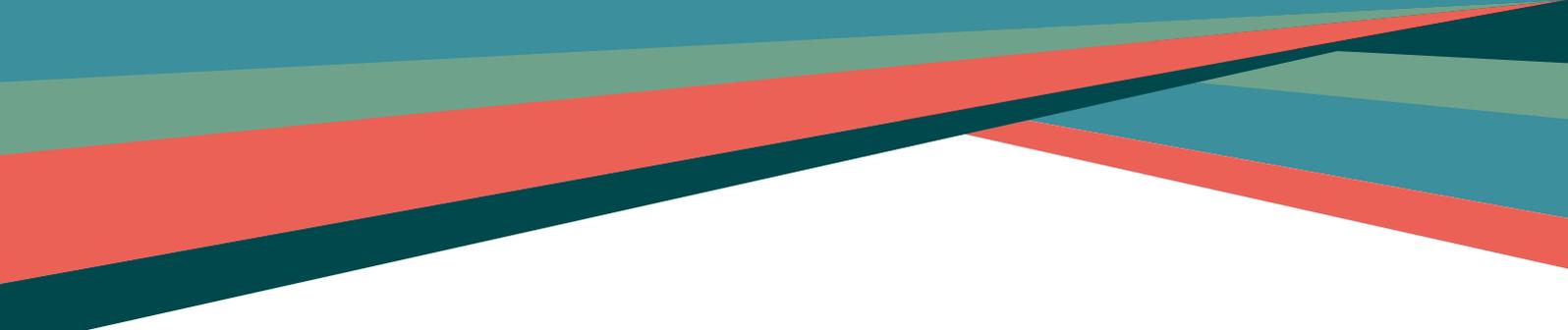


MMX 2017
WRITING DIGITAL
PROGRAMME

10th - 12th July
Commons, Newton Park
Bath Spa University

**BATH
SPA
UNIVERSITY**



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Welcome to MIX 2017!

We're hoping this year's conference – our fourth iteration of MIX – here at Bath Spa University's Newton Park campus will be a wonderful gathering, bringing into focus a wide range of the exciting work happening where creative writing meets technology.

Bath Spa University is one of the UK's foremost providers of creative writing programmes at undergraduate, masters and PhD level and MIX is well established as an innovative forum for the discussion and exploration of writing and technology. MIX is now situated within the recently created international research centres, Making Books: Creativity, Print Culture and the Digital, and the Media Convergence Research Centre.

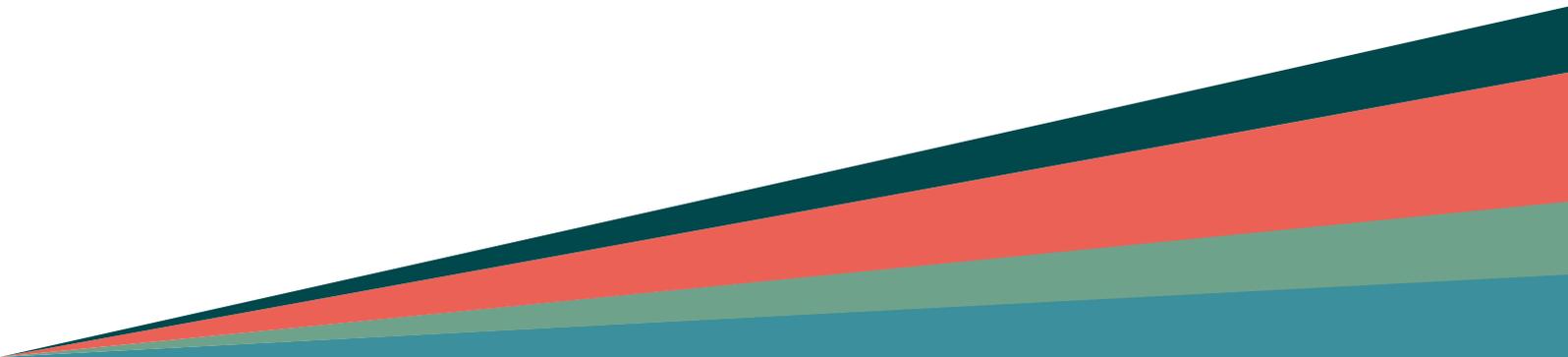
After more than two decades of innovation and experimentation, the relationship between reading, writing, form, content and delivery platform remains in flux. The ebook has taken its place alongside the print book, and the multimedia story app and/or website have become familiar modes for reading and viewing. Developers are creating dramatic story and character-led narratives via independent games while interactive and immersive theatre-makers are finding new ways to engage audiences well beyond traditional theatre spaces. Television storytelling conventions continue to evolve in line with the dominance of streaming services; new reading habits and engagement strategies now surround the form of digital comics. Musicians are forging increased participatory opportunities via developments in live-touring; spoken word continues to thrive at the same time as poetry film is gaining wider recognition; virtual reality and augmented reality are

both making inroads into documentary and fiction; literary forms are morphing and changing in response to the affordances of the smartphone and tablet; pervasive and locative media are shaping how literature is understood and read. Digital media technologies foster creative ways of telling stories across multiple platforms. 'New media' hasn't been 'new' for quite some time and the word 'digital' is rapidly becoming redundant as technology becomes more deeply enmeshed within our cities, our homes, our lives.

At MIX this year an international cohort of digital writers, artists, designers, poets, novelists, media practitioners, technologists, academics and educators will discuss creative work that addresses our three key themes: revolution, regeneration and reflection.

Kate Pullinger and Lucy English

Co-Chairs of MIX Conference Committee



Keynote Presentations

Mixed Realities: Poetry at the Edge of Science, the Dissemination of Secrets and the Magic Looking Glass of Failure

Prof Caitlin Fisher

📅 Monday 10th July | 15.00–15.55 | CMG23/G24

The augmented reality lab I direct exists at the intersection of art and science, but with storytelling firmly at its centre. For over twenty years, my research and creative practice has been in the area of digital literatures and my talk, here, is a mix of artist talk, excavation, and speculation. I will introduce some of the technologies we've used and developed and some literary projects my students and I have created over the years, some of which have never circulated beyond the lab, some of them failures along multiple dimensions which nevertheless both inform my current work and serve as magic looking glasses to machines and literatures of the near-future.

Caitlin Fisher directs the Augmented Reality Lab at York University in Toronto, Canada, where she held the Canada Research Chair in Digital Culture for the past decade. A 2013 Fulbright Chair, Fisher is the recipient of many international awards for digital storytelling including the Electronic Literature Award for Fiction and the International Vinaròs Prize for Electronic Literature. Recent work has been shortlisted for the UK New Media Writing Prize and the Robert Coover Award.



Engagement That's Worth It: Transmedia Engagement as Economic and Discursive Commodity

Dr Elizabeth Evans

📅 Tuesday 11th July | 09.15–10.10 | CMG23/G24

Transmedia strategies of storytelling, distribution and marketing have become a key characteristic of television's embracing of digital technologies. Broadcasters increasingly present digital devices as the 'future' of their industry and more 'valuable' than traditional linear television. At the centre of these industrial changes has been a prioritising of audience 'engagement' and the 'engaged' viewer. What this 'engaged' viewer is actually doing remains ill-defined, with the term functioning as a loose indicator of 'successful' content. This paper examines how audience 'engagement', and the 'value' of that engagement, is understood and leveraged by transmedia practitioners. It explores how transmedia 'engagement' is understood and used as both an economic and a discursive commodity. It also addresses how 'engagement' is reconfigured to allow transmedia practitioners to position themselves, and the emergent technologies they work with, as both commercially viable and artistically challenging.

Elizabeth Evans is Assistant Professor in Film & Television Studies at the University of Nottingham. She authored *Transmedia Television: Audiences, New Media and Daily Life* and has published articles in numerous collections and journals including *Media, Culture and Society*, *The International Journal of Communication Studies* and *Convergence*.

Her research explores the relationship between narrative and technology with a focus on audience attitudes and behaviours. Her current project explores how 'engagement' is defined, managed and valued by transmedia audiences and practitioners.



Seven Types Of Digital Ambiguity

Prof Jonathon Dovey

📅 Tuesday 11th July | 17.30–18.25 | CMG23/G24

This presentation will open up some of the underlying ideas in the AHRC-funded Ambient Literature research project, an investigation of the potential for situated literary experiences in digitally enabled environments. Ambiguity is not a mode of experience that one might normally associate with computing experiences; computers present as rational machines, subject to the laws of maths and physics. In truth I don't want an ambiguous experience when I fire up my spreadsheet in the morning. But when it comes to art and culture the situation is different. And here it is hard to resist starting with William Empson's famous excavation of ambiguity as a key to literary experience. There is already a distinguished history of the importance of ambiguous design in UX; here I want to extend that tradition for the contemporary attention economy and argue for a poetics alert to embodiment, textuality, sonics and technology that enhances awareness and understanding of the intrinsic phenomena of the world that we share.



