecting, rapid-response collecting, has been pioneered by the Victoria and Albert Museum in 2014 to quickly document events and emerging trends. These collecting projects have also dealt with traumatic events, such as the 9/11 attacks in New York (Gardner and Henry, 2002), Hurricane Katrina (Shayt 2006), Manchester bomb attack (Arvanitis 2019). At the same time, contemporary collecting projects increasingly include born-digital objects, such as photography or social media texts and images (Hartig et al. 2020; Park 2021; Zuanni 2021), and need therefore new digital curation practices, which in turn affect their understanding as digital heritage (Cameron 2021).

During 2020 and 2021, there has been a notable number of projects aiming to document the COVID-19 pandemic, and consequently an increased attention to the themes and challenges of contemporary collecting and born-digital collections. The project presented in this paper aimed first to survey these projects; secondly, to research practices in relation to the data management and public dissemination of such collections; and thirdly, to foster dialogue across research and memory organisations interested in collecting memories and witnesses of the pandemic.

This paper will summarise the main findings and show the digital resources that were prepared as part of the project. Overall, the project noticed that while many organisations were able to quickly launch collecting projects already in early Spring 2020, they were also likely to face significant challenges in the subsequent processing of this material. The volume of these collections, and the born-digital character of many memories and objects represented significant barriers to the acquisition, recording, and preservation of the material.

This paper will argue that the contemporary collecting projects launched in relation to the COVID-19 pandemic are not only important in documenting the pandemic and shaping its memorialisation, but these collecting experiences also represented a pivotal moment in the constitution of digital curation and preservation practices across European museums. Furthermore, these projects will also become important in enabling the sharing and disseminating of future stories of the pandemic.

Exploring the Narratives of Rebetiko via Corpus-based Analysis

Varvara Arzt

University of Vienna, Austria; varvara.arzt@gmail.com

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Rebetiko is a Greek popular music genre, which due to the similarities in the genres' formations is commonly seen as Greek blues. The roots of the genre go back at least to the second half of the 19th century, and while it had its heyday between the 1920s and the 1950s, rebetiko continuous to flourish to this day. Although or maybe because rebetiko is often associated with the urban underworld and marginal groups, rebetiko had and still has an immense influence on the Greek culture and language.

Rebetiko songs are valuable sources of oral history that allow a view at the history of 20th century Greece from a different angle, through the lens of rebetiko. Songs are an important part of a community's storytelling tradition, which is passed down from generation to generation. They may also reveal narratives of social groups (e.g. refugees and migrants) at the fringes of society that are underrepresented in the official historiography.

While there exists a number of popular and well-known rebetiko songs, like “Cloudy Sunday” by Vasilis Tsitsanis or “The Catholic Girl from Syros” by Markos Vamvakaris, these represent only a fraction of the diversity of narratives and stories of the genre. To capture this diversity, the Rebetiko Corpus was created, which contains 5,165 songs, of which 3,772 songs are provided with song lyrics. This corpus is publicly available for non-commercial purposes and is intended as a source for studies in diverse areas such as history, sociology, linguistics, and musicology.

This paper aims to showcase approaches for finding narratives in rebetiko with the help of the Rebetiko Corpus and computer-assisted analysis. The analysis of the corpus data with the help of data science methods can contribute to a broader and more objective way of storytelling, and at least partly provide answers to many relevant questions. For instance, which topics are prevailing in rebetiko and how are they influenced by the history of Greece and its people? Is rebetiko mostly influenced by the underworld, as it has been assumed for a long time? What does rebetiko tell us about the struggles of everyday life in 20th century Greece? And what is the connection of rebetiko to Hawaii?

Digital storytelling for an inclusive access to cultural heritage: the MEMEX project

Pascuala Migone, Cristina Da Milano

European Centre for Cultural Organisation and Management - ECCOM, Italy; pmigone@gmail.com

MEMEX - MEMories and EXperiences for inclusive digital storytelling is a 3-year project (2019-2022) funded by the Horizon2020 programme of the European Union, aimed at promoting social cohesion and inclusion through digital storytelling collaborative tools, that provide inclusive and creative access to tangible and intangible cultural heritage (CH) and, at the same time, facilitate encounters and interactions between socially fragile communities that are systematically distant from cultural resources and opportunities. MEMEX uses digital storytelling as its main strategy, as a manageable and effective tool to creatively engage people at risk of marginalization or exclusion in the creative narration and reinterpretation of CH, to promote creativity and

personal expression, social and cultural participation and empowerment, the expression and recognition of cultural diversity and multiple skills and competences.

MEMEX's inclusive action focuses on migrant women in Barcelona; the citizens of the 19th district of Paris, neighbourhood with strong social, economic and urban issues; and first, second and third generation Portuguese migrants living in Lisbon, through a community-based approach with the active support of local stakeholders. In these 3 pilot projects, participants engaged in a digital storytelling methodology through different phases: visiting local heritage through guided tours, reflecting about these places and expressions, identifying the topics and writing their stories, and finally co-creating audio-visual stories, emphasizing the active role of the participants in re-interpreting existing heritage and in co-creating plural meanings of it. So far, the project has produced more than 50 stories in the three locations.

Digital plays a key role in MEMEX: the results will converge in a prototype of a smartphone app that allows users to create, share and visualize geo-localized stories in augmented reality, where personal memories, experiences and places intertwine, allowing users to experience a multicultural and dynamic perspective of CH. For this reason, the project consortium brings together multiple disciplines, including technological partners - Italian Institute of Technology Foundation (Italy; project coordinator), Interactive Technology Institute - LARSyS (Portugal), Ernst & Young (Italy), Noho Limited (Ireland), Ca 'Foscari University of Venice (Italy), CNRS - Center National de Recherche Scientifique (France)- and social and cultural ones -Michael Culture Association (Belgium), Dédale (France), Interarts (Spain), Mapa das Ideias (Portugal) and ECCOM (Italy)- that have worked together to achieve MEMEX's goals and develop an innovative approach and ICT tools to promote a participatory and co-creative interaction with CH, under the belief in the power of storytelling and the role that digital can play in overcoming barriers to cultural participation.

The paper will discuss in detail the digital storytelling methodology developed in the context of this ongoing project, as well as reflections about its implementation in different contexts and recommendations for professionals and policy makers working in these fields, and the first results of the impact evaluation, which -through interviews, observations and analysis of the digital stories- has monitored the participants', partners and local stakeholders perception on cultural participation and the effectiveness of the methodology for the goal of promoting social cohesion and inclusion through cultural engagement.

Panel session #3: Telling the story of women's literary participation: From data to database history

Time: Thursday, 02/June/2022: 11:30am - 1:00pm · *Location:* Auditorium
Session Chair: Marie Nedregotten Sørbo

Marie Nedregotten Sørbo¹, Marit Lovise Brekke¹, Amelia Sanz³, Alicia Montoya², Gabriëlle Kamphuis²

¹Høgskulen i Volda, Norway; ²Radboud Universiteit, The Netherlands; ³Universidad Complutense Madrid, Spain;
mns@hivolda.no

A new period is opening in our Women Writers in History working group (WWIH-WG): the NEWW database will be rebuilt from the ground up at Radboud University. Based on our decades-long experience on the project and within the framework of our working group, we are able to discuss the role of storytelling in our practices, past, present, and future. Members of the WWIH-WG will present along the three following axes: how well suited digital tools are to model women's literary contributions and to raise new issues in the field; what are the digital humanities challenges scholars are currently facing in our area; and why decisions have to be documented and explicit from the very beginning of the workflow.

Harnessing digital tools to tell the story of women's literary participation before 1900

Marit Brekke

This paper will explore how stories and scholarly narratives about female literary engagements before 1930 have historically been constructed in textbooks, and how digital tools might enable us to construct alternative narratives that better reflect women's interventions in the literary field. The material consists of the two most influential Norwegian textbook-series between 1890 and 1930. There may have been few contributions of female writers, but does this mean that there were few women writers in the period, or that the female representatives in the textbooks were a homogenous group of writers? How can digital tools aid or change the inherited narratives about women's cultural contributions to the past?

Digitizing women's literary history: challenges and instruments

Amelia Sanz

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Nowadays, we are all of us digital humanists in a certain way. No research work could be possible without having access to databases, digital libraries, repositories, and the newly digitized corpora. At the same time as the number of digital tools and methods is increasing sharply, more and more digital skills are required, widening the gap between researchers and developers. The slow pace of research leaves little time for development and support. What are the main challenges that researchers face regarding digital research methods in women's literary history? Anchored in our actual lived experience within the framework of the WWIH-WG and in our own universities, we will point out researchers' challenges and priorities in a specific field, namely women's writing. Storytelling allows us to take a real look at what so many scholars are actually facing.

Why tell a women writers database (hi)story

Alicia Montoya and Gabriëlle Kamphuis

Databases like narratives have their blindspots - and arguably, databases focusing on women's historical writing uniquely so, given the modern categories they implicitly mobilize. They can seek exhaustivity in a very narrow field, though exhaustivity is always an illusion, or they can have too large a scope to strive for exhaustivity. Big data research tools make it possible to build narratives grounded in less canonical sources, either more ephemeral material or less otherwise highly regarded by previous historiography, such as women's writings. If digitization projects give the impression of providing historians with a wider range of sources, they must not be mistaken for a complete archive. Digitization projects have their own histories that lead to their own gaps and biases. In a storytelling format they have called "database histories", Melodee Beals and Emily Bell propose documenting the decisions that were made along the way, from the selection of collection holdings to the selection of the digitized materials. Their approach rooted in both documentation and interviews should be taken up by database projects focusing on women's writing, so the story of their compilation and the choices made along the way are made explicit to all future users.

Paper Session #3: Storytelling of Cultural Heritage

Time: Thursday, 02/June/2022: 11:30am - 1:00pm · Location: Conference Hall
Session Chair: Georgios Artopoulos

Building community identity through storytelling: the power of digital stories in museum contexts

Carola Carlino

University of Naples "L'Orientale", Italy; ccarlino@unior.it

The term 'storytelling' generally recalls the act of telling stories, sometimes eclipsing the importance of 'telling through stories'. Nowadays we talk about political (Moroni, 2019), advertising (Kang et al., 2020), educational (Shmoelz, 2018; Morodi et al., 2020) and, finally, museum storytelling (Nielsen, 2017), referring to those contexts in which man's natural propensity for storytelling manifests itself (Ragone, 2016: 41). In the museum context, which is the privileged space in which this research takes place, storytelling has proved to be an effective tool in terms of dissemination, learning and sharing (Petrucco, 2009). As Cinzia dal Maso argues (2018:12), 'storytelling is a novelty tool, allowing us to go beyond fashion, to get to the heart of museums and their stories'. Moreover, through storytelling it is possible to create a real community around the museum, that adapts and reflects the changes that the museum institution is undergoing. Taking into consideration the usual narrative practices adopted in museum environments, we want to focus on the analysis of a modern realization of storytelling, the one resulting from the transition from a paper-based to a digital device, which is therefore defined as digital storytelling.

The aim of this study is to investigate how new technologies and digital media can enhance the effects of storytelling in the cultural sector, with the objectives of improving the fruition of cultural heritage and fostering the strengthening of a collective identity. We propose to develop the investigation through the analysis of two case studies, in which digital storytelling is adopted for different purposes. On the one hand, as an example of divulgative digital storytelling, we offer the investigation of a digital story centred on the discovery of ancient Egyptian archaeological artefacts, dating back to the first century BC and now preserved in the Museo Orientale Umberto Scerrato in Naples, Italy. Specifically, five cat mummies join other animal mummies exhibited in many museums around the world, with which they dialogue within a virtual exhibition created using the techniques of graphics and virtual reconstruction. On the other hand, the aim is to reflect on the emotional power of stories. In this case, the theme of emotive digital storytelling will be treated through the description of a workshop experience carried out at the Royal Palace of Caserta, Italy, involving ten participants over 60 years old, who were asked to invent stories about the cultural site in a very personal way.

The aim of this study is twofold: to demonstrate that learning practices in the museum sector can be facilitated and enhanced by exploiting digital storytelling as an educational and entertainment resource, and that, in the meantime, cultural and generational barriers can be broken down by promoting greater accessibility to cultural heritage. Storytelling, in fact, can be adopted to create a real community around the museum, a community that adapts and reflects the changes the museum institution is undergoing. A community that transforms itself from a distracted passer-by into a participating observer (Vaglio, 2018: 30).

