Digital Humanities:
(In)convenient Practices, Limits, and Perspectives
25 – 26 May
University of Genoa

CALL FOR ABSTRACTS 2026

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PRESENTATION

The PhD Program in Digital Humanities of the Universities of Genoa and Turin is pleased to renew its invitation to doctoral students to participate in the third edition of its PhD Symposium, to be held at the University of Genoa on 25 and 26 May 2026.

The interdisciplinary conference "Digital Humanities: (in)convenient practices, limits and perspectives" aims to analyse and discuss the challenges and the potential of digital technologies. The goal is to open up spaces for reflection and identify practical paths for action in the fields of education, the arts, and linguistic and literary research. Digital Humanities is a field of study that lies at the intersection of different disciplines and methodologies, from computational approaches to theoretical reflections typical of the humanities and social sciences. It proposes the systematic use of digital tools and encourages critical reflection on their application in the humanities and social sciences, thereby promoting the formation of globally connected, interdisciplinary, and multilingual communities.

The event aims to bring together national and international PhD candidates from a variety of disciplines. It will enable them to forge new connections and synergies, and to develop, propose and discuss new ideas relating to current issues and increasingly pertinent problems associated

with the development of new methodologies and technologies in the field of the humanities. In this way, the event will fit perfectly within the scope of Digital Humanities.

CONFERENCE STRUCTURE AND RESEARCH AREAS

The conference is divided into four panels that correspond to the four PhD curricula, each designed as a preferred context for the exchange of perspectives between disciplines. The suggested research areas are provided as guidance only and are not to be understood as a limit to the incoming contributions.

1) Art, performing arts and heritage

The accelerated convergence between the arts, entertainment and cultural heritage sectors and digital technologies is examined, with this synergy redefining the processes of conservation, enjoyment, creation and dissemination of cultural heritage. The research covers the integration of digital tools at every stage of heritage management, from creation to exhibition and conservation. This includes acquiring data through advanced surveying techniques, digitising archives and collections, and mediating them through immersive applications and digital museology practices. It also includes experimenting with new forms of expression in the performing arts. Proposals may address the following topics, by way of example but not limited to:

- **Immersive Experiences and Virtual Museums**

  The development of immersive platforms (VR, AR and mixed reality) and the design of new virtual museum models for accessing and interacting with heritage.

- **Digital technologies for archiving and documentary heritage.**

  Application of digital tools (OCR, HTR, etc.) to analyse, organise and enhance documents, manuscripts and historical archives.

- **Digitisation and analysis of artistic and architectural heritage.**

  Use of technologies for digitising and enjoying artistic heritage, surveying, modelling (BIM, 3D modelling), representing and enhancing built heritage.

- **Performing and multimedia arts:**

  Integration of digital and multimedia technologies into creative processes, live shows and performances.

2) Linguistics, translation and language technologies

The impact of technology on linguistic and translation research and the translation profession is examined, paying particular attention to the challenges that models face when processing non-standard language variants, the creation of new linguistic forms online, the integration of machine translation with linguistic models, methodological issues, and concerns regarding quality, creativity, and accountability in AI-assisted language production. The impact of digital systems on social and linguistic vulnerabilities is also highlighted, including disparities between languages, *bias* in the training data and the resulting cultural representations, source obsolescence, and difficulties in studying linguistic change. Proposals may address the following topics, among others:

- **Technological impact on translator's training**:

  New skills, risks of technological dependence, and a lack of confidence in the acquired skills. The role of the translator is changing in the face of automated tools and the emergence of new professional skills.

- **Linguistic variation**:

  Linguistic variation and online registers linked to social media platforms and the spread of emerging forms of expression (e.g., microblogging, memes, etc.). Models have difficulty processing non-standard varieties (regional varieties, sociolects, languages undergoing standardisation), code-mixing phenomena and intercultural and interlinguistic communication dynamics, as well as ethical and methodological implications.

- **Between past and present for an analysis of the territory:**

  Linguistic methodologies and digital tools in the study of onomastics as tangible evidence and a common thread for understanding the multicultural and multilingual past of the territory.

- **Hybrid workflows MT+LLM:**

Analysis of workflows that combine Machine Translation (MT) with Large Language Models (LLM).

- **Troubleshooting in research processes:**

  Discussion on research methodologies and the support offered by digital tools for problem-solving.

3) Literary and cultural research

The use of computational tools for text interpretation is discussed, along with the advantages and limitations of the quantitative approach and its integration with the qualitative approach, new digital narrative forms, and the evolution of the concept of authorship. The biases in the composition of corpora and inequalities in access to digital literary heritage, the impact of digital tools on the teaching of literature, and the distortions introduced by algorithms in text analysis are analysed. Proposals may address, by way of example but not limited to, the following topics:

- **Computational analysis and interpretative models:**
  Advantages and limitations arising from the use of NLP, text mining or distant reading in literary interpretation; to what extent computational tools shape – or distort – traditional hermeneutic processes.

