

# The Digital and the Public as Each Other's Flip-Side in Today's Humanities

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Having decided to open our journal to the generality of proposals that spontaneously arise from the Digital and Public Humanities, the second issue of 2024 closes *magazén's* first year as an open platform for our wide field of inquiry. After four years of thematic volumes offering reflections on focussed methodological topics, our first open call to the scholarly community gained us over fifty quality proposals, of which in the end only eleven made it as finished articles in this year's volume. The current issue adds five more papers to the six that appeared in the Summer issue, thus completing our volume with a wide array of promising research in our broadening field. In this process of very tough scholarly selection, we are glad that the whole spectrum of disciplines subsumed into the Digital and Public Humanities is still well represented: from philology to history, from art history to archaeology through GLAM studies and architecture. Furthermore, it comes as a welcome confirmation of our journal's scope that the published papers show a constant intermingle of digital aspects and public instances. It thus appears that this interdisciplinary field has reached a final self-understanding with regard to the need of envisioning the digital and the public as reciprocal flip-sides which must go hand in hand.

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This introduction paper was mutually agreed on by the editors of *magazén* with the precious support of the Journal Manager Elisa Corrà, who was instrumental in coordinating the editorial work of this issue.

The first paper of the present issue by Alíz Horváth et al. deals with the challenges of facilitating multilingual scholarship in the Digital Humanities, considering the fundamental requirements of linguistic diversity and inclusion. Adopting the concept of user profiles from User Experience Design, the article focuses especially on the issues of language vs infrastructure, the visibility of multilingual practices and practitioners, and the evolution of different literacies to propose new ways in which multilingualism can be enhanced.

The second contribution by Ricardo Velasco Trujillo focuses on issues of accessibility and sustainability of digital archiving infrastructures. Proposing a collaborative model for knowledge and creative content production he analyses how the work of memory construction initiatives in post-conflict societies can be supported by open and de-centralized ecosystems in the digital public sphere.

Subsequently, Sharwa Gogawale et al. present the dataset NetLay for benchmarking layout classification algorithms for historical books and documents printed in various styles of Hebrew scripts. The article evaluates the performance of deep learning-based algorithms identifying the spatial structure of document images for subsequent processing tasks of character recognition and information extraction.

In the fourth paper, Giulia Crisci presents the case study of *documenta fifteen* (2022) in Kassel, taking into account artworks such as *The Black Archives* and *Archives des luttes des femmes en Algérie* and *Borrowed Faces and Frictional Conversation* by Yasmine Eid Sabbagh to engage in a discussion on the role of archives to disseminate knowledge and to build a shared public memory in the post-colonial era. In the fifth and last contribution of this issue, Federica Martini and Julie Enckell analyse the Women's Audio Archive (WAA) project, using it as a starting point to discuss the links between conversational audio productions and feminist oral history practices in digital art history.

Our thanks go to the experts and scholars involved in the peer review process, which truly have been a big amount because of the successful open call. Our gratitude also goes to our advisory board members, to the published authors, to the very proactive members of our editorial board, as well as to our excellent publisher's team.