Europeana's tools for storytelling. From digital cultural heritage to project results.

Alba Irollo, Beth Daley

Europeana Foundation, Netherlands, The; alba.irollo@europeana.eu

As an organisation with broad and differing audiences, Europeana considers storytelling an essential part of its day-to-day work, helping us to share a consistent and engaging narrative. Taking the needs of our professional audiences (in cultural heritage, education, academia, research and technology, for example) into consideration, we incorporate storytelling into our capacity-building efforts, which constitute a key component of our mission.

Europeana's storytelling tools are available to all. They are the result of our experience with curatorial and editorial practice and are potentially reusable in arts and humanities too, fields close to (digital) cultural heritage by nature.

The aim of this contribution is to present some of Europeana's storytelling tools and to explore their reusability in educational programmes centred on cultural heritage and in academic practices related to digital scholarship.

The Seven Digital Storytelling Tips were designed for the cultural heritage sector but apply to any project looking to share its story in a digital environment. These tips, developed via a Europeana Task Force, take as their basis the idea that audiences want to feel informed by digital stories, but they are also curious and want to feel immersed in, inspired by and connected to them. This is what sets storytelling apart from other content types and it is this that gives storytelling such a role to play in engagement and community-building across the cultural heritage sector and beyond. They are also part of the resources offered on the occasion of the Europeana's Digital Storytelling Festival, run annually in conjunction with the Heritage Lab. This contribution will explain how the Seven Digital Storytelling Tips help to create engagement with the audience, and provide some use cases to show how they have been applied at Europeana.

The Europeana Impact Playbook, too, was designed for the cultural heritage sector but increasingly gets attention in scholarly contexts. Its Phase 3 focuses solely on "Narration". More particularly, it discusses how to build a story out of your data and create a narrative that can help professionals share, discuss and learn from an impact assessment. It is structured into six different steps to take you all the way from getting communications and design team on board to publishing and using projects' findings.

Finally, the Europeana Research Community video series encourages academics and researchers to learn how to communicate project activities and results through multimedia, taking full advantage of the potential of the audiovisual. A set of Production Guidelines, conceived for this purpose, focuses on all the necessary aspects to consider, such as copyright, consent forms, language and subtitles.

Storymaking by design: curating querybased virtual exhibitions on the greek national cultural aggregator

Agathi Papanoti, Elena Lagoudi, Haris Georgiadis, Georgia Angelaki

National Documentation Center, Greece; elena.lagoudi@ekt.gr

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SearchCulture.gr is the greek national cultural aggregator, providing access to 800k items. Being hesitantly excited about big cultural data and the creative possibilities for humanities research and public engagement this presents, the SearchCulture.gr scientific team developed a new tool for curating and showcasing content.

The Exhibitions Query Form is a smart tool for storymaking and presenting curated content on the aggregator. Storymaking through the Exhibitions Query Form fully exploits semantic enrichment iterations on the aggregator. The enrichment workflows ensure that each collection added and all retrospectively undergo semantic enrichment in types, persons, chronologies and themes, resulting in homogenization of metadata, which in turn allows for more efficient searches and relevant results.

Making smart use of the meaning-making dynamic of linked data, the exhibitions produced via the Query Form are deployed to showcase curated content. Through a sophisticated interface, the Query Form allows editors to produce thematic exhibitions by grouping together items which are retrieved via targeted queries. The exhibitions are designed in a bilingual interface with a key image, title and subtitle, an interpretative text, other resources and bibliography and are all presented through a dedicated Exhibitions page.

Each group of retrieved items is in reality a thematically connected primary source palimpsest, providing teaching and learning contexts based on primary sources for formal and informal learning. Primary source teaching has been known to cultivate critical thinking, develop reasoning and investigative skills and support practice-based pedagogy and active learning. Digital storytelling through linked metadata can be also appealing to those seeking new approaches to cross-disciplinary humanities scholarship.

The paper will present the Exhibitions Query Form and the developed virtual exhibitions, explain our content selection methodologies and rationale and discuss the overarching strategy for showcasing the richness, width and depth of content aggregated in SearchCulture.gr.

A key inspiration for developing this new feature on the aggregator was the fact that, while performing the enrichment workflows, we could notice various stories emerging. Having the the chance to deeply engage with the items' metadata we came across unexpected connections and links to other content and collections. Finding i.e. a series of beautiful late 19th-early 20thc staged photographs of children prompted us to research for more related material which tells the story of the middle and upper class fascination with child portraiture a century ago.

These exhibitions are an easy-access entry point to the more complex search functions of the aggregator. They can challenge end-users to come up with their own storymaking enquiries and create their own exhibitions, which is a feature we will look at in the next phase of development. Search and retrieval skills are core components of enquiry-based and primary source based research methodologies. End-users would probably greatly benefit from being able to save and share their query results, making interactivity one the foci of the aggregator's future developments, in an effort to foster deeper and wider community engagement with digital cultural heritage. To this end, we have already started piloting user-generated exhibitions by collaborating with individual researchers.

Digital Theatre Collections and Virtual Exhibitions as Storytellers of National Theatre History

Anamarija Žugić Borić^{1,2}

¹Institute of Ethnology and Folklore Research, Croatia; ²DARIAH-HR; zugicboric@ief.hr

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Bearing in mind the potential of theatre collections, both building-based archives, museums, in-house theatre archives, privately owned collections and digital repositories, databases and collections, in shaping or manufacturing national theatre memory, the paper explores the relationship of selected Croatian digital theatre collections and virtual exhibitions and their possible roles in creating or (re)defining national theatre history/histories.

The paper focuses on the mechanisms through which virtual exhibitions and digital theatrical repositories participate in shaping the narrative of the Croatian national theatre history based on selected examples of available national e-sources. In this sense, the paper will try to review the criteria for deciding which material will be published or aggregated to a larger international repository and how it will be described using a specific metadata scheme. Criteria of copyright, visual/aural attractiveness and adaptability of material for digital infrastructures, availability of materials (archival records, documents and artefacts) or technical predispositions for digitization will be considered, together with the ideologies that often play a substantial role in selection and modes of material representation. Furthermore, the paper will address the issue of financial and human resources in order to point out inequalities between the capacity of mainstream and alternative theatres or individual artists, established theatre institutions and independent groups or individuals, professional and amateur troupes, etc. to digitally present materials that attest to their artistic work. It will also state the conceptual differences that arise from the aforementioned inequalities of these binary opposites, as well as from the (inter)nationally accepted story of what each of them should represent. The paper will then set out to answer two questions: first, the extent to which the availability of e-resources to domestic and international audiences is a favourable factor in disseminating, popularizing and understanding national discourse on theatre, and secondly, whether the availability of such unregulated infrastructures, in fact, fragments and limits the public perspective. Finally, the paper will try to offer guidelines on how to broaden this perspective through inclusive practices and a systematic approach to the treatment of theatrical records in digital resources, as well as in analogue collections.

Reviving a Painting to Narrate a Story: Digital Storytelling through Creative Industries

Eleftherios Anastasovitis, Georgia Georgiou, Eleni Matinopoulou, Electra Tsaknaki, Athanasia Maniati, Spiros Nikolopoulos, Ioannis Kompatsiaris

Centre for Research and Technology Hellas, Greece; anastasovitis@iti.gr

The main challenge for the future museum is to use the computational media in a more meaningful way, which would make the museological experience relevant to a heterogeneous audience. This contribution casts light on how the traditional exhibit-centric descriptions can be replaced by story-centric cohesive narrations through the power of immersive media. In this digital era, by using virtual and augmented reality systems in addition to three-dimensional graphics, we can bring old master paintings to life through the animation process, and in this way to take Cultural Heritage from static to dynamic [1]. In particular, virtual and augmented reality projects lead to the production of high-quality digital storytelling, placing the user inside the experience and acting as interpretive tools [2,3,4]. Moreover, the recent three-dimensional visualisation of animating paintings has become an effective tool for digital storytelling both in a theoretical and methodological way [5].

This contribution presents the methodology and the mechanics in setting up the digital storytelling for a painting, using digital tools from the sector of creative industries and videogames, based on historical documentation. The first Governor of the modern Greek state, Ioannis Capodistrias, was dishonestly assassinated by political enemies inside a Christian church during the fourth year of his government. This historical event inspired the Corfiot artist Charalambos Pachis to create a multi figure oil painting, which is overwhelmed with allegorical symbolisms and narrative perspectives. The painting, which is a non-factual representation of the event of the murder, is characterized for its theatrical scenery and the dramatic tone of the composition.

By using the clone tool of an image-editor, the church was emptied of the characters depicted in the painting and all the architectural elements, as well as the 13 personas, were reconstructed. The next step was to edit with a videoFX software for the creation of figures motion with the assistance of the tools rotation, opacity, keyframes, pins, and bulge (Fig.1). Thus, the figures are able to move around the space, open and close their eyes, breathe, and act. Recent technological advances have led the industry to a new era, where the visualisation of storytelling is more attainable than ever. Utilising the animations from the videoFX-editor in a game engine, it can be possible to add characters to the empty painting, intending to reveal its final version after a series of consecutive steps - videos. Subsequently, through code-mechanisms, the users can be guided to follow a predefined path in the game, which will eventually lead them to the story's closure (Fig.2). With the implementation of interactive interfaces, game-engines have made it feasible for the users to witness an exchange of words between the characters in the painting (Fig.3). Mimicking the human motion and at the press of a button, the players can revive the characters on their own computer, while a moving character from the painting is depicted on their screens in full size. The suggested methodology can be adopted by any cultural heritage organization for the narration of the stories that their painting collections represent.

Panel session #4: Data-Driven storytelling through FAIR data: The challenges in discoverability, cross-domain linking and integrating context

Time: Thursday, 02/June/2022: 2:00pm - 3:30pm · Location: Conference Hall
Session Chair: Sharif Islam

Sharif Islam¹, Andreas Weber², Sally Chambers^{3,4}, Erzsébet Tóth-Czifra⁴, Kerstin Arnold⁵, Henning Scholz⁶

¹Naturalis Biodiversity Center, Netherlands, The; ²University of Twente; ³Ghent University; ⁴Dariah-EU; ⁵Archives Portal Europe; ⁶Europeana Foundation; sharif.islam@naturalis.nl

A major goal of curating natural history collections or cultural artefacts in museums, herbaria, libraries and archives is to create diverse and rich narratives around them. Their investigation by computational methods enables scholars to discover new connections and patterns, and helps to answer a whole range of research questions that were previously impossible to study. Each curated object is not only an informational resource for the researcher, it can also provide contexts, make visible the relationships between artefacts, people, publications, organisations, provenance, and events. However, in order to pursue research in this direction, good quality digital representations of the curated physical objects, as well as relevant datasets, that are not only accessible by humans but also by machines, are necessary.

Related and derived datasets from these objects have the potential to foster cross-disciplinary collaborations (such as between biology, history, art or anthropology) thus providing a wider lens for contextualising, interpreting and creating knowledge in relation to cultural and natural heritage collections. By taking such curated objects and their digital representation as point of departure, this cross-disciplinary panel explores current trends and challenges via the theme of data-driven storytelling and FAIR (findable, accessible, interoperable, reusable) data.

Despite large-scale digitisation and data mobilisation efforts, gaps remain within and between different collections. Objects in natural history museums are, for instance, not well connected with libraries, archives, art museums and other institutions which hold contextual information. A range of factors has contributed to this, including different domain specific practices, data standards, and funding schemes. The idea of Linked Open Data (LOD) and FAIR data addresses some of these issues, however, there are still social, technical and systematic challenges that hamper data-driven storytelling about objects in digitised collections. At the same time, we are noticing an increasing interest and understanding of FAIR and interdisciplinary collaboration both from funding agencies and user communities in the fields of digital cultural and natural heritage.

This 60 minute panel firstly presents the following three position papers of 10 minutes each, that explore different perspectives and actors involved in data-driven storytelling through the curated objects:

1.The challenge of data discoverability and accessibility (Andreas Weber, University of Twente and Sharif Islam, DiSSCo): From the perspective of a researcher, how does one go about finding and using the objects that are needed to create the story? How does one find the contextual information and related entities (other objects of a similar type held in other institutions, other objects of different types collected/found/preserved by the same person, etc.)? What does allowing such discoverability mean for the collection holding institutions and the data providers?