- **Hybrid narratives, between literature, media and interactivity:**
  New poetics and narrative practices emerging from forms such as e-lit, hypertext fiction, immersive storytelling and AI-generated content; rethinking authorship, or how it is negotiated in the digital age.

- **Bias in corpora and digital editions:**
  Representational choices, i.e. what is included and what is excluded from a corpus; infrastructures and publishing models that reinforce canonical imbalances (gender, language, geography, minorities). Unequal access to cultural heritage due to economic, socio-political and linguistic factors that create a wide gap between what is accessible and what is not.

- **Teaching literature in a digital environment:**

Perspectives and tools between Artificial Intelligence and Digital Humanities to make literary texts accessible according to CEFR levels; digital tools, platforms and AI that can redefine the teaching of reading and textual analysis.

- **Bias in algorithms and computational tools:**
  Distortions generated by NLP, embedding, linguistic models and classifiers in literary analysis processes; the effects of training datasets on automatic text reading; the algorithmic reproduction of cultural, semantic and stylistic stereotypes.

4) Educational technologies and new learning environments

The role of Artificial Intelligence in education, its ethical use and the use of prompting in educational design are examined. It also deals with digital skills for active citizenship, the educational value of play, including in combination with AI, technologies for inclusive education to support different needs, and the relationship between the actors involved in educational processes, with a focus on the role of the teacher as a mediator in the digital age. Proposals may address, by way of example but not limited to, the following topics:

- **Teaching and Artificial Intelligence:**
  Training and learning in the age of AI, using technology ethically, also in light of the intelligent-TPACK framework; GenAI and (meta)prompting for instructional design, from setting objectives to assessment; AI-supported self-learning between operational practices and teaching implications.

- **Digital Skills and Active Citizenship:**
  Methodologies and technologies supporting active citizenship; digital tools for 21st-century-skill-oriented teaching.

- **'A Game-Changing Factor': gaming as an educational tool**
  Gaming as identity and necessity in educational processes; AI for the creation of playful-cooperative activities.

- **Digit'ALL' inclusive: digital technologies for inclusive teaching**
  Multimodal teaching personalisation to support special educational needs; educational environments and technologies to combat early school leaving; tools and

methodologies for the integration of new arrivals in Italy (NAI); teaching and technologies for the elderly.

- **Digital Subjects and Cultures**

  Digital technology for learning humanities, languages and literature; the teacher as mediator and new educational needs/challenges for learners in the digital age.

In addition to presentations by doctoral students, the conference will host leading keynote speakers in the national and international scientific DH community. Prof. Vittorio Gallese (University of Parma), Prof. Stefano Moriggi (University of Modena and Reggio Emilia), Prof. Sophie Robert-Hayek (Sorbonne University – Paris), and Prof. Giovanni Pietro Vitali (Versailles Saint-Quentin-en-Yvelines University – Paris-Saclay) have already confirmed their participation in the initiative.

AUTHOR GUIDELINES

- Long abstract: 1000-1500 words (excluding bibliography);

- Format: .docx and .pdf, following Genova University Press editorial standards available at the following link: http://gup.unige.it/sites/gup.unige.it/files/2024-11/Norme_editoriali_GU P_agg_2024-11-21.pdf;

- Languages accepted: Italian and English;

- Deadline for submission: 18 February 2026;

- Notice of acceptance: 25/03/2026 - 31/03/2026;

- Programme publication: last week of April 2026;

Please note that all information regarding the conference, such as guidelines for authors, any new deadlines, committee contacts and future updates, will be communicated via the conference website, available at the following link:

https://digitalhumanities.phd.unige.it/en/node/1313

METHOD OF SUBMISSION

Proposals should be sent to giornatadh@unige.it with the subject line 'Proposal for Digital Humanities Conference 2026', specifying the number of the area relevant to your contribution from the four proposed. Please attach a brief biography detailing your academic background and current affiliation to your proposal.

Example: " *Digital Humanities 2026 Conference Proposal* – Domain n.1";

METHOD OF PARTICIPATION

The conference will be held in presence.

Selected authors will be invited to present their contributions in thematic sessions organized to foster interdisciplinary dialogue and exchange.

The maximum length for each talk will be 15 minutes. A Q&A session will follow each thematic session.

Conference participation is free of charge.

PUBLICATION:

Contributions will be reviewed and, if accepted by the scientific committee, will be presented during the conference and subsequently published in a volume by Genova University Press.

SCIENTIFIC COMMITTEE:

Carlo Battini, Cristina Bosco, Elisa Bricco, Eliana Carrara, Elisa Corino, Massimo Maurizio, Daniela Mereu, Alessandra Molino, Cristina Onesti, Tiziana Pasciuto, Laura Rescia, Micaela Rossi, Giulio Lucio Sergio Sacco, Alberto Spadafora, Giulia Taddeo, Ilaria Torre, Simone Torsani, Nesrine Triki.

ORGANISING COMMITTEE:
(PhD students in DH from Unige and Unito)

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