Jon Dovey is Professor of Screen Media at the Faculty of Arts, Creative Industries, and Education at the University of the West of England, Bristol. In 2008 he launched UWE's Digital Cultures Research Centre which he directed. In 2012 he became the Director of [REACT](#) (Research and Enterprise for Arts and

Creative Technologies), one of four Hubs for the Creative Economy funded by the AHRC. He was also Co-Investigator on the AHRC [Connected Communities Creative Citizens Project](#) where he led a strand on the impact of informal creative economies on communities. He is currently Primary Investigator on the [Ambient Literature](#) research project and Co-Investigator on 'Bristol and Bath by Design' evaluating the design ecology of the region. He is currently researching and writing on 'The Practice of Cultural Ecology'.

Visual Editions and Editions at Play

Anna Gerber and Britt Iverson

📅 Wednesday 12th July | 11.50 - 12:50 | CMG23/G24

Anna Gerber and Britt Iverson of Editions At Play talk about their collaboration with Google Creative Labs: the space they've jointly created that seeks to surprise and delight readers with experiments in digital books. Editions At Play believes in the marriage between technology and literature paving the way for books powered by the magic of the internet. Two years, six titles and two partnerships into their digital book making journey, Gerber and Iverson will share what they continue to dream about, what they've learned (including the hard stuff) and what they will try to do better next time.



London-based Visual Editions creates surprising and delightful reading experiences in physical and digital forms, working with global commercial and cultural partners like Google, Ace Hotel and WeTransfer. Their work includes books as beautiful cultural objects, championing

some of the greatest writers and designers in the world, and also digital books that bring the magic of technology to great storytelling. Visual Editions launched in 2010, with the aim to create new kinds of story experiences. Having shifted from publishing six books and a magazine series they now commission and build stories for partner brands and commercial collaborators. They've been nominated for several awards, given talks globally, and been hailed as leading cultural entrepreneurs by the Paul Hamlyn Breakthrough Fund. They're proud to have all of their books as part of The Art Institute of Chicago's permanent collection, to see Wayne McGregor give new life to their book, *Tree of Codes*, as a contemporary ballet, and to be working with the very talented people at Google's Creative Lab in Sydney on Editions At Play, a space for books powered by the magic of the internet.

Schedule

Monday 10th July

13.00–14.30	Conference Registration and Refreshments <i>Atrium</i>		
14.30–14.55	Conference Welcome with Vice-Chancellor Prof Christina Slade and Launch of MediaWall <i>Atrium</i>		
15.00–15.55	Keynote Prof Caitlin Fisher, Mixed Realities: Poetry at the Edge of Science, the Dissemination of Secrets and the Magic Looking Glass of Failure CMG23/G24		
16.00–17.15	CM105	CM106	CM111
	Transmedia: Theory and Practice <i>D Lynch & D Hancox:</i> Transmedia Storyworlds <i>Isabel Vincent:</i> Undercover Fiction <i>Matt Freeman:</i> Small Change Chair: Elizabeth Gladwyn	Digital Narratives and the Classroom <i>Sam Meekings:</i> Narratives in the Writing Classroom <i>Zach Dodson:</i> How to Hijack Graphic Design <i>Neal Hoskins:</i> Tools and Trends in Kids' Media Chair: Steve Hollyman	Audience and Narrative <i>Finn Harvor:</i> Writing Need <i>Bernard Odendaal:</i> The <i>Filmverse</i> Project <i>P Hetherington & D McCooley:</i> Regenerating Prose Poetry Chair: Helen Dewbery
Workshop Poetry Pin: Geo-Tagging Poetry to Location MediaWall/CM112			
17.20–18.35	CM105	CM106	CM111
	Audience Agency <i>Megan Heyward:</i> Dark Energy, Alchemy and <i>The Quintessence</i> <i>Yiota Demetriou:</i> <i>Love Letters</i> – Wearing Stories Told	Innovative Approaches <i>Jillian Abbott:</i> All Roads Lead Home <i>B Gyori & J Pope:</i> Digital Storytelling in the Community	Audience and Creator <i>D Devanny & J McGowan:</i> Obstacles to Collaboration <i>Kate Sweeney:</i> The Hidden Body in a Digital Archive

	<p>Rachel Genn: How Does Comedy Affect Immersion?</p> <p>Eoin Murray: The Unachievable Utopia</p> <p>Chair: Alastair Horne</p>	<p>T Holbrook & M Hundley: Reframing Space as a Field of Play for Emerging Digital Writers</p> <p>Chair: Stephen Gregg</p>	<p>Philip Monks: The Poet's Perspective</p> <p>Chair: Gavin James Bower</p>
19.00–21.00	<p>Dinner</p> <p>Atrium</p>		

Tuesday 11th July

Chair: TB 09.00–09.15	<p>Conference Announcements</p> <p>CMG23/G24</p>		
09.15–10.10	<p>Keynote Dr Elizabeth Evans, Engagement That's Worth It: Transmedia Engagement as Economic and Discursive Commodity</p> <p>CMG23/G24</p>		
10.15–11.30	<p>CM105</p> <p>Ambient Literature</p> <p>Tom Abba: Walking into Space</p> <p>Matt Haylor: Wandering Bodies</p> <p>Amy Spencer: Authoring Uncontrollable Narratives</p> <p>Chair: Donna Hancox</p>	<p>CM106</p> <p>Engagement</p> <p>T Holbrook & M Hundley: Page, Screen and Performance</p> <p>Franci Greyling: Poetry in the Botanical Gardens</p> <p>L Ridout, M Christoforidou & D Star: Various Writings</p> <p>Chair: Gavin James Bower</p>	<p>CM111</p> <p>Poetics and Technology</p> <p>Michael Marcinkowski: Poetics of Attention</p> <p>Gerd Hammer: Does Machine-Written Poetry Need Interpretation?</p> <p>Andrew Demirjian: Looking at Looking</p> <p>Chair: Yiota Demetriou</p>
11.30–12.00	<p>Refreshments</p> <p>Atrium</p>		
12.00–13.15	<p>CM105</p> <p>Playable Narratives</p> <p>Caleb Milligan: Adventures on the Upgrade Path</p>	<p>CM106</p> <p>The Prose Poetry Project</p> <p>C Atherton, P Hetherington & P Munden: Digital Repository</p>	<p>CM111</p> <p>Across Cultures</p> <p>Abram Foley: Harmony Holiday's Afro/Astrosonics</p>

	<p>Hannah Wood: Players as Protagonists</p> <p>Christine Wilkes: Translating Digital Emotions</p> <p>Chair: Caitlin Fisher</p>	<p>(Joint Papers)</p> <p>Chair: Lucy English</p>	<p>David Millard: Snowflakes in Scotland</p> <p>Rob Sherman: Black Books</p> <p>Chair: Alastair Horne</p>
13.15–14.15	<p>Lunch and Networking</p> <p>Atrium</p>		
14.15–15.45	<p>Workshops</p>		
	<p>CM105</p>	<p>CM106</p>	<p>CM107</p>
	<p>Book Jam</p> <p>B Soyinka, L Green & B Gwalchmai</p>	<p>Gaming Group Genius</p> <p>Brad Gyori</p>	<p>Developing Principles for Transmedia Writing and Comics Specificity</p> <p>Brian Fagence</p>
	<p>CM111</p>	<p>MediaWall/CM112</p>	<p>CMG30</p>
	<p>A Toolkit for Fictional World Building</p> <p>Sarah Haynes</p>	<p>Poetry Pin</p> <p>Chris Jelley</p>	<p>Non-Linear Storytelling with Twine</p> <p>Charlie Tweed</p>
15.45–16.10	<p>Refreshments</p> <p>Atrium</p>		
16.10–17.25	<p>CM105</p>	<p>CM106</p>	<p>CM111</p>
	<p>Transmedia Writing Practice</p> <p>Dylan Spicer: <i>The Butter Mouse</i></p> <p>Jordan Glendenning: Digital Tapestries</p> <p>David Jackson: What is Deleted?</p> <p>Chair: Michael Marcinkowski</p>	<p>Collaboration and Re-Mixing</p> <p>Josie Barnard: The 'Postdigital' Classroom</p> <p>C Florence & J Williams: Mainstream Digital Reading</p> <p>Chair: Stephen Gregg</p>	<p>Form, Culture and Reflection</p> <p>Ivonne Murillo: <i>Instant Suspended</i></p> <p>Lynda Clark: Repetition or Reply?</p> <p>Luca Cossettini: Re-staging Luigi Nono's Theatre</p> <p>Chair: Yiota Demetriou</p>
17.30–18.25	<p>Keynote Prof Jonathon Dovey, Seven Types of Digital Ambiguity</p> <p>CMG23/G24</p>		
18.30–20.00	<p>Dinner</p> <p>Atrium</p>		

