Introduction: RE-MIX: Creation and alteration in Digital Humanities

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Finding a good opening line for a piece of writing is incredibly difficult, and this proved no different for this issue of proceedings of the DH Benelux 2022 conference. For those of you who are new to the party, DH Benelux 2022 constituted the ninth edition of the annual conference that brings together scholars, researchers, and practitioners in the field of Digital Humanities in the Benelux, which took place from June 1st to June 3rd, 2022, at the University of Luxembourg. The theme of DH Benelux 2022, 'RE-MIX: Creation and alteration in Digital Humanities', was chosen to align with the theme of the European Capital of Culture festival ('A new mix, a remix'), which also took place in Esch-sur-Alzette in 2022. After two online editions, the 2022 edition of the DH Benelux conference marked the first return to (partial) on-site participation since the COVID pandemic, and the team of organisers sincerely looked forward to 'mixing' with old and new members of the DH Benelux community once again.

Setting up and hosting a good hybrid conference is also incredibly difficult, and this too proved no different for DH Benelux 2022. We were excited to see how many papers were submitted in response to our call, but soon realized that it would be an incredible challenge to organize a conference where over 50 papers were to be presented for and by both on-site and online participants. Against this backdrop, we were extremely impressed with how well the general chairs and local organising team at the University of Luxembourg pulled off the organisation of this event, which we consider a great success. Needless to say, we take the general chairs (Martin Düring and Lorella Viola), the local organisers (Florentina Armaselu, Aida Horaniet and Lars Wieneke), as well as the C2DH secretariat, communication team and student assistants for all the effort they put into DH Benelux 2022.

As with previous editions, participants of DH Benelux 2022 were invited to submit an extended version of their paper for publication in the DH Benelux journal. In total, four manuscripts were received and sent out to review, of which three were ultimately published in this issue.

The theme of 'RE-MIX' provided an interesting and fun framework for examining the topics of creation and alteration in Digital Humanities. The three papers published in this volume each showcase projects that in some way demonstrate how tools and methods in digital humanities can generate new insights into how texts are created (and altered).

The first paper in this volume is 'Un-mixing the re-mix. Publishing the complete manuscripts of Anne Frank,' by Peter Boot, Karina van Dalen-Oskam, Gijsjan Brouwer, Ronald Haentjens Dekker, and Bas Doppen. Anne Frank's diary, a poignant account of her experiences during World War II, is widely recognized as a literary and historical treasure. However, Anne's work underwent multiple 'remixes' – from her initial rewriting of the diary into a novel-like form to the posthumous publication that introduced further alterations. The digital edition introduced in this paper aims to present Anne Frank's manuscripts in their authentic form. It includes integral transcriptions that incorporate deletions and additions, providing an unfiltered view into Anne's creative process. The paper furthermore details how the digital edition enables the exploration of textual relationships and offers historical context to the events described. As such, this edition serves as an 'un-mixing' of Anne Frank's work, enabling scholars and readers to delve into Anne's personal growth and her evolution as a writer.

The second paper in this volume is 'Developing Data Stories in Digital Humanities: challenges and protocol', by Willemien Sanders, Roeland Ordelman, Mari Wigham, Rana Klein, Jasmijn van Gorp, and Julia Noordegraaf. This paper dives into the realm of data-driven narratives, commonly known as 'data stories' – remixes of raw information into compelling narratives that open new vistas of understanding. In both journalism and academia, these data stories have become increasingly popular. This paper offers practical insights while it also engages in a broader dialogue on how technology can be harnessed in different contexts to weave intricate data-driven narratives. The authors discuss the intricate processes that underlie the creation of data stories by means of analyses of data and metadata available through the CLARIAH Media Suite. Finally, the authors present an editorial protocol, which enriches the conversation surrounding the creation and validation of data stories in academia.

The third and final paper is 'A Distant Reading of Gender Bias in Dutch Literary Prizes' by Noa Visser Solissa and Andreas van Cranenburgh. Visser and van Cranenburgh scrutinize the nominations for the *Boekenbon Literatuurprijs* and the *Libris Literatuur Prijs* and reveal that, despite gender parity among published literary works in the Netherlands, a large majority of nominations are attributed to male authors. The paper investigates whether these disparities manifest in the linguistic choices of authors. Their stylometric analysis of a curated corpus of 300 literary works reveals distinct textual features associated with nominated and not nominated works, which leads the authors to suggest that certain linguistic elements correlate with perceived literary quality. However, the correlation is less pronounced for women authors, reflecting the intricate interplay between gender and language. Finally, the paper also shows how the writing styles of nominated works may have drawn on – or 're-mixed' – the stylistic features of established writers like Harry Mulisch and Herman Koch.

As program chairs of DH Benelux 2022, we believe that the papers in this issue nicely showcase that the DH Benelux community is a vibrant one, where collaborative efforts and team work of its members lead to interesting projects that clearly demonstrate the merits of research as well as tool development in Digital Humanities. It has been an honour to serve as the program chairs of the conference. We extend our sincere gratitude to all the authors, reviewers, and conference participants who contributed to the success of DH Benelux 2022. It is their enthusiasm, expertise, and commitment that make this conference an important, high-quality, yet welcoming gathering for the Digital Humanities community in the Benelux (and beyond). We hope that the insights shared within this issue inspire further exploration, collaboration, creation

and alteration in the Digital Humanities.