2.The challenge of linking and integrating contextual data (Kerstin Arnold, Archives Portal Europe and Henning Scholz, Europeana): What are the social, technical, and systematic challenges for establishing links between different collections (either in the same or different discipline)? How do different (meta)data standards, inconsistent use of identifiers, lack of aligned vocabularies and semantic mapping create obstacles for data linking and enrichment? How could these obstacles be overcome? And who needs to be involved in that process?

3.Opportunities and challenges for data-driven storytelling (Sally Chambers, DARIAH-EU and Erzsébet Tóth-Czifra, DARIAH-EU): How can research infrastructures drive forward solutions with the objective of providing useful and re-usable (and FAIR) services to the end users? How can data-driven storytelling help us to bridge the infrastructural gaps between cultural and natural heritage collections and research? How can data-driven storytelling assist in highlighting research-driven digitisation priorities? What are the potential outcomes from these kinds of initiatives (Jupyter notebooks, code, demos etc.)?

Taken together, we intend that these position papers will stimulate an open and interdisciplinary dialogue between cultural and natural heritage professionals, historians and natural scientists, research infrastructure experts and data scientists, as well as stimulating hands-on experimentation with data-driven storytelling. The session will result in a blogpost, showcased on the DARIAH Open blog, presenting the perspectives of the three position papers alongside a summary of the key topics raised during the interdisciplinary debate. It is also intended that the discussions can continue, for example, within the Europeana Aggregators' Forum following the DARIAH Annual Event.

Paper Session #4: Case Studies of Storytelling #2

Time: Thursday, 02/June/2022: 2:00pm - 3:30pm · Location: Auditorium
Session Chair: Toma Tasovac

Do mummies dream of electric sheep? What ancient Egyptian hypertexts can tell us about the cultural and technological mediation of storytelling

Claus Jurman, Gerald Moers

University of Vienna, Austria; claus.jurman@univie.ac.at

<https://doi.org/10.5281/zenodo.6592353>

“The past is a foreign country: they tell stories differently there” could be an appropriate motto for the approach represented by this contribution. In our paper we aim to demonstrate that studying narrative communication of an ancient culture is not only a worthwhile enterprise, it can also contribute to our understanding of what it means to tell stories in non-conventional formats in the digital world.

With the growing impact of narratological perspectives on many fields of the humanities and the social sciences it has become received wisdom that narratives permeate our lives and social interactions. While the medium for relating and transmitting stories was for a long time associated almost exclusively with written and oral text, the technological developments of the past decades have helped to change our views on the relation between storytelling and media-related representation. Questions are increasingly focussing on the many different ways in which stories are manifesting themselves in different technological, social and cultural contexts, how they are shaped by different media and themselves influence the way in which the narrative potential of those media evolves. Modern technology – especially digital technology – is seen by many as forging new, unprecedented possibilities of creating complex, globally relatable stories, which are not infringed by the constraints of linear text production. But despite widespread acknowledgment of the ubiquity and universal appeal of storytelling our analytical toolkits and theoretical representations are still very much dependent on modern, primarily Western, understandings of what constitutes a narrative in the first place. From a historical and anthropological perspective there exists a real danger that narratological axioms derived from cultural products of the last 100 years are taken for granted without proper historicization and then fed back into digital research environments where they become reified in linguistic corpora and other formats. This is precisely where our ongoing research project (Austria’s Central Bank Research Fund no. 17922) on ancient Egyptian narratives aims to make a difference. Through case studies we will illustrate the complex interplay between textual, visual and socio-pragmatic dimensions of narrative communication in ancient Egypt. No matter whether one looks at the biographical discourse in tomb decoration or the “single-image story cues” found on ancient “doodles”, there is ample evidence that ancient Egyptian logics of storytelling are not always compatible with our traditional expectations of the sequential presentation of tellable events. On the other hand, some of these “alien” modes of narration share many features with digital formats of today, where hypertextuality, associative pattering and multimodal communication are common features. It is therefore all the more regrettable that Egyptology and similar disciplines are still grappling with adequately representing the multidimensionality of ancient narrative production in digital repositories, which in the majority of cases still conform to the monomodal digital corpus type (cf., e.g., TLA).

Reference:

TLA = Thesaurus Linguae Aegyptiae, <https://aaew.bbaw.de/tla/>, last accessed on 24 February 2022.

Listen to their Stories. Researchers as Users of Research Infrastructures in the Arts and Humanities

Nanette Rissler-Pipka¹, Melina Jander², Lukas Weimer²

¹Gesellschaft für Wissenschaftliche Datenverarbeitung Göttingen; ²Niedersächsische Staats- und Universitätsbibliothek Göttingen; nanette.rissler-pipka@gwdg.de

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One of the best known but still not really solved problems in Research Infrastructures (RI) is how to understand and meet the needs and requirements of its users. At the national and European level, the most common method is to invite individual researchers into boards of RI consortia. However, this method seems to be insufficient for communities with a wide range of heterogeneous sub-disciplines. Collecting user stories serves as an additional method to align planned services in RI with the researchers’ needs, i.e. making sure that existing tools and services match the users’ expectations. We take a look at the different kinds of user stories in several scientific communities and the ability of the Humanities to listen and analyse stories in a mixture of qualitative, hermeneutic and quantitative methods.

Telling the Story of Researcher’s Discovery Journeys with Artifact Ecology Mapping to aid Building a Discovery Platform for SSH Researchers

Paula Forbes¹, Stefano De Paoli¹, Laure Barbot², Eliza Papaki²

¹University of Abertay, United Kingdom; ²Dariah-EU; paulajforbes@gmail.com

<https://doi.org/10.5281/zenodo.6593247>

Initial interviews with SSH researchers had given us a glimpse of the complexity of the discovery process, which is often iterative and non-linear; the process rarely occurs using a single application in isolation. Our method expands upon this in-depth interview method inviting participants to use the digital ‘stickers’ to support the discussion, to aid their recall, and to create a graphical representation of this complex process, allowing the researcher to share their discovery journey story.

A Photographer's Voix-off

EMMANUELLE Corne

Fondation Maison des sciences de l'homme, France; ecorne@msh-paris.fr

Live oral performance (as an overvoice) while an audio slideshow (mp4) is played.

Built on 3 layers of narrative: photographs, soundtrack, and voix-off, creating an original and unique storytelling.

In February 2020, I travelled to Veracruz, Mexico, as a documentary photographer, with anthropologist Sabrina Melenotte, to follow the 5th National Brigade for the Search of Disappeared Persons.

The number of people missing in Mexico is officially up to 96,000, mostly due to narco-trafficking. Two hundred family members meet every year to search together for their loved ones as the state officials do not do it. During two weeks, I documented heavy emotional experiences by producing photographs and recording interviews while people were searching "in the field" (looking for clandestine graves, traces of violence, clues of a body) and "in life" (in prisons, detention centres, white marches, testimonies, speeches in schools, etc.) Behind missing persons, there is a community of persons that suffers from their absence, but also from their persistent presence as ghosts.

The audio slideshow will include photographs, audio verbatim extracted from the interviews, and sounds recorded on site in Mexico. I will perform live my voix-off which will consist in recalling, for the audience, the context of the photographic and anthropological works done in the field according to the scholarly quality standards, as well as organising collected data to offer a different point of view, as expected by a more documentary type of work.

I wish to offer a sensitive account of my work, the voix-off telling my own reflection on my posture as a photographer, but also on my way of being one. I will select among the stories of the families looking for their missing loved one, for example those of two parents who, together and quietly, search for their son; of a father who searches for graves and plunges into them with all his being, digging himself; of a sister who "scratches" in vain the surface of the earth, absent from the world around her; of a brother who looks at a closed pit, his legs planted in the excavated ground and cannot leave the place; of an anonymous person looking for tiny clues in an immense territory; of another lucid young brother, aware of the morbid period his country is going through.

My voix-off is the subjective and sensitive ways of telling those stories, echoing the emotions and impressions I felt at the time of the reportage, as well as upon my return... I will describe and recall the contexts and conditions in which the photographs were made, in order to show what is out-of-scope, what I know about these people, what I have built up as a personal representation. When I returned to France, after the Brigade, it took me time to let my feelings and emotions rest before editing the images and listening to interviews. As it often happens, I heard and saw a whole new set of things: details, convergences, common environments, attitudes. I could then start to tell stories...

Posters & Demos

Time: Wednesday, 01/June/2022: 3:30pm - 4:00pm · Location: Auditorium Lobby

Session Chair: Maria Ilvanidou

Session Chair: Francesca Morselli

Posters are available online in the [DARIAH AE 2022 Zenodo community](#)

Data journey through the DARIAH-PL e-infrastructure

Tomasz Parkoła¹, Ewa Kuśmierek¹, Dominik Purchała²

¹Poznan Supercomputing and Networking Center; ²University of Warsaw; kusmiere@man.poznan.pl

<https://doi.org/10.5281/zenodo.6573693>

Dariah.lab is a large scale infrastructure built for digital arts and humanities in Poland by members of the DARIAH-PL consortium. Its objective is to support data acquisition, storage and integration of research data of various forms and provenances, and to enable data processing, visualization and access to digital assets. The project is funded under the Smart Growth Operational Programme in the area "Development of modern research infrastructure of the science sector".

Dariah.lab implements an idea represented by a new research and development model which removes boundaries between development activities in the ICT area and research in digital arts and humanities. It follows in the footsteps of the Time Machine project and its ambitious goal to develop a large scale digital information system that enables integration of numerous archives, museum collections and other cultural and historical assets.

During the Annual Event in 2021 we have introduced the DARIAH-PL project. This year we want to continue the story by describing Dariah.lab components and presenting how they are used to implement innovative research scenarios identified in the project.

Our presentation will have a form of a story about data and its journey through the Dariah.lab e-infrastructure. We focus on data, because it is one of the most important assets in many DARIAH-PL research scenarios. The concept of a journey helps us to deliver an easy to follow story about complex processing pipelines implemented in the e-infrastructure. Our intention is to present how data is created, identified, exposed, enriched, interlinked, analyzed and visualized by various Dariah.lab components. The aforementioned stages of data processing correspond to the steps of various research scenarios and at the same time determine the data's journey through the e-infrastructure. In order to illustrate that processes we use an analogy to traveling from one place to another, with data being processed at each stop and with the final destination representing the desired outcome.

There are stages of the journey that are common for all data, even though they may be implemented in different ways for various data types. There are also components that are dedicated to specific types of data. Our presentation will cover these aspects by explaining how specific laboratories of the Dariah.lab e-infrastructure contribute to creation, enrichment or delivery of high quality FAIR-enabled data. Our main actor in the story - the data - is born, educated, kept safe and secure, and can collaborate with peers. We believe this metaphor will facilitate an understanding how Dariah.lab improves access to the DH research data.

The Dariah.lab functional components are grouped into five interconnected virtual laboratories for data acquisition, enrichment, semantic supervised discovery, analysis and interpretation, and visualization. Each of them constitutes a land with many stops on the infrastructure's map that can be included on the data's itinerary. The ultimate goal is to assist the DH scientists in conducting quality research. The variety of services provided by Dariah.lab allow for implementation of miscellaneous interdisciplinary scenarios involving various types of data, offering large research capacity and potential for conducting development projects.