Wednesday 12th July

09.00–09.15	Conference Announcements CMG23/G24		
09.15–10.10	Showcasing and Enabling Young Creative Writers Online: Paper Nations and eQuality Time’s MediaWall Collaboration, Joe Reddington CMG23/G24		
10.15–11.30	CM105	CM106	CM111
	<p>Writing and Design</p> <p>Paul Williams: Creative Writing in the CAVE</p> <p>Zach Dodson: Hybrid Books</p> <p>Lyle Skains: Creative Hyperlinks</p> <p>Chair: Steve Hollyman</p>	<p>Form, Location and the Anthropocene</p> <p>Finn Harvor: Toward an Art of the Anthropocene</p> <p>Richard Carter: Aeroculture: Writing the Nonhuman</p> <p>Kate Haynes: Mutable Media in Africa</p> <p>Chair: Michael Marcinkowski</p>	<p>Reading the Location</p> <p>Cassandra Atherton: #storybombingNWF17</p> <p>Claire Dean: A Long Map</p> <p>Alastair Horne: A Fine and Private Place</p> <p>Chair: Amy Spencer</p>
11.30–11.50	Refreshments Atrium		
11.50–12.50	Keynote Anna Gerber and Britt Iverson, Visual Editions and Editions at Play CMG23/G24		
12.50–13.00	Final Words CMG23/G24		
13.00–14.00	Lunch Atrium		
14.00	Conference Finishes		

-  Transmedia Storytelling
-  Pedagogy
-  Digital Poetry
-  Sites and Locations
-  Remediation
-  Workshops

Poetry Film Screenings will be shown continuously throughout the conference in the Viewing Theatre (09.00–21.00 Monday–Tuesday 09.00–14.00 Wednesday)

MediaWall: Live Writing Event



As part of MIX, Paper Nations have commissioned eQuality Time to create a new literary artwork for the MediaWall – Bath Spa University’s uniquely positioned digital gallery space consisting of a large set of 55 inch screens viewable in daylight. Young people from Bath Community Academy will occupy the MediaWall during the conference and write an original novel. A data-driven animation of creative writing will showcase this collaborative work live and become part of their writing and editing process. Copies of the novel will be available to purchase on Amazon immediately after MIX finishes.

This live writing event and installation also marks the launch of an online platform to showcase and facilitate original writing from schools in the South West.

Paper Nations is an Arts Council-funded creative writing hub for young people, led by Bath Spa University in partnership with Bath Festivals and the National Association of Writers in Education.



Fluid Data: Hand woven digital jacquard 6 colour tapestry warp, cotton and linen by Kelly Thompson, Concordia University. Source: ©Neil Glen

eQuality Time is a social enterprise which develops tech-inspired solutions to social problems. Founded by Dr Joe Reddington, in 2009 eQuality Time launched *White Water Writers* – a literacy project that enables groups of up to ten school-age writers to write and publish their own novel within five days. Joe will be talking about the MediaWall collaboration between Paper Nations and eQuality Time and this project which showcases and enables the work of young creative writers online at 9.15am on Wednesday 12th July in CMG23/G24.



Joe Reddington is founder and Managing Director of eQuality Time – a social enterprise which looks at ways technology can make a difference to social problems. He designed and launched *White Water Writers* in 2009, a literacy project that enables groups of up to ten school-age writers to write and publish their own

novel within five days. He has a PhD in Computer Science and was previously a researcher at Royal Holloway. In collaboration with Paper Nations, he has produced a MediaWall Live Writing Event and Installation at MIX, transforming the MediaWall into a working wall for a group of ten young people who will use the *White Water Writers* process to create a novel, live.

Workshops

Book Jam: Join us for a fun book making and publishing workshop

Ben Gwalchmai

📅 Tuesday 11th July | 14.15–15.45 | CM105

Book Kernel is a digital publishing start-up and real-world research project. We run writing workshops and provide an innovative methodology for research and event documentation. Our events and workshops are facilitated by 'Book Pilots', specially trained writers working at the intersection of analogue and digital processes. In this workshop, we'll introduce you to one of our key methodologies: The Book Jam.

Book Jams are fun workshops that take groups through a rapid process of writing, making and publishing books. The books can be published in a variety of forms: as ebooks, prints, zines, audio books and origami booklets. These documentations act as bright, concise records that can be used to share experiences, show ideas in formation and bring people together. In this workshop we'll explain how we've been using Book Jams to build knowledge creation communities. You'll get a taster of what it's like to experience a Book Jam, and we'll explain how to integrate the Book Jam methodology into your own writing, research or community project.



Shakespeare in Shoreditch: For the Bard's 450th birthday, the Shakespeare in Shoreditch festival took place and Book Kernel made the book that launched it.



Here and There by Amy Barrett: The event 'Around the World in 10 Books' inspired this collection of creative writing, influenced by real-life experiences of language and culture.

Bambo Soyinka is the Creative Director of Paper Nations and the chair of TRACE (the Centre for Transnational Creativity and Education). An award-winning writer and director, Bambo is the founder of Book Kernel and has more than twenty years' experience in multi-platform storytelling and production.

Lily Green is a recent graduate of Modern Languages, Portuguese and Spanish, from the University of Oxford. In May 2016, she started her own experimental project in audio and publishing, No Bindings. Lily is responsible for integrating Book Kernel, an innovative publishing start-up, into the fabric of Paper Nations and TRACE.

Ben Gwalchmai is nomadic in both geography and discipline. A maker, worker, and writer, he works mainly with words, but creates work in whatever medium and form best fit the content. Ben has been collaborating with Bambo for over four years to test and refine the Book Kernel process.

Gaming Group Genius

Brad Gyori

📅 Tuesday 11th July | 14.15–15.45 | CM106

Design teams find user testing invaluable, but do not always take pains to scrutinise the design of their own creative collaborations. This workshop focuses on regenerating best practices drawn from television writing rooms and applying them to the invention of digital stories. Brad Gyori (aka Bradford G) combines 15 year's experience as a head writer and ten year's experience teaching and creating digital stories to help jumpstart effective collaboration. Participants working in small teams randomly select a topic and a digital platform from two stacks of options. They then embark on a three-part collaborative process, employing techniques titled: 'Hot Potato', 'Candy Bag', and 'Goldilocks'. Each of these methods capitalises on a different type of creative process from deliberate practice, to targeted breakouts, to collective critique. By the end of the session, each team will be prepared to pitch a concept more interesting and more unique than something any single member could have created in isolation.

Brad Gyori is a Senior Lecturer in Digital Storytelling at Bournemouth University. He holds a PhD in Rhetoric and Composition from Arizona State University and has taught media theory and production at ASU and the Tribeca Academy in downtown Chicago. As a television writer-producer, he has worked for MTV, VH1, FX, E! and HBO online. He was the Head Writer of the Emmy award winning Talk Soup and has been nominated for five Emmys. His research focuses on new media rituals, education and digital storytelling and has been published in *The Journal of Broadcasting and Electronic Media* and *Journalism Education*.



Developing Principles for Transmedia Writing and Comics Specificity

Dr Brian Fagence

📅 Tuesday 11th July | 14.15-15.45 | CM107

The main focus of this workshop will be the designing of adaptive principles for transmedia creative content development, using comics as a forum for discussing the evolving specificity of form and medium potential from the perspective of a writer. The three phases of the workshop will be: Transmedia Principles (media and transmedia, transmedia writing, adaptive principles), Comics Specificity (comics, comics writing, comics and transmedia) and a conclusion.

Across the workshop I will be utilising my own research as part of the structure (e.g. *The Fallow Narratives* and *The Pier* comic), but will focus on how the attendees build their ideas as well. As such, the attendees will leave with ideas for designing a set of adaptive principles for creative content for transmedia development, as well as ways of thinking about medium potential and transmedia writing, and potential (written) creative content from ideas generated in the workshop.



Dr Brian Fagence is Lecturer in Critical Studies and Scriptwriting at the University of South Wales. He has been lecturing since 1998 with a particular focus on animation, comics and computer games and has published articles in the *Journal of Writing in Creative Practice* and *Studies in Comics*. He is currently developing the transmedia storytelling project *The*

Fallow Narratives at the University of South Wales. His current research formed this project to explore what the activity of writing creatively for a variety of media may reveal of the properties and potential of a medium from the stages of pre-production as they may develop when generated within a transmedia cosmology.

A Toolkit for Fictional World Building

Sarah Haynes

📅 Tuesday 11th July | 14.15-15.45 | CM111

The aim of this workshop is to explore tools and methods for creating shared narrative spaces, which facilitate collaborative online writing. Using a toolkit for fictional world building, participants will explore techniques to develop and populate a shared fictional space online, journeying one hundred years into the future through [*The Memory Store*](#), an online narrative set in Liverpool in 2115. The concepts of world building to be employed were inspired in part by the theory put forward by Klastrup and Tosca: 'The experience of 'worldness' is informed by three different dimensions: mythos – the establishing story ... backstory, topos – the setting of the world in space (geography) and time (history) ethos – the explicit and implicit ethos, or the moral codex of behaviour for characters.' During the workshops artefacts from this future world – a map of Liverpool in 2115, a timeline, news articles and photographs – will be used to engage participants and invite their contributions to the world of *The Memory Store*.

