

# Editorial

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## Introduction

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In July 2019, the annual conference of the Alliance of Digital Humanities Organizations (ADHO) was held in Utrecht, the Netherlands. The ADHO Program Committee was chaired by Fabio Ciotti and Elena Pierazzo, while the local organizing committee was chaired by Joris van Eijnatten and Franciska de Jong (both at Utrecht University), with organizational support by CAOS. The DH2019 conference was the largest one in its series so far, with a total of 1,066 delegates, who convened in the many halls and rooms at the Tivoli-Vredenburg Music Complex in the heart of Utrecht between 9 and 12 July 2019.

Fittingly, the theme of the DH2019 conference was Complexities. This theme is inherently connected with the core of Digital Humanities scholarship: building complex models of complex objects and phenomena, analyzing them with complex computational methods, and communicating the results to a broader public in a complex multimodal networked environment. The theme also invites people to think of the theoretical, social, and cultural complexity and diversity in which digital humanities scholarship is immersed, and it asks our community to interact consciously and critically in myriad ways, through the conference and the networks, institutions, and enterprises interested in digital humanities research. Finally, the theme of complexity means involving the next generation, teaching digital humanities approaches to students—the people who will need to deal with the complexities of the future.

A second theme during the DH2019 was the focus on digital humanities in Africa. Selected posters from a satellite workshop (*DH: The perspective of Africa*) were presented in a special poster session during DH2019, and special bursaries were provided for digital humanities scholars from Africa.

The African perspective was also highlighted in the first keynote lecture of DH2019, by Francis Nyamnjoh. The second keynote lecture represented the ‘Voice from the Inside’: Johanna Drucker, while rooting her keynote on solid historic background and on her

experience in the making of digital humanities, shared her vision of the future sustainability of our endeavours. Moreover, the new Busa Award lecture was delivered by Tito Orlandi, whose lecture offered a picture of the deep theoretical and methodological foundations of current digital humanities. Recipients of the Fortier Prize, awarded to the best paper by a young or early-stage scholar or researcher, were Ariane Pinche, Jean-Baptiste Camps, and Clérice Thibault who investigated the use of stylometric techniques applied to medieval texts. In addition, poster prizes sponsored by Gale were awarded in three categories: one on the complexities theme, awarded by delegates’ votes to the poster by Roivainen et al.; one ‘outside the box’, awarded by delegates’ votes to the poster by Dombrowsky, Gniady, Hendery and McDonough (see <https://dev.clar.iah.nl/files/dh2019/posters/1044.pdf>), and one awarded by the local organizers to the poster by Romanov, Seydi, Savant, and Miller.

A total number of 416 submissions were accepted (140 short papers, 123 long papers, 113 posters, 11 late-breaking posters, and 29 panels), which were presented in 98 parallel sessions. Abstracts of all submissions (and snapshots of most posters) are available online at <https://dataverse.nl/dataverse/dh2019>. The selection of papers in this supplementary conference issue demonstrates the wide variety and complexity of topics presented and discussed at the successful DH2019 conference in Utrecht.

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