13 Interviews - A journey in search of Nikos Skalkotas

Chair(s): **Katerina El Raheb** (Athena Research Center, Greece)

Presenter(s): **Dimitra Petousi** (Athena Research Center), **Akrivi Katifori** (Athena Research Center), **Katerina Servi** (Athena Research Center), **Maria Boile** (Athena Research Center), **Vera Kriezi** (The Friends of Music Society), **Valia Vraka** (The Friends of Music Society), **Fotini Venieri** (The Friends of Music Society), **Stefania Merakos** (The Friends of Music Society), **Alexandros Charkiolakis** (The Friends of Music Society), **Lori Kougioumtzian** (Athena Research Center), **Marina Stergiou** (Athena Research Center), **Katerina El Raheb** (Athena Research Center), **Yannis Ioannidis** (Athena Research Center)

<https://doi.org/10.5281/zenodo.6623347>

Digital storytelling has long been recognized as an effective method for the interpretation, communication, and reflection about the past using both traditional and media-based resources. In this prototype demo and poster, we present the concept of an interactive digital storytelling experience in the context of the ARIA project (Augmenting the Reception of Music Through Innovative Solutions and Archive), which aims to create an engaging visitor experience for the archives of musical cultural heritage for the wider public. Digital storytelling, even in its basic form, can become an essential tool for meaningful communication and dialogue; we can apply this concept for the project to engage users in a meaningful and interesting way. In the form of a collaborative experience on mobile phones, the story involves the journalist Andreas Zeppos, who's writing a tribute to Nikos Skalkotas in "Evoikos Kiryx", an existing newspaper. Users follow the journalist in his journey and are called to discover the professional and personal aspects of Skalkotas' life, while they get acquainted with his music, as well as the time he lived in. The journalist travels to Chalkida, Athens and Berlin, the places where Skalkotas lived and worked, and interviews real and fictional people, trying to reconstruct the portrait of the composer and the era that shaped not only his compositions and works, but also his character. The central story unfolds linearly, through a series of successive episodes, inspired by the periods of Skalkotas' adventurous life. The aim of the digital storytelling experience is to evoke users' interest and enrich their knowledge about the life and works of the Greek composer and musician Nikos Skalkotas and the historical period he lived, utilizing facts and fiction, interactive narratives, and collaborative learning activities. The narrative moves on two different levels. One concerns the "microcosm" of Skalkotas, which are the real people who have met the composer and refer to him through their experiences. The second concerns the "macrocosm" of the composer, which is expressed through fictional people, which however, Skalkotas could have possibly met, and which help compose the picture of that historical period and transfer the atmosphere from the past. Users can listen to the story unfold, while some/ specific scenes of the story are also shown in illustration forms in the style of "noir" graphic novel, with frames. The experience includes selected musical pieces from the works of Nikos Skalkotas and

incorporates suggestions for the group of users to reflect on and discuss relevant topics, encouraging them to find connections with the elements that unfold the story such as the role of music in our life etc. The title "13 Interviews" is inspired by the 36 Greek Dances, one of the most widely known works of the composer.

Put Yourself on the Map! The DH Course Registry Story & its Actors

Chair(s): **Iulianna Van der Lek** (CLARIN-ERIC), **Anna Woldrich** (Austrian Centre for Digital Humanities & Cultural Heritage (ACDH-CH), Austrian Academy of Sciences)

Presenter(s): **Anna Woldrich** (ACDH-CH), **Iulianna van der Lek** (CLARIN-ERIC)

<https://doi.org/10.5281/zenodo.6594123>

Since the turn of the millennium, the digital humanities (DH) have gained more and more momentum, and digital methods, specialised software, new research standards and methodological approaches emerged. Hence, the need for new skill sets and alternative pedagogies arose, which led to an increased offer of digital humanities courses, training events, programmes and degrees with different focus areas. "This expansion [...] has also made it increasingly difficult to maintain an overview, or to feel confident as a potential student of DH that one has found the optimal programme for one's needs." Consequently, the DH Course Registry was developed as a central hub to collect information on DH courses to increase the visibility of DH training activities.

In collaboration with a visual storyteller and creative technologist, we want to create a poster that will focus on the actors, who tell the story of the DH Course Registry: the users, the database and the API. Additionally, we aim to showcase recent developments via a live demo.

1. The user story

The DHCR users can be classified in: (a) Internal users, e.g. the lecturers, who feed the registry with course data, the National Moderators, who monitor and curate the course entries for his/her country and the (user) administrators that maintain the development of the registry; and (b) external users, e.g. students, programme administrators or policymakers, who can make use of the registry for different purposes, visualised in table 1.

2. The database & API story

The registry offers access to a Digital Humanities course database: Users can browse the platform and use filters (e.g. country, city, language, ECTS credits, degrees, TaDiRAH, etc.) to narrow down their search results. The API enables access to the (meta)data collected (see fig. 1): interested entities can undertake diachronic research and develop various web applications to tell the DH Course Registry data's story, see the ACDH-CH Hackathon as an example. Depending on the point of view and the researchers' interest, various other research scenarios and questions can be elaborated.

3. Challenges in the narrative

The initiative is a nutrient medium inspiring its actors to embrace shared values when reaching out to other digital humanists, but it bears some limitations. If a country is not monitored by a national moderator and there are no contributors feeding data into the registry, there is no DH data story to tell. Hence, the four pillars of dissemination (website, notification, social media, events) play an important role in keeping existing users engaged and attracting new ones.

Consequently, the platform could never tell the story of the establishment of DH-training activities as a stand-alone resource, it is amplified in a reciprocal process, enhanced by its users curating the platform. The more users are attracted, the more data can be collected, and the more stories can be told.

From5To95

Chair(s): **Arijana Lekić- Fridrih** (UO PARADOKS, Croatia)

Presenter(s): **Arijana Lekić- Fridrih** (UO PARADOKS)

"From5To95" is a multimedia art project that serves as an online media library that records and preserves women's personal testimonies, intergenerationally transmitting their stories and experiences, and is available to everyone. The basis of the project was the launch of a web platform with a YouTube channel - a kind of media library that would gather all the collected and published women's testimonies - to remain preserved for a long time and available to the public, general, artistic, scientific, in Croatia and beyond. Also, we realized that the content needs to be additionally offered by adding to it a virtual and realistic, physical gallery space in order to attract new audiences and in a different way problematize the female position in Croatian society. From 5 to 95, was created as a reaction to the unequal position of women in society. The personal stories of our interlocutors are stories that are usually told in women's family and friends' circles. We opened them to the public and provided women with a medium to talk about themselves, their mothers and grandmothers without censorship and sensationalism. In addition to recording video stories of women and collecting objects from their lives as a testament of time, we also hold exhibitions, forums and project presentations to increase the visibility of women, women's stories and the problems women face. The stories of women to whom we have access through the media are still largely either censored or self-censored. In a mostly conservative society such as Croatian, some immanently female experiences are not talked about at all, and some valuable life lessons are passed on exclusively by word of mouth - from generation to generation. Our desire was to encourage such an intergenerational dialogue, but not within four walls but in public. It is important to note that the lectures and presentations we hold are free because we want to convey this type of multimedia cultural content to as many viewers as possible. The protagonists of the project are women, for whom this is usually their first encounter with the camera and public presentation. Given the duration of the project, women are contacting us with the desire to share their experience. Women come from all parts of Croatia, including, for example, islands, which unfortunately rarely participate in art projects and due to the distance do not have access to cultural content. Every interlocutor has the right to authorization because it is important for us to convey everyone's story exactly the way the protagonist wanted. Some of our interlocutors also participate in presentations and round tables. Each dimension of the project can be transferred to another social environment, context or region, and we hope that this will happen. Our audience is not only Croatian, but also the entire region with which we shared history with until recently, and today, unfortunately, we still share the problem of inequality of women in society. Website of the project: www.od5do95.com

Queens of Humanities: Stories to attract and engage

Chair(s): **Magdalena Wnuk** (Institute of Literary Research, PAS, Poland), **Marta Świetlik** (Institute of Literary Research, PAS, Poland)

Presenter(s): **Magdalena Wnuk** (Institute of Literary Research, PAS, Poland), **Marta Świetlik** (Institute of Literary Research, PAS, Poland)

<https://doi.org/10.5281/zenodo.6598348>

Storytelling is one of the strong methods that humanists use to communicate their research. Innovative scholarly communication along with digital forms of presenting research results are especially adequate for engaging people in stories told by humanists about the world (Avanço et al 2021, Adema 2021, Edmond 2020). With this in mind the OPERAS-PL - an initiative developed under the OPERAS consortium for European research infrastructure in social sciences and humanities (SSH) – started a Facebook campaign called “Queens of Humanities”. Its purpose is to promote innovative humanistic approaches and show their relevance in today’s world. In the campaign we focus on innovative research outputs and products that go beyond traditionally defined academic publications. Each week we publish a post about innovative outputs in humanities and we encourage our audience to engage with this content. We share strictly scholarly works, such as digital monographs created in Manifold and Fulcrum technologies, as well as projects going beyond academia. Those are applications, websites or adventure and RPG games, telling stories of people through interactive texts, maps, drawings or photographs. We also share links to digital libraries where one can find open access scholarly works. The posts are an occasion to bring up important problems of humanities research, such as the underestimation of publications that do not fit with the strict academic criteria, e.g. “born digital” monographs, data visualisations, web applications, podcasts or vlogs. The campaign became quite popular, boosting our Facebook reach and allowing us to recognise how many valuable outputs there are in the humanities. This observation led to a further question: why are the humanities often underrated as a distant and less significant relative of scientific inquiry?

Humanities are often perceived through a prism of STEM (Science, Technology, Engineering, Mathematics) paradigms and methods of measuring impact (Vienni-Babtista et al. 2020). However, as humanities have different traditions of knowledge production, comparisons to STEM are often misplaced and inadequate. There is a need for advocacy for humanities to show their impact on social life (Henseler 2020, Vienni-Babtista et al. 2020). How to tell the story about humanities as the essence of understanding humankind in its all aspects and bring it back to the table as an equal partner of science? Seeking an answer to this question, the poster will present the scope and dissemination of the Queens of Humanities campaign as an experimental initiative aimed at telling the story of humanities as an innovative, creative and ubiquitous way of expanding human knowledge about the world. The case will be presented as a simple, yet inspiring advocacy project which can be implemented among different audiences. It will also reflect on Facebook, which despite increasing competition in the area of social media, still offers unsophisticated yet sufficient solutions for storytelling targeted at specific audiences.

First-person digital storytelling: Block 15 of the Haidari Concentration Camp

Chair(s): **Agiatis Benardou** (Digital Curation Unit, ATHENA R.C., Greece, AUEB)

Presenter(s): **Georgios Papaioannou** (Athens University of Economics and Business), **Yannis Ragos** (-), **Anna Maria Droumpouki** (Ludwig-Maximilians-Universität München)

This is a proposal for a demo of the first four scenes of the immersive production of “Block 15” (<https://block15.aueb.gr/>). “Block 15” (2020-2023) is an interdisciplinary R&D project hosted by the Department of Informatics, Athens University of Economics and Business, focusing on the infamous Block 15 of the Haidari Concentration Camp in Western Athens, the largest and most notorious German concentration camp in wartime Greece. “Block 15” is co-funded by the German Federal Foreign Office through funds of the Greek-German Future Fund and the Hellenic Ministry of Culture and supported by the Municipality of Haidari, the Central Board of Jewish Communities in Greece (KIS) and the Jewish Community of Athens.

The project, so far the first and only of its kind in Greece and SE Europe, makes the building, currently an endangered one, accessible to audiences and communities of diverse backgrounds through the use of immersive technologies and digital storytelling. Through an original, first-person interactive scenario based on primary archival sources and with the employment of digital storytelling, the immersive Virtual Reality experience under development does not only bring back to life the actual monument that is Block 15, but also functions as a reminder of the horrors and torture inflicted by the Nazis on prisoners, in an attempt to reintroduce a historically and politically contested site to heterogeneous audiences.

The project is creating impact on different levels:

- enhancing understanding of and engagement in the functions of the building and the historical context
- renewing cultural identity of the region of Athens
- fostering civic participation of diverse socio-cultural groups

The proposed demo will be displayed both in 3D (COVID restrictions permitting to use VR headsets) and in 2D (video) for reasons of safety.

Navigating Stories in Times of Transition

Chair(s): **Kevin Pijpers** (University of Twente)

Presenter(s): **Kevin Pijpers** (University of Twente), **Stefan Bastholm Andrade** (VIVE, Copenhagen), **Malte Lüken** (Netherlands eScience Center), **Anneke Sools** (University of Twente), **Erik Tjong Kim Sang** (Netherlands eScience Center), **Gerben Westerhof** (University of Twente)

<https://doi.org/10.5281/zenodo.6597195>

Introduction

In this paper, we present the project Navigating Stories in Times of Transition, a collaboration between the University of Twente and the Netherlands eScience Center. The project aims to make state-of-the-art tools for natural language processing available to researchers in the social sciences and humanities (SSH). The tools we develop advance multidisciplinary approaches to

analyzing stories across different media and time. We are particularly interested in further developing digital story grammar, a computational method for narrative analysis (Andrade & Andersen, 2020). We want to show how an analysis of personal narratives collected in the times of COVID-19 pandemic with our computerized narrative tools will help researchers to chart how people make sense of the pandemic and respond to its socio-political framings in uncertain times (Murray & Sools, 2014). We will embed our tools in relevant infrastructures to make them sustainable for future use (such as CLARIAH or the SSH Open Marketplace). As a platform for integrating the tools, we use Orange, a modular data mining toolkit (Demšar et al., 2013).