Sarah's career and education spans theatre, photography, film/video production, writing and new media. Following a career in video production Sarah moved into new media and was a multimedia developer at the International Centre for Digital Content, Liverpool, in a team working on CD, web and digital games research projects. Sarah is currently Head of Media Production at Liverpool John Moores University. Her research explores the opportunities digital technology affords for collaboration in writing fiction and the potential for new reading experiences. Sarah has a Masters in Multimedia Arts and a Masters in Writing.



Poetry Pin: Geo-Tagging Poetry to Location

Chris Jelley

📅 Monday 10th July | 16.00–17.15 | MediaWall/CM112

📅 Tuesday 11th July | 14.15–15.45 | MediaWall/CM112

Poetry Pin is a browser accessed system requiring no app installation which can geo tag text to location. Users can post words which are geo tagged to their physical location through device GPS or hunt out poems across the landscape. Posted poems are only available in the location the author posts them. Poems are immediately available after posting. The first few words of poems are twittered automatically on posting including specific channel social tags (e.g. @mixconference). The system also includes simple profanity filters. The Poetry Pin channel for the conference is bath.poetrypin.info

Chris Jelley will run this workshop twice – at 16:00 on Monday, day one of the conference, and on Tuesday at 14:15 alongside the other workshops. For either workshop, meet Chris in front of MediaWall.



Poet, technologist, writer and artist Christopher Jelley develops works and projects which playfully engage large audiences with space and place through word. Currently poet and artist in residence at The Museum of Somerset with Arts Taunton, he is tasked to ascertain the qualities of the town, residents and the unique concept of 'Taunton-ness'. Later this year he is collaborating with The Compton Verney Gallery in The Lost Words exhibition, and together with author Robert Macfarlane and illustrator Jackie Morris he is spelling the lost nature words recently dropped from the children's dictionary back into the landscape with his Storywalks engine.

Non-Linear Storytelling with Twine

Charlie Tweed

📅 Tuesday 11th July | 14.15–15.45 | CMG30



Twine Telling Interactive, Non-Linear Stories

In this session we will examine a range of approaches for creating non-linear stories and then practically apply these techniques by creating a piece of non-linear fiction. We will begin by considering the history of the non-linear story across a range of media from 'choose your own adventure' books to hypertext fiction, gaming experiences and interactive films. We will

also look at techniques for creating effective non-linear story structures that help you to create a story that provides a positive experience for your audience. You will then work in small groups to adapt a short story into a non-linear experience using Twine.

Charlie Tweed is a media artist and practice based researcher who lectures in digital media practice and culture at Bath Spa University and is also the Co-Director of the Media Convergence Research Centre. His performative, digital and video based works have been exhibited widely and employ fictional writing and re-mix techniques to interrogate themes around digital technology and its relation to the environment. He has an MFA in Art Practice from Goldsmiths, London and is currently completing his Arts and Humanities Research Council funded PhD at Kingston University.



Panels

The papers being presented at MIX 2017 fit into five strands which will run at various times throughout the conference. The different topics have been indicated on the schedule using the following colour key:

 Interactive Storytelling	 Pedagogy	 Digital Poetry
 Sites and Locations	 Remediation	 Workshops

Panels will take place at the following times during the conference:

Monday – 16.00–17.15 and 17.20–18.35

Tuesday – 10.15–11.30, 12.00–13.15 and 16.10–17.25

Wednesday – 10.15–11.30

Paper abstracts have been included in the following pages (alongside room numbers, dates and times).

📅 Monday 10th July | 16.00–17.15 | CM105

Transmedia Theory and Practice

Relational World Theory: Transmedia Storyworlds at the Intersection of Print and Digital Creative Writing ([Daniel Lynch](#) & [Dr Donna Hancox](#))

The concepts of worldbuilding and storyworlds are increasingly becoming cornerstones of transmedia theory and practice. As yet little research has examined the ontological nature of a transmedia storyworld when it exists at the intersection of print and digital creative writing. This presentation explores some of the practical and theoretical implications of shifting away from a mono-medium understanding of a storyworld, and applies them to contemporary transmedia narratives such as *Welcome to Pine Point* and *The Walking Dead*. Drawing connections between theory and practice, we discuss the ways creative writers can approach both fiction and non-fiction transmedia projects.

Undercover Fiction: Transmedia Storytelling as Stealth Marketing ([Isabel Vincent](#))

Stealth, or guerrilla, marketing is the act of advertising to consumers or viewers without their knowledge. Particularly when selling a narrative product, such as films or games, it appears effective to develop the narrative as part of the marketing. However, though stealth marketing can initially encourage consumers, if they learn that they're being targeted for marketing – rather than simply enjoying a more detailed storyworld – they can be turned off the product or service shown to them. As such, consumers have become sceptical and this leads to questions about how effective or ethical it can be.

Small Change: Big Difference: Tracking the Non-Fictional Transmediality of Red Nose Day ([Dr Matt Freeman](#))

Today's convergent media industries readily produce hybrid stories across multiple media. While scholarship dwells on transmedia's global industry formations, less commercial cultures now make very different uses of transmedia. This paper analyses transmedia as a non-fictional social phenomenon, discussing the possibilities offered by new technological platforms and the way in which participation, documentary, and community media come to underpin forms of transmediality.

📅 Monday 10th July | 16.00–17.15 | CM106

Digital Narratives and the Classroom

Instagram Narratives in the Writing Classroom ([Dr Sam Meekings](#))

This paper explores how using Instagram narratives in the classroom can assist students in reconceptualising the process of writing. Jacques Jouet suggests, in reference to the Oulipian process of writing through constraints, that 'the constraint is the problem; the text the solution'. The paper examines how instructors might use the new constraints of digital media (such as Instagram, Snapchat and Tumblr) to find new 'solutions'. The paper will suggest pedagogical approaches to developing students' writing by using digital tools, and consider common issues faced by students when building transmedia narratives.

How to Hijack a Graphic Design Programme: A Degree Combining Creative Writing and Design ([Zach Dodson](#))

This presentation focuses on a new approach to creative writing and narrative design which deploys graphic elements and design thinking strategies to arrive at 'hybrid' image/texts. I have recently launched a new Visual Communication Design masters at Aalto University in Helsinki, Finland; the programme is interdisciplinary as well as cross-cultural, creating a tinderbox for new ideas. Situated in the Dept of New Media, it draws on courses in animation and generative and interactive narrative. I will present this emerging field, the programme built around it, and a peek at the exciting works that our young writers are creating.

Tools and Trends in Kids' Media Today ([Neal Hoskins](#))

Some of the most interesting tools and tech development for writers and artists come from within the kids' media world. This paper will look at my top 5 list of such software and discuss how the creative artist and technologist can work together on producing a better media experience through looking at process and collaboration between these two very similar arts. As the emergence of AR spreads within the industry we can raise questions as to how these new lenses and perception media can move narrative and visual art to a whole new level of human experience.

📅 Monday 10th July | 16.00–17.15 | CM111

Audience and Narrative

Writing Need ([Finn Harvor](#))

Need is as human as being itself. But need can spin out of control. This is certainly the case for artists, who, while not more markedly prone to addiction than other segments of the population, are fascinated by addiction; and this carries with it a dark pull. This was certainly the case with my brother, who died of alcoholism around four years ago, was a poet and visual artist, and who was surrounded by other artistic personalities – often with their own struggles. This paper, both practice and theory based, revolves around several videopoems I've made about my brother's life and death.

The Filmverse Project as a Significant Contribution to Digital Poetry Developments in South Africa ([Bernard Odendaal](#))

Since the advent of the videospheric era and the 'digital turn', a plurality of new poetry genre developments have emerged. In contrast to achievements in English and German, remarkably little has been accomplished in the field of digital poetry in Dutch and Afrikaans. One exception is the so-called *Filmverse* project in Afrikaans. Two DVDs, containing inter-medially enriched and digitally animated versions of previously print poems, have resulted from the project. Aspects of a typology of digital and inter-medial poetry forms are employed in a brief characterization of a few poem renditions from the said DVDs.

The Word Expanses Project: Regenerating Prose Poetry as Sound and Spoken Word ([Prof Paul Hetherington](#) & [Prof David McCooey](#))

The Word Expanses practice-led research project explores how prose poetry may be regenerated, re-inflected and hybridised through the addition of music, auditory effects and the spoken word. The new works become 'sound poems', or a form of literary music, each of the works suggestive of ideas, emotions and narratives that reach beyond the original works in their implications. This project is both a way of reflecting on creative practice at the intersections of writing, storytelling, media creation and technology, as well as a way of making new works in those intersections.