Current practices

Narrative researchers already use several software programs, such as Atlas.ti and NVivo for qualitative data analysis, LIWC for automatic text analysis, and Excel, R, SPSS, and Stata for statistical analysis. In the past decade, automated natural language analysis tools have become available that could be useful for narrative analysis. Whereas several methods for natural language analysis (e.g., named entity recognition and sentiment analysis) have already been integrated into various tools used for narrative research studying textual data in English, the situation is dire for other languages. In addition, the application of more advanced approaches such as semantic role labelling and digital story grammar requires programming ability, which prevents broad application.

Goals

We aim at making digital story grammar available for other languages than English. In our initial work, we have developed crude versions of digital story grammar based on semantic role labelling for Dutch, Danish and German. Our next work has two objectives. First, inspired by narrative methodology, we want to extend our tools to advance the analysis from the level of sentences to the story level. Second, to register changes in narratives in response to societal events, we intend to enable comparative analyses across time and space with computational methods. Initially, we will focus on analyzing the dynamic relationship between narratives and societal conditions during the COVID-19 pandemic.

Concluding remarks

Our project aims at making state-of-the-art tools for natural language processing and data visualization available to SSH researchers. In our initial work, we have developed a new version of digital story grammar for the languages of Dutch, Danish and German. Our project will extend the digital toolbox for narrative analysis and thus support researchers in studying larger volumes of digital texts. All software produced by the project will be open source and we strive to balance usability and complexity when developing our tools for narrative research.

Storytelling tools for digital cultural heritage. Demonstration of the storytelling tools developed by the SO-CLOSE project

Chair(s): **Marc Hernández Güell** (La Tempesta, Spain), **Elena Ananiadou** (La Tempesta, Spain)

Presenter(s): **Marc Hernández Güell** (La Tempesta, Spain), **Elena Ananiadou** (La Tempesta, Spain), **Nikolaos Kortessis** (Greek Forum of Refugees), **Magda Fytilli** (Autonomous University of Barcelona)

<https://doi.org/10.5281/zenodo.6586675>

Storytelling tools aim to leverage the technological restraints of creating and sharing digital narratives, allowing non-expert users to deploy projects and populate them with custom-made content. In other words, storytelling tools aim at giving space for diverse narratives to emerge and spread in the digital sphere. As facilitators of imagining and communicating ideas, they may also be considered incubators of rethinking societal challenges.

The three storytelling tools developed in the framework of the HORIZON2020 SO-CLOSE project allow users to create and publish multimedia, multilingual and accessible digital cultural heritage projects. In this demonstration, we present the three tools: the interactive story map, the immersive web doc and the participatory virtual exhibition. We showcase the publishing interfaces (front-end), the authoring and content management system (back-end) and a use-case application (project). The present prototypes will be publicly released by the end of the project (December 2022).

SO-CLOSE is a three-year project that aims at enhancing social cohesion through sharing the cultural heritage of forced migrations. Based on theories of cultural heritage-making, the project works towards exposing the commonalities of past and present experiences with the mediation of innovative digital tools and collaborative approaches. The act of storytelling becomes a premise for the potential of a better understanding between local communities and newcomers.

In this context, the three tools are conceived and developed to empower cultural institutions and communities in building and publishing their digital stories. To achieve this, end-users were intensively involved in the design process, through participatory methodologies. Starting from a state-of-the-art tools analysis, the project collaborated with cultural institutions, NGOs, refugees and asylum seekers, local communities, researchers and policy makers in the requirements elicitation process (interviews and focus groups), co-design workshops and validation surveys.

Overall, the users of the storytelling tools can create projects based on journeys, chapters or exhibitions, use modules that can be selected, shuffled and repeated, populate them with their own content – including 360 videos and images and 3D models – and carry out crowdsourcing calls. The projects are published online, with integrated features for accessibility, interactivity and data interoperability with other repositories.

The use-case that will illustrate the tools application will be a pilot project of Greek Forum of Refugees, co-created together with three different refugee communities living in Greece and the Contemporary Social History Archives.

Mexican ghosts

Chair(s): **EMMANUELLE Corne** (Fondation Maison des sciences de l'homme, France)

Presenter(s): **EMMANUELLE CORNE** (Fondation Maison des sciences de l'homme)

Demo consisting of an audio slideshow (mp4 format 4 to 6 minutes)

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Built on different layers of narrative: official speeches on war against narco-trafficking, families telling the story of the disappearances of their loved ones, photographs of them searching on the ground of Mexican lands.

In February 2020, I travelled to Veracruz, Mexico, as a documentary photographer, with anthropologist Sabrina Melenotte, to follow the 5th National Brigade for the Search of Disappeared Persons.

The number of people missing in Mexico is officially up to 96,000, mostly due to narco-trafficking. Two hundred family members meet every year to search together for their loved ones as the state officials do not do it. During two weeks, I documented heavy emotional experiences by producing photographs and recording interviews while people were searching "in the field" (looking for clandestine graves, traces of violence, clues of a body) and "in life" (in prisons, detention and rehabilitation centres, white marches, testimonies, speeches in schools, etc.) Behind missing persons, there is a community of persons that suffers from their absence, but also from their persistent presence as ghosts.

The audio slideshow will include photographs, audio verbatim extracted from the interviews of family members, sounds recorded on site in Mexico versus official speeches of those at war with narco-traffickers.

The slideshow will produce a narrative that evidences the gap between the official discourse of state authorities (extracts in the soundtrack) and the reality on the field where families have to do the investigations on their own and become experts in forensic research while actively looking for their missing loved ones (in photographs). The missing persons are the ghosts of Mexico.

The story will offer a comprehensive way to apprehend a complex situation. Voices and images running together will create a closer way for a sensitive as well as a reflexive approach. In fact, the soundtrack and the photographs slideshow tell two different stories. This is also a way to show that if storytelling is sometimes or even often denounced as a deceptive technique to hide or distort reality, it is also possible to counterbalance that effect by bringing closer or even weaving together the different stories told by different actors. The space created by the tension between the various stories is where a critical, reflexive, and humanistic approach can take place.

Storytelling through Digital Scholarly Editions

Chair(s): **Tiziana Lombardo** (Net7, Italy), **Chiara Aiola** (Net7, Italy)

Presenter(s): **Tiziana Lombardo** (Net7, Italy), **Chiara Aiola** (Net7, Italy)

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Storytelling is the interactive art of using words and actions to reveal the elements and images of a story, while encouraging the listener's imagination [1].

It is a powerful process that implies to build a bidirectional relation with the public, that is therefore elevated from the role of a mere viewer, to the one of engaged audience.

Storytelling has gained a central role also in scientific communication, now that there is ample evidence that it can be a powerful way to nurture engagement with science too.[2]

Digital scholarly editions are scholarly editions that are guided by a digital paradigm in their theory, method and practice.[3]

But can digital scholarly editions be seen as a way to communicate to a larger public and engage with an audience that is not necessarily part of the research community?

In our experience, the digital publication of a scholarly edition is not a mere digitisation of a printed scholarly edition, but a specific publication made of a set of digital tools, specific contents and functionalities. It can become a powerful instrument for collaboration among researchers and practitioners and a sound dissemination medium.

We have developed a web solution called Muruca that supports from one side the needs of research teams of collaborating together and delivering scholarly publications in digital format, and at the same time the need to increase visibility of the research outputs.

Thanks to this demo we would like to present how Muruca can enhance storytelling in scientific communication. In order to do so we are going to tell you a story: the tale of tales, that can be experienced by accessing Muruca Racconta <http://murucaracconta.muruca.cloud/>

Muruca Racconta (Muruca Tales) is a digital edition related to fairy tales, that extends from Ancient Egypt to the present day, and geographically from the Euro-Asian to the South American area. The project includes a page dedicated to fairy tales, with the possibility to view the original and translated text (when present), one page dedicated to the reasons, or the morals contained in each fairy tale, and one to the paths that allow you to follow a particular narrative theme.

Moreover, the project offers the possibility to visualize chronologically and geographically the fairy tales with a dedicated timeline and an interactive map. Tales are defined according to metadata and morals classified in the Thompson index [4] to create correlations among them.

[1] National Storytelling Network <https://storynet.org/what-is-storytelling/>

[2] Dahlstrom, M. F. (2014). 'Using narratives and storytelling to communicate science with nonexpert audiences'. Proceedings of the National Academy of Sciences 111 (Supplement 4), pp. 13614–13620. <https://doi.org/10.1073/pnas.1320645111>

[3] SAHLE, Patrick. 2. What is a Scholarly Digital Edition? In: Digital Scholarly Editing: Theories and Practices [online]. Cambridge: Open Book Publishers, 2016 (generated 25 février 2022). Available on the Internet: <http://books.openedition.org/obp/3397>. ISBN: 9782821884007

[4] https://sites.ualberta.ca/~urban/Projects/English/Motif_Index.htm

CONNECTING COMMUNITY AND CULTURE THROUGH INNOVATIVE STORYTELLING

Manuela Hrvatin^{1,2}, Nevenka Lorencin¹, Sandra Domijanić Dravec^{1,2}

¹Istra Inspirit Association, Croatia; ²Interpret Europe, Germany; manuelah@yahoo.com

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„If stories come to you, care for them. And learn to give away where they are needed. Sometimes a person needs a story more than food to stay alive.“ Barry Lopez

Storytelling has existed since the oldest times. It was and still is a way of connecting people, creating communities and evoking emotions. Storytelling represents the intangible heritage, while locations related to a particular legend, myth or story represent the tangible heritage. Storytelling is important because stories make a subject enjoyable and easier to remember.

It also plays a big part in intangible heritage interpretation – legends and myths – especially in the way it is used in the Istra Inspirit project. Istra Inspirit project started to revive this peninsula’s culture by creating interactive experiences on critical cultural sites in Istria. The main rule of Istra Inspirit is to produce an experience full of emotions. The main goal of the Istra Inspirit team was to believe that we can only love, protect, and understand our heritage if we can unite with it. In this first year of the project Istra Inspirit team chose to revive nine locations (medieval towns, lighthouse, archaeological sites, castles etc.) and make nine stories/myths/legends connected to that location.

The creative team made of numerous actors, performers, entertainers, experts for culture and history, academics, and many others created a unique experience for each location. Every experience was different, but they all had some things in common: they were based on storytelling, included guests to the ‘show’ actively, and included thematic lunch or dinner that also had a story to tell.

Nowadays, people have recognized the power of storytelling, which encompasses and creates new cultures and products. The purpose of storytelling is to provoke emotion and create sticky memories through a story by connecting feelings with events and participation.

Storytelling is a way of understanding, communicating, and influencing others. Our world experiences are always based on emotion and personal belief.

Stories are used to communicate with and influence the audiences, we transfer the message to the listener through retelling.

Storytelling can encourage the development of society by making them aware of heritage, valuing traditions and customs, encouraging some further thinking, and inspiring them with new development ideas for a particular area. Today’s social challenges are marked by daily, frequent changes imposed on us by the environment. The possibilities of storytelling lead to the release of negativity and encourage the development of society through a different prism.

Social sustainability was achieved primarily by including locals in everything. People from the local community recognize the importance of storytelling and out events, so they participated in every event and supported the organization. Nothing was organized before local previously agreed.

Istra Inspirit has been recognized as an innovative, creative and promising project and has been awarded many international distinguished rewards.

The Scottish International Storytelling Festival invited Istra Inspirit to present Istria at the ‘Open word, open world’ festival held in Edinburgh in October 2017.

There isn’t a stronger connection between people than storytelling!

Data Stories in CLARIAH -- Developing a Research Infrastructure for Storytelling with Heritage and Culture Data

Roeland Ordelman^{1,2}, Willemien Sanders^{4,2}, Richard Zijdeman^{6,7}, Rana Klein², Julia Noordegraaf³, Jasmijn Van Gorp⁴, Mari Wigham², Menzo Windhouwer⁵

¹University of Twente, Netherlands, The; ²Netherlands Institute for Sound and Vision; ³University of Amsterdam; ⁴Utrecht University; ⁵KNAW Humanities Cluster; ⁶International Institute for Social History; ⁷University of Stirling;

roeland.ordelman@utwente.nl

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Online stories, from blog posts to journalistic articles to scientific publications, are commonly illustrated with media (e.g. images, audio clips) or statistical summaries (e.g. tables and graphs). Such “illustrations” are the result of a process of acquiring, parsing, filtering, mining, representing, refining and interacting with data. Unfortunately, such processes are typically taken for granted and seldom mentioned in the story itself. Although recently a wide variety of interactive data visualisation techniques have been developed, in many cases the illustrations in such publications

are static; this prevents different audiences from engaging with the data and analyses as they desire. In this paper, we share our experiences with the concept of “data stories” that tackles both issues, enhancing opportunities for outreach, reporting on scientific inquiry, and FAIR data representation. In journalism data stories are becoming widely accepted as the output of a process that is in many aspects similar to that of a computational scholar: gaining insights by analyzing data sets using (semi-)automatized methods and presenting these insights using (interactive) visualizations and other textual outputs based on data. In the context of scientific output, data stories can be regarded as digital “publications enriched with or linking to related research results, such as research data, workflows, software, and possibly connections among them”. However, as infrastructure for (peer-reviewed) enhanced publications is in an early stage of development, scholarly data stories are currently often produced as blog posts, discussing a relevant topic. These may be accompanied by illustrations not limited to a single graph or image but characterized by different forms of interactivity: readers can, for instance,

change the perspective or zoom level of graphs, or cycle through images or audio clips.

Having experimented successfully with various types and uses of data stories in the CLARIAH project, we are working towards a more generic, stable and sustainable infrastructure to create, publish, and archive data stories. This includes providing environments for reproduction of data stories and verification of data via “close reading”. From an infrastructure perspective, this involves the provisioning of services for persistent storage of data (e.g. triple stores), data registration and search (registries), data publication (SPARQL end-points, search-APIs), data visualization, and (versioned) query creation. These services can be used by environments to develop data stories, either or not facilitating additional data analysis steps. For data stories that make use of data analysis, for example via Jupyter Notebooks, the infrastructure also needs to take computational requirements (load balancing) and restrictions (security) into account. Also, when data sets are restricted for copyright or privacy reasons, authentication and authorization infrastructure (AAI) is required. The large and rich data sets in (European) heritage archives that are increasingly made interoperable using FAIR principles, are eminently qualified as fertile ground for data stories. We therefore hope to be able to present our experiences with data stories, share our strategy for a more generic solution and receive feedback on shared challenges.

Digital storytelling and digital applications as learning and entertainment strategies in museums of Athens-Critical review and evaluation of public experiences

Aikaterini Tasiopoulou

AUEB, Greece; kate.tasiopoulou@outlook.com

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Due to the pandemic, cultural organizations, such as museums, have begun a digital transformation. Thus, the usefulness of digital applications and digital storytelling as tools for learning and entertainment is of outmost importance now more than ever. Representative examples of museums around the world using digital applications will show that the search for new, creative, digital ways of presenting the history is the most appropriate. In this way, the museum community is significantly upgraded and museums are an incentive for learning and entertainment.

This thesis was based on theoretical and empirical study through bibliographic references and quantitative research. The research also included on-site observation of the interaction of a small group of visitors with the exhibit itself to be evaluated. Therefore, the research was mixed and concerned the National History Museum of Greece and the Museum of the City of Athens located in the center of Athens.

The desired result was to show the importance of digital storytelling and digital applications as learning and entertainment strategies in the modern museum environment.

Exploring large audiovisual archives through storytelling in an immersive environment: a conceptual framework

Giacomo Alliaa, Yuchen Yang

EPFL, Switzerland; giacomo.alliaa@epfl.ch

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Audiovisual archives are the mnemonic records of the 20th and 21st centuries, the immense complexity of the past happenings, preserving individual and collective histories, memories, feelings, cultures and aesthetics. These collections have, in the past decades, dramatically increased in size, with, on one hand, an emergence of online video sharing services like Youtube and Vimeo, and important institutions digitising their archives, such as the BBC with its 1 million hours of footage (Wright, 2017).

However, these large archives remain mostly inaccessible, due to copyright issues and to the sheer amount of content combined with the lack of a compelling system to explore them. Only 20% of the 200000 hours of the RTS audiovisual archive are accessible online for instance (RTSarchives, 2018). Moreover, archival scholars have stressed the importance of innovative forms of engagement through compelling frameworks for the exploration of these large collections (Fossati, 2012).

Within this context, the Sinergia project Narratives from the long tail: transforming access to audiovisual archives aims to reexamine the relationship between archives, memory institutions, and general audiences through cutting edge computational and immersive technologies. We argue that, faced with the extensive amount of content available, meaningful storytelling frameworks are necessary for understanding and exploring an audiovisual collection. Thus, this paper will examine the formation of such a conceptual framework on the archival content and digital interface level.

There is an increasing trend for transforming archives to be big data organisations through digitisation and state-of-art computational methods (Colavizza, 2021). The transformation not only enhances the management and accessibility for archives, but also unlocks the semantics in multimodal archival content as well as the potential use of domain knowledge. Such an upgrade should in theory surfacing the hidden structure, revealing and building connections between contents, allowing fast and effective curation of the archive to serve a variety of purposes (Rolan, 2019). In this part of the paper, we will map different approaches used for current practises on digitally transforming archives for various storytelling purposes, and aim at identifying and addressing the opportunities, issues and challenges laying ahead brought by the methodological shift.

Similarly, at the interface level, various approaches are taken to propose an immersive installation in which users can explore a large collection in a compelling way, driving their own storytelling experience. In this section, the ideas of embodiment (Johnson, 2008) will be leveraged to review meaningful digital installations, revealing how narrative can emerge in such frameworks (Kenderdine, 2015). Multiple interactions and visualisations approaches can be employed to explore the semantics discovered through computational methods, using data as a sculpting material in the creation of a virtual world (Kenderdine, 2013). Furthermore, in multi-users environments, social interactions place users as actors of the storytelling rather than mere spectators, with clear benefits in terms of enjoyment of the experience and understanding of the cultural aspect.

In conclusion, this paper will propose a conceptual framework to explore a large collection of audiovisual items through the idea of storytelling in an immersive installation.

Maori in Crete: The unexpected meeting of two cultures

Lydia Fytraki

Athens University of Economics and Business, Greece; lydiafit@hotmail.com

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It was May 1941 when the 28th Battalion of New Zealand Maori fighters arrived in Crete to fight alongside British and Greek forces against the Germans. Although the Maori presence in far-flung Crete lasted only a few weeks, the bond between the two cultures remains alive to this day and the shared memories have been transformed into shared sites of collective remembrance. The most important part of a story is how it is structured and tied into a single narrative. Regarding this specific story that took place on the island of Crete, its data is quite scattered and fragmented. Therefore, the aim of this research is to be able to collect the separate pieces of the story and to bring them out through an integrated narrative process. The digital archival material for this particular historical event is wide, it can be found in different sources and in different formats. In particular it was retrieved from the digital collections hosted at the Alexander Turnbull National Library, from the 28th Māori Battalion Association website, from the Victoria University of Wellington Library, from the Army History Directorate of Greece, the Directorate of the Hellenic Army General Staff and some records from the Bundesarchiv Digital Bildarchiv. The maps that are used come from the Hellenic Army General Staff and the New Zealand Electronic Text Centre. The digital archival material used in order to synthesise the historical event consists of photographs, oral testimonies, audio-visual material, topographical and cartographic material. The use of a variety of archival sources and quality materials can help to recover the stories and daily experiences of these people. (Ulrich 1990; Cope 1998; Sparke 1998; Smith 2000). In order for all this diverse digital archival material to be synthesized and eventually form a digital narrative, the ArcGIS Pro software by ESRI, which is part of Geographical Information Systems (GIS), was used. The spatial processing of the historical information through the creation of points, their connection to the archival material, the georeferencing of the cartographic material and the creation of several time layers in a common space, gives a clearer understanding of the historical event of the Battle of Crete. At the same time, GIS offers a framework that can present historical information without having to be set in strict time frames. For this alone, they are ideal for representing abstract concepts such as collective memory. This is, after all, what the process of collective memory (commemoration) itself seeks to do, to "get away" and escape from the conventions of time. The storytelling stage of the narrative is implemented through ESRI's online geographic story development platform called Story Maps. The platform combines the ability to tell stories with the help of the cartographic background and the ability to tell mapped stories for analytical purposes (Caquard & Dimitrov, 2017). The result of the above process is the creation of a rich and interactive digital narrative, whose narrators are the digital maps that comprise most of the digital archival material used.

Machine Ethics. Science inspired by stories

Radoslaw Komuda

Nicolaus Copernicus University, Poland; rkomuda@doktorant.umk.pl

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From a science-fiction play that introduced the word "robot" over a century ago to a dystopian sci-fi story written by a Nobel Prize winner, the advancement of technology and our relationship with it have inspired generations of authors. In this paper I discuss books, novels and stories that narrated some of the moral dilemmas raised along the way. Should we have recognized "Frankenstein" (Shelley, 1994) as an inducement to discuss transplantology? Would we trust and obey AI – being it High-Optional, Logical, Multi-Evaluating Supervisor straight from (Heinlein, 2018)'s novel or... a bowl of mutated yogurt (Maldonado & Torres, 2019) – just to "live long and prosper" (Wise, 1979)? And why did (Kohlberg, 1981) turn to

a story to outline one of the most groundbreaking and revolutionary theories of the XX century's psychology?

Secondly, this paper explores some of the examples on how we have already managed "to put science into fiction" and present state of the art technologies and solutions behind that, i.e. what were the main technological challenges of (Asimov, 1950)'s Three Laws of Robotics and how we could finally implement and test them.

Finally, I talk about how romanticized visions on human-level AI capabilities often have set the bar too low, as proven by (Bender, 2015). Because interestingly, these stories do not only portray an ut- or dystopian version of the future but often make us reflect on modern times and what it means to be human (Wells, 2017). And as far as a wide range of complex human behavioral qualities like attention, motivation, emotion, creativity, planning, or argumentation (Korteling et al., 2021) are usually taken into consideration, if we look around us, the world teaches us that it actually is... our ability to select a picture of a school bus or a hydrant.

Or is it.

Lost Possible Worlds: Toward a Narrative Approach to Computing Ethics

Charlie Joseph Galicich

Bowdoin College, United States of America; cgalicic@bowdoin.edu

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Rather than an a posteriori approach to computing ethics, in which attempted ethical practice occurs after negative impacts, technology development must take an a priori approach, considering ethical ramifications beforehand. This paper illuminates the power of narratives as imaginative variations of potential technologies that development tables may consider. Narratives offer contextual possibilities of how technology affects or fails certain populations, enhancing ethical deliberation.

ONCE UPON A TIME: IS THERE A HAPPY END IN A HUMAN TRAFFICKING MEDIA STORY?

Elina Oleksandrivna Paliichuk

Borys Grinchenko Kyiv University, Ukraine; e.paliichuk@kubg.edu.ua

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Stories have always structured our experience stored as scenarios and retrieved from our memory to cope with challenges we face. The awareness of the human ability to adjust new information to familiar narratives is intensely used by media in an extremely subtle way. Instantly recognizing the “once upon a time” cliché, we get transported into other worlds living through a hero’s life path and hoping for the best. With digital media environments messages are delivered far quicker than ever before, whereas social behaviours are traditionally driven by collective unconscious principle.

This research focuses on storytelling in the context of human trafficking. Exposed to pandemic, military threats, intolerance, migration, etc., no country is immune to modern day slavery. The objective is to establish the mechanism for mitigating human trafficking risks through stories. The stages include identifying the structure of human trafficking media scenarios, narrative perspectives, and messages in terms of their attitudinal perceptions of victims. The study is augmented with an empirical sleuth for verifying whether the readers believe in the positive outcome of the human trafficking situation.

The objective is achieved due to narrative and cognitive approaches to identify plot parameters and establish human trafficking scenario, and the methods of empirical studies. The effect of the stories is evaluated based on the results of the survey conducted among 38 Ukrainian humanity students representing the youth as a vulnerable category. The Paired Samples Test is applied to measure the differences in perceptions of human trafficking before and after being exposed to multimodal human trafficking narratives.

The case study includes 35 media stories highlighted by anti-trafficking campaigns. These texts and videos are selected by random choice. The hypothesis is that human trafficking stories transmit the supportive and encouraging messages to victims that 1) survival is possible; 2) it is worth of struggling if anyone gets into slavery conditions; 3) social reintegration is possible. These variables are measured statistically.