Monday 10th July | 17.20–18.35 | CM105

Audience Agency

Dark Energy, Alchemy and *The Quintessence*: A Mobile / AR Project ([Megan Heyward](#))

The Quintessence is a forthcoming art-science project tracing the intersections between contemporary scientific research into the nature of dark energy, and the philosophical and proto-scientific speculations of medieval philosophers into the nature of the cosmos. The project takes as its starting point the scientific revival of the arcane alchemical term ‘quintessence’ – medieval philosophy’s enigmatic ‘fifth element’ – to explore the current quest to understand dark energy and dark matter, combining documentary content with more playful, speculative content to tease out the intriguing hidden connections between alchemy, science, physics and cosmology.

Love Letters – Wearing Stories Told: A Performance-Technology Provocation for Interactive Storytelling ([Yiota Demetriou](#))

This paper examines the relationship between technology, performance and audience, drawing upon theoretical frameworks from social science and performance studies, sound art and computer science via the author’s collaborative and ongoing performance project *Love Letters*. The piece invited the audiences to write letters that capture platonic, familial or lustful emotion, to share other audiences’ letters and interact with the performer’s costume by attaching the letters to her dress in addition to documenting names, memories, and streams of consciousness on the costume and the performer’s body. *Love Letters* was recently augmented with creative technologies and redeveloped as an interactive sound installation.

How Does Comedy Affect Immersion? ([Rachel Genn](#))

Can interactive experiences blend scientific research and true life stories of regret’s role in compulsive behaviour? I want to develop an interactive experience to explore whether we can be addicted to regret. As Leverhulme Artist in Residence in 2015, I created the National Facility for the Regulation of Regret (NFRR), a gallery-based quasi institution, to discover what audiences want to share about regrettable experiences and in what form. Using the NFRR

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Audience Agency (continued)

as an example, I will explore what enhances immersion in the NFRR storyworld and will focus on how comedy helps to manipulate plausibility.

The Unachievable Utopia ([Eoin Murray](#))

This presentation combines close reading, textual analysis and analytical coding to determine to what extent a utopic storyworld can exist within an interactive narrative. Each method of research builds upon the others to constitute what is defined as utopic in regards to the case study: Square Enix's *Final Fantasy XIII*. Using this knowledge the Utopic Schema is produced and used to analytically code the chosen case study. Both qualitative critical theory and quantitative coding data are combined in order to answer the primary research question and justify the presence of a utopic story-world within an interactive narrative.

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Innovative Approaches

All Roads Lead Home: Using Technology, Social Media and Creative Writing Practices to Gain and Engage Audiences ([Jillian Abbott](#))

Technology offers storytellers a playground for experimentation and new routes to audience. My Instagram Blog *A Year of Mindful Eating* combines visuals with text. When I adapted this blog to a podcast, I was able to attract thousands of listeners by combining the practices of journalism and creative non-fiction. Understanding these practices has enabled me to attract an audience to my creative work, and has enhanced my success as a teacher where I draw on technology and the pedagogy of creative writing to engage and retain students, encouraging them to find meaningful expression for their personal narratives.

Digital Storytelling in the Community ([Brad Gyori](#) & [James Pope](#))

Brad Gyori and James Pope explore ways in which digital tools and interactive narrative structures can open up storytelling possibilities. This paper reports on practical ways in which digital technology can enable diffident, vulnerable and marginalised young people to write creatively. In 2016, they ran a community-based project, using digital tools to ‘free up’ reluctant writers’ imaginations and help them to develop their confidence, and new skills. This paper describes some of the challenges faced by the facilitators and the young writers, and presents a demonstration of the digital narrative the young people produced.

Reframing Space as a Field of Play for Emerging Digital Writers ([Teri Holbrook](#) & [Melanie Hundley](#))

Writing classrooms are traditionally contained spaces where text is confined to the page and writers to desks and chairs. As writing shifts from page to screen, pedagogical writing spaces must undergo transformation. This presentation asks questions of the spaces where teachers and students work: How does the materiality of writing classrooms inform what students need to know as digital composers? How can teachers encourage young authors to use digital and physical spheres as play spaces? What environments do emerging digital authors need to create and appreciate new kinds of digital composition?

📅 Monday 10th July | 17.20–18.35 | CM111

Audience and Creator

Identifying Obstacles to Collaboration for Indie Digital Poetry Projects ([David Devanny & Jack McGowan](#))

This paper attempts to sketch a first typology of the obstacles and resistances to successful collaboration in independent and/or small budget digital poetry projects. The paper builds on research on collaboration in digital humanities, digital literary studies and collaborative writing and draws on the speakers' specific experience in small-scale and low-budget multimedia poetry collaborations in order to identify and troubleshoot some of the main challenges in collaboration for aspiring multimedia poetry makers.

The Hidden Body in a Digital Archive ([Kate Sweeney](#))

This paper considers the making, editing and display of video to locate and imagine the hidden body in the digitised literary archive. Sweeney will present an overview of the ongoing processes involved in creating The Bloodaxe Poetry Digital Archive. Sweeney will screen her work, *The Original Order*, a video-collage made in part from research in the archive and will consider whether video arts practices and the creation of video artwork that both documents the search for, and imagines the existence of, hidden and lost identities within archives can create more intricate, complete stories of the origins and structures of archived organisations, materials and sources.

The Impact of Digital Technology on the Poetry Book: The Poet's Perspective ([Philip Monks](#))

I consider the interaction of digital and print media for poetry from the perspective of the practising poet, discussing the impact of the internet and digital technology on the persona of the poet in the 21st century by looking at how poets and publishers have created platforms for their work. I then explore how digital technology has influenced the creation and experience of the poetry itself, followed by a consideration of the resilience of the single collection, in terms of both conventional and digital publishing.

📅 Tuesday 11th July | 10.15–11.30 | CM105

Surrounded, Distracted and Pervaded: What Can Ambient Literature Tell Us About the Future of the Book?

Walking into Space – Reading Immaterial Form ([Dr Tom Abba](#))

As the means by which Ambient Literature might convey story include audio, data streams, inputs from accelerometer and compass systems, print, light, proximity, elevation and more, the affordances of the technical platform become the grammars by which we are able to construct a narrative. Some elements of material book design carry over to this immaterial space with little difficulty, others find the transition more complex. This paper will reflect on that challenge, and aim to provide some proposals as to the nature of immaterial cues in Ambient works.

Wandering Bodies – Phenomenology, Embodied Cognition, and Digital Ambience ([Dr Matt Hayler](#))

Through a post-phenomenological approach to reading through digital devices, this paper argues that Ambient Literature which relies on the reader's entanglement with a text, a digital device, and an environment of action and reflection (i.e. of reading) can enable new kinds of interactions with stories, technologies and places.

Authoring Uncontrollable Narratives: Literary Unpredictability in Ambient Experiences ([Dr Amy Spencer](#))

Ambient Literature challenges the concept of literary form. It requires an author to write for a physical and temporal space open to often unpredictable experiences. Specific creative works will be examined to reach an understanding of how they maintain a sense of the literary despite harnessing unpredictability and temporarily.

📅 Tuesday 11th July | 10.15–11.30 | CM106

Engagement

Page, Screen and Performance: Developing a Print, Multimodal and Digital Writing Pedagogy ([Teri Holbrook](#) & [Melanie Hundley](#))

The tension between how pre-service teachers learned English Language Arts (ELA) content and the changes digital media brings to both reading and composing creates an imagined wall—a set of normative barriers ELA teachers often feel they cannot overcome in conceptualizing how to read and write differently than the ways they themselves learned. This presentation questions the experiences with and creation of texts within classrooms and digital spaces. How do teaching candidates need to experience digital writing to shift their long-held understandings to develop a nuanced and flexible writing pedagogy?

Poetry in the Botanical Gardens: Experiments with Site-Specific Digital Literature ([Prof Franci Greyling](#))

At hand: Garden Poetry (Byderhand Tuinverse) is a digital poetry project in the Botanical Gardens of the North-West University, South Africa. The installation consists of 34 poems (with poet recordings), typographic animations, musical arrangements and concrete art works – thus combining digital tangible art with the garden setting. Experiencing the multimodal installation contributes to an emplaced and immersive experience. A multimodal ensemble for site-specific literature has been compiled to understand the entangled dynamics regarding the creation and experiencing of site-specific digital literature.

Various Writings ([Lizzie Ridout](#), [Maria Christoforidou](#) & [Dion Star](#))

There are rumours that writing will cease, books will die, the digital eye will take over. We stand at a distance from this precipice to investigate the act of writing, assuming it a curious projection from the past. 'Various Writings' responds to Vilém Flusser's meticulous examination of the act of writing, through our own theoretical and practice-based examination of codes, tools and surfaces. We test writing against various technologies and translate it into movements, attitudes and objects. Our spoken/textual/visual exchange – a 'tri-ologue' – generates a collective taxonomy, and is documented and described for MIX2017.