The findings uncover the warning effect of media stories and shed light on how they work for cautionary purposes: 1) the stories are based on simple narrative monomyth structure and reiterated cyclic construal representing departure, initiation, multiple actions victims are exposed to, and return; 2) the stories are predominantly told from the 1st person, i.e. from victims point of view, so the narrative perspective is partially limited but not fixed; sometimes journalists/content writers act as narrators to direct readers’ perceptions; 3) the scenario is verbalised with connotative and figurative language for dramatic effect, as well as active voice verbs for traffickers’ actions and passive voice for dependent state of victims; 4) most of the survival stories end with a focus on the social value of the job performed by former victims, so the stories are charged with the potential to shape positive attitudes to former victims. The results of empirical data processing show that respondents are likely to believe in the social reintegration of victims. The further study will trace the differences in perceptions of video vs textual formats of human trafficking storytelling.

Reading Beyond Stories. How “Digital” Reading Practices Can Help Doing Ecocriticism?

Botond Szemes

ELTE BTK DH-LAB, Hungary; boboszemes@gmail.com

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The cultural use of the concept of the Anthropocene usually includes the problem that the climate, unlike the weather, is not organized in an event-like manner and not directly perceptible, so the human imagination is facing a serious challenge when it tries to think about climate change. This problem mostly leads to the question of the performance of the narrative genres: the debate is shaped by the positions of the parties on whether they see the non-eventual character of the climate change as an obstacle to be overcome. If so, the narrative arts (especially film and literature) will play a prominent role, precisely because they can help to make the intangible global phenomena tangible and imaginable. If, on the other hand, storytelling is understood as a human and distinctively modern activity, it can be classified as one of the processes that we wish to transcend in the shadow of the catastrophe. This latter approach, in turn, raises the question of why and how we read fiction at all in the Anthropocene, if not from the perspective of the experience of the stories? This question is also specific to the Digital Humanities, which is often defined as a particular way of reading (machine, distant etc.) In my presentation, I will show how new ways of reading, resulting from digitality, can help us to redefine what we think about the reception and analysis of literary works in the Anthropocene era. I will do this by exploring the links between the insights of important authors of ecocriticism (Timothy Morton, Timothy Clark, Eva Horn) and novel, or even non-institutionalised, reading practices. Furthermore the focus on reading is motivated by the recognition that the understanding of our world is traditionally associated with its “readability,” but such a metaphor of reading — precisely in the absence of perceptibility and eventuality in the Anthropocene as well as in the digital era — may no longer be able to describe our relationship to the culture and the world.

World War II and Occupied Europe: Stories from Greece

GERASIMOS CHRYSOVITSANOS, ANASTASIA FALIEROU, HELEN GOULIS, ATHINA IAKOVIDOU, PATRITSIA KALAFATA, ATHANASIOS KARASIMOS, HELEN KATSIADAKIS, PARASKEVAS POTIROPOULOS, EIRINI SAVAIDOU, MARIA SPILIOTOPOULOU, GEORGE TZEDOPOULOS, ELENI VERNARDAKI

DARIAH-GR/ΔΥΑΣ - Academy of Athens, Greece; potpari@academyofathens.gr

<https://doi.org/10.5281/zenodo.6595040>

Digital storytelling exemplifies how scholars and educators can utilise technology to enrich research questions and to introduce innovative knowledge sharing methods. Digital storytelling converts the oldest medium of communication into a new medium, in which storytelling techniques are combined with digital media/technologies to produce captivating narrative experiences. Oral

and aural material provides ready resources for DH research and knowledge communication/presentation, invaluable for describing, reviving and interpreting significant events. Besides, public history practice, deeply rooted in historic preservation, archival science, oral history, and museum curatorship, uses digital storytelling as a creative way for accessing digital cultural heritage and knowledge dissemination. Public history presentations are often combined with collecting the memories of site visitors and witnesses, so they are involved in a cocreation process.

This paper draws on experience gained from a project focused on the history of the 1940s in Greece. It involved the collection and restructuring of metadata of digitised historical sources from five major Greek archival institutions. The aim was to offer a digital platform for effective data recovery based on principles of interoperability. The project provided the opportunity to observe the function of storytelling on two distinct but interrelated levels.

First, narrations linked to life experience (accounts featuring the memories of exiled people and of survivors of war, genocide, or dictatorship and the experience of Axis occupation and resistance). They are a specific kind of historical sources modelled on personal experience and narrative; these ego-documents constitute important instances of storytelling that reveal individual agency, emotion and mnemonic reworkings of history.

Secondly, storytelling strategies adopted by institutions that preserve and publish archival sources, in order to form specific narratives of the history of the 1940s in Greece. The role and functions of traditional memory institutions is undergoing a conceptual shift from a focus on the object to a focus on the person, that presents new challenges and allows new audiences to be reached. According to Bruner, one of the ways in which people understand their world is through the "narrative mode" of thought, which is concerned with the meaning ascribed to experiences through stories, a procedure that triggers the mechanism of empathy (Bruner 1990).

This paper explores both these aspects of digitised and digital storytelling and investigates to what extent storytelling methods have been adopted in order to produce narratives that are both cognitively and emotionally compelling. This analysis is a case study on the function of storytelling in Digital Humanities, and particularly on its importance in the presentation and reception of history and culture.

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Stories the collection of tools tells

Laure Barbot², Andrea Scharnhorst^{1,2}, Edward Gray², Jennifer Edmond^{2,3}, Francesca Morselli^{1,2}, Arnaud Roi², Femmy Admiraal^{1,2}

¹Data Archiving and Networked Services, Royal Netherlands Academy of Arts and Science, Netherlands, The; ²DARIAH ERIC; ³Trinity College Dublin; andrea.scharnhorst@dans.knaw.nl

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In Digital Humanities we are accustomed to think about tools as a means to tell a story, whether it be a story about artefacts, events, or patterns in the past. This paper looks at it from the other end, namely that each tool comes with its own story. When we group tools together for means of dissemination, re-use, and accountability in the coordination of an infrastructure we are also telling a story. Certain selected ensembles of tools, which encompass and supersede the individual stories of the tools, create a story of their own.

In this paper we take as a case various tools reporting efforts in DARIAH (from the DARIAH contribution website (IKCT), to the Key Performance Indicators (KPIs) to the SSH Marketplace (MP)). We reflect which story is told by whom, for whom, and for what purpose.

Doing so, we build on the fact that the stories that tools tell not only shape the (DH) field in which they are built, but are also products and artefacts reflecting the priorities and the technological choices made by the communities building them. (Barbot, 2019; Scharnhorst et al., 2019; König and Uytvanck, 2020; Đurčo et al. 2021)

Reflecting about tools and their lifecycle is not new: some are success stories, some are encompassing failures (Dombrowski, 2014); some are collective stories, while others are more personal ones.

Interestingly, and maybe increasingly so, we see a growing emphasis on the need to provide context to tools, particularly in their documentation and registration - not in the least as a means to encourage sustainability and re-use. Still, in practice, we see a co-existence of various 'documentation streams'.

In this paper, we articulate the stories behind various documentation streams that have been designed and are now being executed in DARIAH. With the IKCT, administrative and technical descriptions are centralized; the more recent KPIs put emphasis on DARIAH's outreach and impact and the even fresher MP targets the functioning of DARIAH-related tools as part of the EOSC landscape. By making the stories around those specific ensembles of tools visible, we shed light on the different communities, stakeholders and their interests, relying on earlier debates around DARIAH's reference architecture (Barbot et al, 2021, De Leeuw et al. 2017). We also reflect how the different stories mimic the changing strategies of DARIAH and the maturity of tools and services in it. In practice, we see sometimes the same tools figure in different stories, or even making a 'career' between different types of storytelling, but we also see new types of tools emerging. Documentation is never a pure administrative act (Hackman 2009, Smiraglia 2014). By unravelling the 'secret stories tools whisper in the infrastructure' when being

documented, we raise further awareness why we document what in which form. Ultimately, the reflective layer contributes to a more effective documentation. Therefore, we hope to give guidance to the storytellers, to those which tell the story of one tool, and those which tell the stories of ensembles of them.

Stories that an archaeological object may tell: a use case

Rahel C. Ackermann¹, Rita Gautschy²

¹Swiss Inventory of Coin Finds; ²DaSCH, University of Basel, Switzerland; rita.gautschy@dasch.swiss

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The most common approach to present objects in a museum context is to group several thematically connected archaeological artefacts within one showcase, with very short basic information about each object inside and a poster with slightly more background information on the wall. A similar perspective is taken by books that sketch history or a myth and back their versions of the story with images of different objects for illustration purposes. Another approach is to select one site or one object and tell its story through time, giving additional information for specific time slices – a method well established in literature. But story telling in the digital age can be so much more. A growing amount of background information is available and can be linked to the object's history.

We will present one specific use case which demonstrates some of the possibilities which digital storytelling offers. We will select one specific archaeological object – e.g. a coin – and follow its path back in time. In this way, a narrative may be developed, starting from the object in the museum visible today, the find circumstances, its loss or deposition, the context of its primary use, the iconography, its production, to the origin of its raw materials.

Digital exhibitions enable users to decide themselves how far they want to follow which path of a story. In combination with linked data users may get access to different kinds of information, including specialists' knowledge. In such a way, digital modules may be seen as a complementary focus in knowledge transfer, shifting from the stories told by a variety of artefacts on a particular theme or individual extraordinary objects to perhaps at first glance completely inconspicuous objects that on closer inspection and with the appropriate background information have many stories to tell.

The data are modelled and stored in the DaSCH Service Platform (DSP), a platform for humanities research data in Switzerland which can be used for storing, sharing, and working with data. Non-binary data are stored as RDF, binary media files such as images by the Simple Image Presentation Interface (SIPI) which is a IIIF compatible media server. Within DSP data are kept alive, this means that all data can be queried via a generic interface, not just the metadata.

References

DaSCH Service Platform (DSP): <https://docs.dasch.swiss/DSP-API/01-introduction/what-is-knora/>

Simple Image Presentation Interface (SIPI): <https://sipi.io/> and <https://github.com/dasch-swiss/sipi>

Semantic Storytelling: the RESTORE project vision

Francesco Coradeschi, Emiliano Degl'Innocenti, Carmen Di Meo, Maurizio Sanesi, Alessia Spadi, Federica Spinelli

CNR-OVI, Italy; federicaspinelli@msn.com

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In the context of sharing knowledge, "stories" have long played an important role, especially in the field of cultural heritage, where available collections can tell endless stories to their audiences. Nowadays, an enormous amount of information is accessible to everyone and in every moment. It is therefore necessary to optimize the use of tools made available by technological innovation and to set up systems for the transmission of knowledge that can get people closer to the world of culture, too often seen as antiquated and specialized, and that can provide additional value to any artistic and cultural initiative. With the advent of the Semantic Web, large amounts of structured and interconnected data related to various and different kinds of resources in scientific domains have become freely available. Cultural heritage institutions also produce great quantities of data, generating links and therefore enabling connections in a linked open data context. Linked Open Data are the sources from which data scientists can extract the relevant knowledge to engine stories and create visual representation of copious amounts of information to be presented to the public. However, this process should involve both CH/SSH specialists and data analysts. In fact, data without context can't tell any story and result neither understandable nor interesting; both the theoretical knowledge of the resources and the mathematical introspection are required to create a successful and truthful story.

The RESTORE (smart access for digital heritage and memory) project will be presented in this contribution to demonstrate the approach used to manage data from multiple contexts for application in an integrated environment. The aim of the project is to develop good praxis and contents for the innovative use of historical documentation in a multidisciplinary environment, promoting understanding and encouraging its re-use by researchers, operators active on cultural and creative industries and citizens (citizen science). The data management methods implemented by the project make it possible to enable collections of data to describe a story, only through these processes it is possible to tell stories that otherwise would not be told. The project consortium, coordinated by the Istituto Opera del Vocabolario Italiano of the Italian CNR (National Research Council of Italy), includes national Cultural Heritage institutes, such as the State Archives and the Museum of Palazzo Pretorio in Prato and the Archival and Bibliographic Superintendency of Tuscany, and the SPACE SpA software company. The project - co-financed by the Regione Toscana - has its main purpose in the recovery, integration and accessibility of data and digital objects collected by partner, in order to build a knowledge base made of information regarding the history of the city and of its civic institutions, the development of its economic and entrepreneurial system, the role of women in the development of a welfare state and network. Starting a local history approach, it is nonetheless possible to broaden the focus from the local dimension to reconstruct a significant part of the history of European and Mediterranean cities of the 14th century, including commercial and economical aspects.