📅 Tuesday 11th July | 10.15–11.30 | CM111

Poetics and Technology

Poetics of Attention and the Experience of Ambient Literature ([Dr Michael Marcinkowski](#))

Utilizing techniques derived from contextual and ubiquitous computing, works of 'Ambient Literature' highlight connections between literary texts and the wider contexts of their engagement. As such, a necessary aspect of these works is the modulation of readers' attention between the text itself and the context within which it is read. Building on contemporary accounts of the role readers' attention plays within poetic texts, this paper examines the connections that exist between new forms of digital writing (such as Ambient Literature) and the poetic traditions stemming from language-centred writing.

Does Machine-Written Poetry Need Interpretation? ([Gerd Hammer](#))

When the flames appear on the wall of his palace, Belshazzar does not ask so much about the owner of the mystical hand. Instead he seeks to decipher the text even if this then prophesies his downfall. We can see the writing on the wall as the origin of graffiti as well as an expression of automated writing. Unlike Belshazzar however, today we still see machine-written poetry as playing games rather than as serious literary texts. This paper will look at computer-generated poetry from Dada to Curated AI.

Looking at Looking: The Poetry of Visual Perception in *Color Yourself Inspired*TM ([Andrew Demirjian](#))

The digital poem *Color Yourself Inspired*TM (2016) connects with the concepts of remix and hybridity. It is a generative artwork that creates unpredictable poetic phrases by remixing Benjamin Moore's paint color database; it is a hybrid exploration of sound, color and language that looks at looking. The work is built from an online collection of over 1000 unique color names that are poetically sequenced using a computer program designed by the artists based on parts of speech analysis. *Color Yourself Inspired*TM (a marketing slogan from the Benjamin Moore website) explores the interplay between perception, psychology, economics, culture, chance and language.

📅 Tuesday 10th July | 12.00–13.15 | CM105

Playable Narratives

Adventures on the Upgrade Path: Accelerating Obsolescence as Unending Conversation ([Caleb Milligan](#))

This paper argues that our relationships with the materiality of digital media must always account for the accelerating pace of Terry Harpold's concept of digital reading's 'upgrade path'. This path represents the continual push to develop newer interfaces to represent data, overwhelming the ability for scholarship to remain abreast of changes which have materially taken place in the literary field. Using the example of *Oxenfree*, this paper applies Kenneth Burke's famous 'unending conversation' metaphor to the textual genre of adventure games, in order to investigate how the ergodic conventions of media undergo constant revolutions and how we must adjust with them.

Playable Stories and Experience Protagonists in Video Games ([Hannah Wood](#))

The dominant 'holodeck' vision of the future of digital narrative assumes a world that reacts around players as story protagonists. By combining story exploration game analysis with creator interviews, this paper argues that making players experience, rather than story, protagonists is another option. This approach pairs self-directed and empathic engagement, works within current AI realities, and enables the use of dramatic irony—a technique rarely seen in video games. It will also explore a new interactive script prototype for video game *Underland* to address challenges and opportunities in Playable Stories.

Translating the Digital Emotions of Interactive Fictional Characters ([Christine Wilkes](#))

In *Stitched Up*, my interactive psychological thriller, the interior lives of the characters and their relationships are more important than exterior action and adventure. I am developing a novel form of visual narrative 'language' to dynamically represent my fictional characters as abstract visualisations of their internal emotional data. By showing animated examples of my work-in-progress, I explore how I create and translate the source data of the feelings of my characters through a variety of domains – from narrative text to numeric data to code which then generates the visualisation of their emotional responses.

 Tuesday 10th July | 12.00–13.15 | CM106

The Prose Poetry Project: Digital Repository and Learning Resource for Postgraduates

[Cassandra Atherton](#), [Paul Hetherington](#) & [Paul Munden](#)

As members of the International Poetry Studies Institute's Prose Poetry Project, this panel of poet-academics reflects on the success of the project as a digital learning resource for postgraduate writers. We discuss ways in which the Prose Poetry Project invites postgraduates into an informal and supported 'dialogue' with poet-academics via prose poems that are written and circulated among the group on email. The prose poems provide prompts that encourage insight and an opportunity for members to broaden their understanding of poetic practices. Postgraduates work alongside a range of poet-academics in a supportive environment in a kind of digital internship/mentorship.

📅 Tuesday 10th July | 12.00–13.15 | CM111

Across Cultures

Harmony Holiday's Afro/Astrosonics: In the Archives of Afrofuturism ([Abram Foley](#))

In February 2013, the writer and experimental archivist Harmony Holiday published her Call for an Archive of Afrosonics. Since then, Holiday has published nearly 500 recordings as well as additional statements about the regeneration of Afrosonics through contemporary poetic and archival practices. This paper argues that Afrosonics draws on Afro- and digital futurism to re-read and re-present the history of African American creative expression. In doing so, Holiday develops a practice-based theory of assembled forms that suggests that Afrofuturism has always been about the practical and artistic preservation of endangered histories.

Snowflakes in Scotland: The Role of Personal Reflection in Exploring Digital Poetics and Locative Stories ([David Millard](#))

Locative Stories are narratives read on a smart device where text is triggered by location changes. Despite many examples the poetics of locative stories is poorly understood. The *StoryPlaces* project has worked with writers through co-design to develop locative stories and explore their poetics. In this presentation we will describe how we have incorporated personal participation and reflection to allow technologists to develop a deeper understanding of the authoring experience, in particular using the safe space of a Scottish retreat and Co-operative Inquiry to formalise our observations and feed them back into our co-design conversation.

Black Books: Instructional Literature and its Role in Guiding Interactive Systemic Experiences ([Rob Sherman](#))

This practice-based PhD project approaches the challenges of creating fictional characters in computational, systemic media by focusing on the history of instructional texts such as recipe books, consumer manuals, textbooks and, specifically, magical texts and 'grimoires'. Such books provided aesthetic context for people's understanding of complex spiritual systems and their denizens, amplifying their presence and power. Computational media, as complex systems, can also benefit from the imaginative prompts and support of supplementary texts providing, in combination, a satisfying character-led experience.

📅 Tuesday 11th July | 16.10–17.25 | CM105

Transmedia Writing Practice

[The Butter Mouse: How to Build Universes With Creative Upcycling \(Dylan Spicer\)](#)

Following a creature that can travel between different universes, *The Butter Mouse* has turned from a collection of thoughts into a transmedia project that explores dozens of different esoteric narrative themes. In this presentation Dylan Spicer will discuss how *The Butter Mouse* shifted from a collection of writing exercises into a piece of digital storytelling that spans dimensions. He will demonstrate how thanks to the plethora of creative online publishing tools you can mix together any old and forgotten projects you might have, and ‘upcycle’ them into something new.

[Digital Tapestries: Effects of Writing Multi-Threaded Digital Fiction Narratives on the Creative Process \(Jordan Glendenning\)](#)

Using a practice-based methodology, media-specific critical and textual analysis, this research will explore how multi-threaded narratives affect the creative process. Residing between traditional prose narrative and video game, multi-threaded digital fiction provides readers with the opportunity to influence the flow of the story. This research aims to identify the line between a traditional novel and a narrative game and how writers and game developers balance this dichotomy in order to draw a larger audience to their creative text.

[Reflection: What is Deleted? Designing Online Story-Writing Platforms that Expose our Writing Errors \(David Jackson\)](#)

Writing, Derrida says, is ‘inaugural’: at the moment of composition ‘it does not know where it is going’ but has an ‘essential precipitation towards the meaning it constitutes’. The details of this precipitation however are obscure: how does the writer find meaning through writing? Rewriting itself is traditionally deleted from the descriptions of the literary process so that what the author meant to write is apparently what was written. What is deleted remains secret, unmentionable. Should we be more open to sharing our writing faults? And, if so, what kind of digital tools are required for writers to explore this?

 Tuesday 11th July | 16.10–17.25 | CM106

Collaboration and Re-Mixing

The 'Postdigital' Creative Writing Classroom: An Evidence-Based Response ([Dr Josie Barnard](#))

As literary forms continue to morph and change in response to the affordances of digital media technologies, for practitioners, creative flexibility is key. This interdisciplinary paper considers from a practitioner-teacher perspective how to equip creative writing students to negotiate a 'postdigital' age characterised by fast-paced change. It does so by presenting ongoing research into how a 'multimodal approach' can be developed and taught and by demonstrating sample piloted classroom exercises, including a set of data visualization exercises used to develop flexibility, criticality and storytelling skills. Grounded in theory, it is hoped that this evidence-based session will both equip and inspire.

An Experiment in Mainstream Teaching of Digital Reading, Writing and Adapting ([Caren Florence & Jordan Williams](#))

While literary forms are changing in response to the affordances of the smartphone and tablet, it is also the case that teaching of writing and reading using these affordances is still not ubiquitous. While there are some outstanding examples, it seems to be taking a very long time for the digital aspects of writing and reading to be mainstreamed. This paper reports on the process and outcomes of an experiment in engaging both undergraduate students and community members accessing a regional art gallery in the process of translating/adapting or 'remixing' two poems on the page.