Research Infrastructures are reshaping Humanities storytelling

Claire Clivaz

SIB Swiss Institute of Bioinformatics, Switzerland; claire.clivaz@sib.swiss

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Humanities is in all its tasks and activities a storytelling. In her 1958 essay *The Modern Concept of History*, Hannah Arendt was recognizing the first face-to-face meeting between history and poetics in a scene told by Homer: Ulysses, the witness, cries by listening the blind bard Demodocos narrating his own deeds during the war of Troy (Arendt, 1958). But Ulysses stops Demodocos' storytelling as a "too perfect" song, *liên kata kosmon* (Hartog, 2003; *Odysseus* 8.487-491). If Humanities has been since centuries written as storytelling, from literature to philosophy passing through history, this paper argues that research infrastructures are nowadays the necessary and unperfect witnesses that keep the Humanities storytelling anchored in the physical and real world. Research infrastructures (RIs) are anonymous Ulysses standing up and claiming attention, efforts and sweat, whereas scholars would like to just sing a brilliant storytelling. RIs are Humanities storytellers, as illustrated by the three following examples.

The first one is the Sisyphus temptation for Humanist scholars to publish corpora on virtual research environments (VREs). As well argued (Pierazzo, 2015), the notion of printed edition is evolving towards digital collections, that remain open-ended but stop when time and/or resources are missing (Mombert, 2014). Leadings to the creation of collections, the VREs are deeply reshaping the established textual categories (Clivaz, 2016 & 2019). Moreover, VREs are producing Humanities stories often before the proper scholarly narration, whereas in printed books, authors can and have to choose the starting point, the conclusion, and the intermediate steps. RIs are open-ended and efficient storytellers.

Secondly, the knowledge hierarchies of the modern episteme are also largely reshaped by the VREs. Until the fifties at least, the study of Latin and Greek was mandatory even in the studies of medicine, a phenomenon entitled in French *faire ses humanités* (Berra, 2012). The spreading of research infrastructures has apparently sealed the reign of English, but this phenomenon also brings benefits. The beloved Latin and Greek heritage are now accessible to a non-elitist public, thanks to the web serendipity, or in crowd-sourcing projects. Moreover, other ancient languages, often let aside in Humanities, are raising up: forgotten words, rare languages can be read online. RIs are Open Science storytellers.

Finally, big research infrastructures are reshaping Humanities storytelling by creating narrative human networks: the lonely work of the 19th century scholar at the desk is definitively over. DARIAH is in this regard a clear example of the emergence of Humanities communities: designed in summer 2013 around four Virtual Competence Centers (VCCs), – according to a repartition between "hardware" infrastructure (VCC1), teaching (VCC2), research (VCC3) and community (VCC4) –, DARIAH is evolving since the last years in plural living networks – the working groups (WGs). They all include elements from the 4 VCCs. Through its WGs, DARIAH demonstrates that RIs can reshape Humanities scholarship in storytelling communities.

The SSH Open Marketplace: a multi-voiced story

Laure Barbot¹, Edward Gray^{1,2}, Frank Fischer³, Matej Đurčo⁴, Marie Puren⁵, Alexander König⁶, Stefan Buddenbohm⁷, Cesare Concordia⁸, Klaus Illmayer^{1,4}

¹DARIAH-EU; ²Huma-Num CNRS; ³Freie Universität Berlin; ⁴ACDH-CH OEAW; ⁵EPITECH; ⁶CLARIN; ⁷University of Göttingen; ⁸CNR-ISTI; laure.barbot@darjah.eu

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Dating back to premodern times, marketplaces were community centres and hubs of activity. Merchants, officials, and regular citizens gathered not only to exchange goods, but stories - representing a multifaceted vision of what was going on in the community and the world at large.

Thanks to active contributions from its national nodes, DARIAH, together with CLARIN and CESSDA, has built the SSH Open Marketplace - marketplace.sshopencloud.eu/ -, a discovery portal which pools and contextualises resources for Social Sciences and Humanities research communities: tools, services, training materials, datasets, publications and workflows. As one of the flagship DARIAH services, the SSH Open Marketplace is the result of a vision long told by different actors of the DARIAH and DH communities. Its creation has been included in the DARIAH Strategic Plan 2019-2026 and funded under the SSHOC project - sshopencloud.eu/ -, becoming as such a key component of the SSH branch of the European Open Science Cloud (EOSC) and involving partners beyond the initial scope. What kind of common story can we continue to collectively develop and tell now that the service is up and running? How can the SSH Open Marketplace support DARIAH research community storytelling and sharing while welcoming others? What are the technical choices behind the visible output that are supporting the initial vision, enabling discoverability and enhancing storytelling? These are some of the questions that the poster and demo of the SSH Open Marketplace would like to open and discuss with the DARIAH Annual Event audience. Our contribution will present how research communities can share, discover and re-use existing resources via the SSH Open Marketplace, and will demonstrate how research infrastructure services can support collective narratives.

SSH Open Marketplace (meta)data

With around 5 000 items at the time of its final release, the SSH Open Marketplace aggregates resources coming from or curated by the DARIAH, CLARIN and CESSDA networks and beyond. Thanks to this discovery portal, these three ERICs can showcase the productions of their national nodes, letting their story be seen in a new and contextualised way. DARIAH in-kind contributions, CLARIN Switchboard tools and Resource Families items, or CESSDA training resources are sources populating the Marketplace.

Exploring, curating and re-using

Thanks to its Application Programming Interface (API) and to a Python Library developed to complement its use - gitlab.gwdg.de/sshoc/marketplace-curation -, exploring, curating or re-using the SSH Open Marketplace (meta)data set takes another dimension. With a set of Jupyter notebooks accompanying the library, it is easy to analyse and to improve the data quality of the Marketplace.

Context is queen!

One of the added values of the SSH Open Marketplace is the contextualisation layer offered to create relations between the resources. One tool can easily be connected to a training material or a related publication. Furthermore, workflows can be used to showcase tools and standards use based on a step-by-step description of real research use-cases.

Event's participants interested in bringing their voices into the SSH Open Marketplace will be guided during the poster and demo sessions.

From archives to digital tools: the story of research at Philippoi, Greece.

Catherine Bouras, Marie Stahl, Laure Franceschi, Bertrand Grandsagne, Louis Mulot

École française d'Athènes, Greece; catherine.bouras@efa.gr

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Once upon a time.... The French School at Athens is one of the oldest archaeological institutes in Greece, promoting history, archaeology and culture of the country since 1846. It thus has certain long-standing traditions and favourite focus's and sites, for the study of which the School's Library and Archives have collected a great number of records and documents for studies and interpretations, or...stories. We present a poster to illustrate the elements available to make a story, the story/stories that are revealed and the stories that can eventually be told in the future.

1. Before the stories: what are the requirements to be set up in order to tell a story ?

« Ce que l'on conçoit bien s'énonce clairement, et les mots pour le dire arrivent aisément » / "What is well understood is clearly stated, and the words to say it come easily". In other words, "What are the elements required in order to tell a story?" Our first topic here deals with the multiple digital tools and methodology set up by the French School at Athens in order to gather, organize, describe and standardize its archaeological research data. All these items are findable through a series of catalogues and indexes. Following the data life cycle, starting from the field gathering until the final publications, various points of view will be handled to detail this data ecosystem.

2. Stories that have already been told: from Charbonneaux to Sève, the story of research at Philippoi, Greece as a case study.

In this section, we would like to bring up the ancient city of Philippoi as an example in order to illustrate the stories that have already been told by the French School at Athens, using the data ecosystem described previously. One can trace the history of research in the Bulletin de Correspondance Hellénique, since 1914. From these first indications, one can move on to the catalogue of the library and to the catalogue of publications and notice the abundance in already existing bibliography accessible at the library, physically, and online, as digital resources. The story of research can also be traced in Archaeology in Greece Online / Chronique des fouilles en ligne, where more than 60 reports are already available on the topic of the ancient city in the form of short excavation reports, whereas the raw data will soon be available on the Archive platform, Archimage. All these platforms and tools share common vocabularies: site names, periods, keywords, names of persons (i.e. researchers). The alignment of these authorities to more widely established standards makes them interoperable.

3. Stories left to tell

...which brings us to our third section about the stories left to tell. We will present the open science friendly environment of the French School, which allow further research and re-use of the data, under conditions. The tools that are in progress at the School aim towards the use (primary study and publication of data) and reuse (secondary studies) of the research data. Future stories may start from one of the School's Web GIS, and will deploy through the links and connections currently built or scheduled between these data and other data silos. There is a policy of interoperability within, mainly through common search tools, and of interoperability outside the School through the connections to be made with international portals such as Gallica, France Archives, SearchCulture.gr, Europeana, Ariadneplus whereas new ways of reusing the data can be imagined through their harvesting, which is made possible by API available on each platform. The academic community as well as any public can manipulate and enrich the research data through their specific tools, so that they can tell their own stories.

Digital Storytelling and archaeological sites: shedding light on a multidimensional relationship

Katerina Servi¹, Akriki Katifori¹, Maria Boile¹, Dimitra Petousi¹, Myrto Koukouli¹, Yannis Ioannidis¹, Despoina Tsiafaki¹, Natasa Michailidou¹, Melpomeni Karta¹, Ioanna Antoniou-Kritikou¹, Varvara Papadopoulou², Lamprini Papastratou², Aristidis Vassios², Kalliopi Papaggeli³, Chrysanthi Tzavali³, Christina Kazazaki³, Pari Kalamara⁴

¹Athena Research Center, Greece; ²Ephorate of Antiquities of West Attica, Greece; ³Ephorate of Antiquities of Arta, Greece;

⁴Ephorate of Underwater Antiquities, Greece; mboile@athenarc.gr

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Storytelling serves as a timeless method of communication in archaeological contexts. Historians working in the 19th century often produced descriptive accounts of 'archaeological cultures' which read as chronicles of events held together by narratives. This fact applies also to contemporary CH stakeholders, who are interested in communicating to the public the findings of their research in an effective and engaging way.

In the poster, we will present the cases of three research projects, myEleusis, Voeska and Periplous, where archaeologists collaborate with authors, designers and technology providers to develop digital storytelling experiences with the scope to interpret, communicate and reflect about the past and the discoveries of the archaeological sites of Eleusis, Arta and Epidaurus accordingly.

In myEleusis, an interactive digital experience unfolds through five different perspectives. The story takes place in ancient Eleusis in 160 CE. It begins on the night of the arrival of the Sacred Procession from Athens, when the "phaidyntes" (burnisher) of the sanctuary is found with a severe head injury. Very soon it becomes clear that the perpetrator has taken the keys of the Telesterion and has stolen the "deiknymena" i.e., the sacred objects of the ceremony. Pausanias, the famous traveler of the second century CE, undertakes to solve the mystery with the help of a young Eleusinian, Alexis.

The second use case of Voeska, is a multi-layered experience that runs through space and time. A flexible core idea was chosen, which finds application in different historical periods of Arta and offers the ability to link objects to places. The focus of the idea

is a scribe, who undertakes to write a series of letters, which are ordered by his clients. The main advantage of this idea is that it can include a variety of themes, to create a "mosaic" in which each piece is independent, but all together create a broader and timeless image of Arta. It effortlessly links fiction to specific objects and sites. Utilizing the main components of fiction, the selected approach activates historical empathy.

In Periplous, we adopt a linear approach for the digital storytelling experience that connects the past with the present. Within the context of a sea route above the underwater antiquities of Epidaurus, the visitor will find hidden information in a series of points of interest, called "Snapshots". Each Snapshot includes conversations between two or more persons, through which information about both the archeological findings and the life of people in the past is revealed.

Although the three approaches differ from one to another due to variations in archaeologists' needs, the scope of the experience, and the site's characteristics, all of them draw inspiration from the monuments, the historical events, and the people to deliver pertinent information as effortlessly as possible. The aim is to engage the user emotionally with the ancient citizens of Eleusis, Arta and Epidaurus, to understand their desires, habits, and perspectives, and to transform his or her connection to the history from the level of simple knowledge into a deeper experience.