📅 Tuesday 11th July | 16.10–17:25 | CM111

Form, Culture and Reflection

[*Instant Suspended* \(Ivonne Murillo Islas\)](#)

Instant Suspended is an exhibition of 17 artist books bringing haiku, a traditional form of Japanese poetry, closer to the public. I worked with literature specialists following its trail from Japan to Mexico and other Latin American countries analysing the way writers and poets adapted haiku into a form of literary and cultural hybridization. As an artist, I have interpreted and explored various texts, materials, formats and new technologies as well as how the book can be transformed into a sculptural element and self-reproduction media which deliver a poetic and aesthetic experience to the readers.

[Repetition or Reply?: Leveraging the Practices and Processes of Victorian Serials for the Creation of Modern Interactive Narratives \(Lynda Clark\)](#)

Through the creation of my interactive novella and accompanying critical thesis, I am considering how readers and players affect, and are affected by, the texts and games they read and play. This includes direct effects, such as changed endings, and indirect effects, such as changes in tone or characterisation in subsequent story instalments or sequels.

[Al gran sole carico d'amore Thirty Years On: For a Re-staging of Luigi Nono's Theatre \(Luca Cossettini\)](#)

The preliminary work for the staging of Nono's *Al gran sole carico d'amore* at the Salzburg Festival in 2009 raised important questions as to the possibility of restaging this production today without its composer: alongside the issue of re-actualizing the political message there was also the question of interpreting the sources (scores and electronic parts). MIRAGE Lab (University of Udine – Italy) critically reviewed and restored the sources for a new media context; the director Katie Mitchell decided to focus on the historical-political value of the work, re-interpreting Nono's 'opera' as a documentary, with the resources of a digital multimedia staging.

📅 Wednesday 12th July | 10.15–11.30 | CM105

Writing and Design

Creative Writing in the CAVE ([Paul Williams](#))

The CAVE (cave automatic virtual environment) is a digital virtual 3D space that creates new frontiers for digital storytelling. This paper examines the possibilities of this technology for writers. Used by engineers and scientists, the CAVE allows researchers to visualise multi-dimensional data in a virtual space. How can creative writers use such a facility in terms of modelling other worlds, devising narrative strategies and transcending the limits of our monographic paradigms of reading and writing texts? What kind of writing can be produced? Will it change storytelling in the future, or is this the cave Plato warned us about where people are deceived by dazzling imagery and shadow copies of the Real?

Hybrid Books: From an Illuminated Novel to an Interactive Tragedy ([Zach Dodson](#))

Bats of the Republic won *Print's* Regional Design Award, was one of *Design Observer's* 50 Books of 2015 and a *Washington Post* Notable Book of 2015. It is an illuminated novel of adventure and sci-fi, of political intrigue and future dystopian struggles, and, at its core, the elliptical connectivity of lineage and life. *KUU* is an interactive tragedy, in print and digital form. I'll discuss the graphic design and narrative strategies used to bring these books and visual ephemera to life. A demo of the interactive component will be part of this presentation about collapsing writing and design strategies into one explosive practice.

Creative Hyperlinks: Writerly and Readerly Effects of Links in Hypertext Fiction ([Dr Lyle Skains](#))

This AHRC-funded Reading Digital Fiction study examined the types and effects of hyperlinks used in hypertext fiction. The purpose of this study was to conduct: A) practice-based research on how digital writers employ varying types of links in fictional narratives; B) an empirical investigation into the cognitive effects of hyperlinks in digital fiction on the reader. This presentation focuses on the practice-based insights, but will also discuss initial conclusions from the reader response study.

📅 Wednesday 12th July | 10.15–11.30 | CM106

Form, Location and the Anthropocene

Toward an Art of the Anthropocene ([Finn Harvor](#))

This paper considers ‘art of the natural’ from several points of view: that of art-as-critique, that of art-as-celebration, that of art-as-modernism. Each of these aesthetic/theoretical strategies carries with it certain complications. For example, modernism tends to deride ‘nature art’ as kitsch intended to valorize a false, bourgeois conception of the natural world. Yet some of these conceptions – while understandable in the contexts in which they arose – are no longer suitable.

Aeroculture: Writing the Nonhuman in the Age of the Anthropocene ([Dr Richard A Carter](#))

In the febrile debates surrounding the Anthropocene, questions arise as to what new forms of creative practice might engage and respond productively to its kaleidoscopic complexities and implications. This presentation of the artist’s Aeroculture project, and one of its developing outputs, Waveform, will outline one vector of research into this potential – utilising drone photography, in conjunction with tools of machine vision, to perform a novel kind of writing practice in which environmental data is parsed directly into poetry. Both the process and its outputs enact a speculative exploration of the potentialities of literary-poetic expression within the contemporary environment.

Mutable Media in Contemporary African Literary Production ([Kate Haines](#))

The Cape Town-based publisher Chimurenga self-identifies as a ‘project-based mutable object, a print magazine, a workspace, and platform for editorial and curatorial activities’. This paper reads the work of contemporary Nigerian writers Teju Cole and Chimamanda Ngozi Adichie through the frame of Chimurenga’s self-reflexive practice. It explores the ways in which these internationally acclaimed writers published in print out of New York and London have been created for and through Nigeria-based publishers, innovative online platforms and live performances and conversations.

Monday 12th July | 10.15–11.30 | CM111

Reading the Location

[#storybombingNWF17: Australian Microliterature \(Cassandra Atherton\)](#)

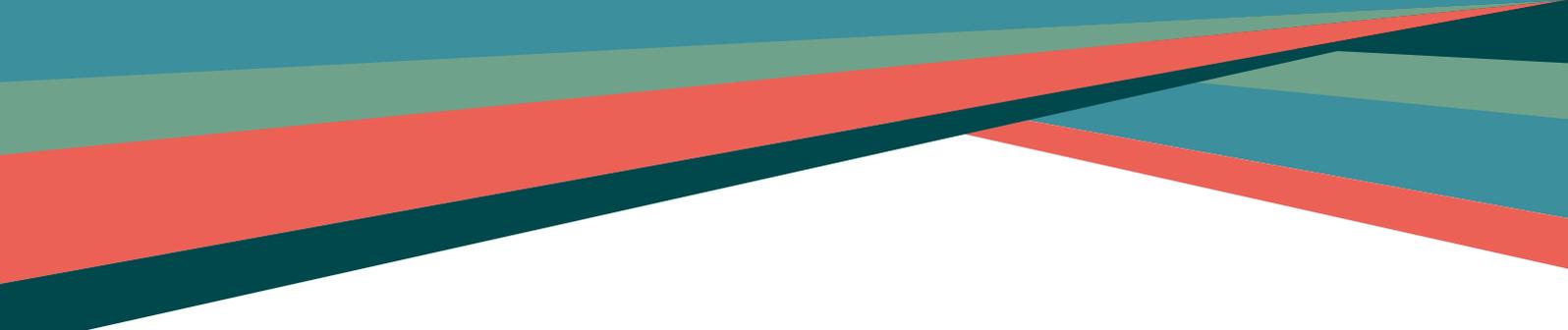
This paper will discuss #storybombingNWF17, a series of site-specific, interactive installations showcasing Australian microliterature in surprising and engaging ways. This paper argues that providing complementary digital events and experiences enhances more traditional modes of publishing and ultimately engages a larger audience. This paper will focus, specifically, on *Landmarks*, an anthology of microliterature I edited in 2017, published by Spineless Wonders. This independent publisher created #storybombing 'to bring Spineless Wonders' stories from the page to the general public in 'diverting ways.'

[A Long Map: Walking as a Method for Making Altitude-Responsive Ambient Literature \(Claire Dean\)](#)

A Long Map is a reimagining of the Persephone myth, a response to escalating carbon emissions, and a map that can be used to explore any city. As Persephone climbs higher – first to escape the underworld and then the city streets – the listener must climb higher to hear more of her story. I explore the role walking played in the conception, composition and design of *A Long Map* and suggest the development of Ambient Literature requires a bodily engagement with place, and that challenging writing habits can extend practice in exciting new ways.

[A Fine and Private Place: Stories in the Cemetery \(Alastair Horne\)](#)

This paper explores the opportunities city cemeteries offer for an Ambient Literature colliding place, technology, and memory. It considers the implications of Foucault's conception of cemeteries as heterotopian spaces, juxtaposing contradictory sites, for location-based forms of storytelling that seek to augment and intensify participants' experiences of places. It examines how digital technologies can participate in the collective memory processes that take place within cemeteries, and previews a new ambient creative work-in-progress set in London's Brompton Cemetery, which uses smartphones to augment visitor experiences with speech and music, enabling participants to engage with the stories of its 'permanent residents.'



It Must Have Been Dark By Then

An Ambient Literature Project

Grab some headphones and a book, choose a route and create a map of stories and sounds on this experimental literary audio walk.

Shift between your and others' worlds as you listen to audio, music and narration collected from the swamps of Louisiana, empty Latvian villages and the edges of the Tunisian Sahara.

Created by Duncan Speakman for the AHRC-funded Ambient Literature Research Project, *It Must Have Been Dark By Then* is an audio walk where you choose the route, creating a map of change. It brings you stories and sounds collected on a journey through other places in the world, inviting you to place memories in the streets, finding where your world and those of others intersect. There is always something happening somewhere else.

This piece will be available throughout the conference.

Pick up your headphones and book from the conference reception desk in the Atrium.

AMBIENT LITERATURE

Poetry Films

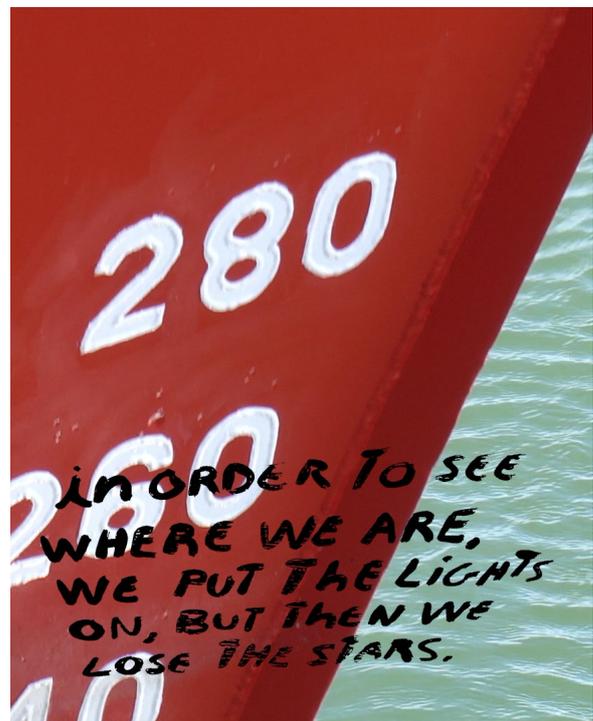
10th-12th July running continuously | Viewing Theatre

2017 is a year which marks many significant anniversaries: political, sociological and creative. In 1517 Martin Luther nailed his Disputation to the church door in Wittenburg. Jane Austen died in 1817. 1917 marked the start of the Russian Revolution. In 1967 *Sergeant Pepper's Lonely Hearts Club Band* was released by the Beatles and kicked off the Summer of Love and in 1977 everything went Punk.

To celebrate the human capacity for renewal and experimentation combined with deep thought, the themes for MIX 2017 are revolution, regeneration, and reflection.

We asked artists, poets and digital writers to submit poetry films/film poems/video poetry, responding to these themes. Twenty films have been selected from an international cohort and they will be screened in our Viewing Theatre throughout the duration of the conference.

This selection has been curated by Lucy English, Reader in Creative Writing at Bath Spa University, co-founder of [Liberated Words](#) which creates, curates and screens poetry films and Zata Banks, founder of [PoetryFilm](#), an influential research arts project and film screening series.



A still from the poetry film *Illuminations* by Valerie LeBlanc. Source: ©Valerie LeBlanc

The selected films reveal the energy and commitment to the poetry film genre by its practitioners, and explore the different approaches to combining words with moving image. Some of our filmmakers are well known and have received many accolades, others are new to the field. We welcome you to sit back and enjoy the selection.

Revolution

Othniel Smith	<i>If We Must Die</i>
Tommy Becker	<i>Song for Disobedient Youth</i>
Lemar Barrett	<i>Electric Roses</i>
Jordan T. Caylor	<i>Untitled</i>
Manuel Vilarinho	<i>No Pais Dos Sacanas</i>

Regeneration

Jim Pomeroy	<i>Words</i>
Marie Craven	<i>Anatomy</i>
Cindy St Onge	<i>Road to Damascus</i>
Dave Bonta	<i>Grassland</i>
Matthew Griffith	<i>Pain in Colour</i>

Reflections

Damon Moore	<i>The Multi-Storey Car Park in Trenchard Street</i>
Shuhei Hatano	<i>Seventh Window</i>
Valerie Le Blanc & Daniel Dugas	<i>Illumination</i>
Sophie Seita	<i>Objects I Cannot Touch</i>
Angie Bogachenko	<i>Oracle of a Found Shoe</i>
Cheryl Gross	<i>Shop</i>
Finn Harvor	<i>The Carpet 1</i>
Andrew Demirjian	<i>I Tremble with Anticipation</i>
Kate Flaherty	<i>A Mouse's Prayer</i>

Presenters

Andrew Demirjian

Andrew Demirjian is an interdisciplinary artist who creates experimental assemblages of image, sound and text. Andrew's work has been exhibited at The Museum of the Moving Image, Eyebeam, Fridman Gallery, Center for Book Arts, Newark Museum, Fieldgate Gallery. The MacDowell Colony, Puffin Foundation, Artslink, Harvestworks, Bemis Center and the LMCC have supported his work. Andrew teaches courses in emerging media in the Film and Media Department and IMA MFA program at Hunter College.

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Abram Foley

Abram Foley is Online Editor of *ASAP/J*, the open-access platform of *ASAP/Journal*. He received his PhD in English from Penn State University in 2016. His research explores what he calls 'editorial aesthetics' in postwar American literature and his writing has

appeared in *Affirmations: Of the Modern*, *ASAP/Journal*, *Criticism*, and *Twentieth-Century Literature*.

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Alastair Horne

Alastair Horne is a collaborative doctoral partnership student based at Bath Spa University and the British Library. His research explores how smartphones and tablets are changing the relationship between author, text, and reader, through the affordances they offer for new kinds of storytelling, and the increased opportunities they make available for conversation between reader and author. That research is complemented by a creative project – a mobile audio fiction to be experienced while walking in Brompton Cemetery.

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Amy Spencer

Dr. Amy Spencer is a post-doctoral

research fellow in Ambient Literature at the University of the West of England. She has a PhD from the Centre for Cultural Studies at Goldsmiths College where her thesis, *Author, Reader, Text: Collaboration and the Networked Book*, focused on collaborative authorship in digital literature. She also has an MA in English from King's College London. Amy is a writer of both fiction and non-fiction and is the author of *DIY: The Rise of Lo-Fi Culture*.

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Bernard Odendaal

Bernard Odendaal is director of the ATKV School for Creative Writing at the North-West University in South Africa. A collection of poems by him was published in 2007, but as a song/text writer he has also participated in creating a handful of CDs. He has produced more than 350 book reviews, scholarly and popular articles and column contributions. A selection from these was published in book form in 2016.

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Caleb Milligan

Caleb Milligan is a doctoral student in English at the University of Florida, specializing in the intersections

of electronic literature and digital rhetoric, film and game studies, and media archaeology and (the future of) book history. He received his BA in English from Emmanuel College and his MA in English from Clemson University. He is a HASTAC Scholar and a founding member of TRACE, UF's digital humanities initiative housed in the English Department. He has taught courses on electronic literature, film adaptation, and writing through media. He has published peer-reviewed articles on transmedia storytelling in film marketing and posthumanist body horror cinema. His presentation at MIX 2017 stems from his current dissertation project exploring the role of touch in our embodied interactions with narrative texts across print and digital media.

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Cassandra Atherton

Dr Cassandra Atherton is an award-winning writer, academic and critic. She was a Harvard Visiting Scholar in English in 2016 and is the successful recipient of more than 15 national and international grants and teaching awards including an Australia Council Grant and Deakin University Teacher of the Year. Her most recent books of prose poetry are *Trace* and *Exhumed*.

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Christine Wilkes

Christine Wilkes is a digital writer, artist and developer of playable stories. Her practice-based PhD at Bath Spa University explores how to model convincing interactive characters through the making of a psychological thriller. Her digital works have won awards, including the New Media Writing Prize 2010, and are published in the *Electronic Literature Collection, Volume 2* and the *ELMCIP Anthology of European Electronic Literature* amongst other international publications and exhibits. See more [here](#).

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Claire Dean

Claire Dean is a writer and researcher. Her current work explores materials, methods and practice in the making of environmental stories. Claire's short stories are included in *The Best British Short Stories*, *Thought X*, *Spindles* and *Beta-Life*. Her first collection, *The Museum of Shadows and Reflections*, was published by Unsettling Wonder in 2016. Claire has an MA in Creative Writing and is a PhD candidate at Lancaster University, where she's based in Design and Computing.

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Daniel Lynch

Dr Daniel Lynch is a lecturer in the postgraduate coursework program in the Creative Industries Faculty at the Queensland University of Technology, where he teaches digital and creative writing, narrative studies, and transmedia storytelling. His research into transmedia writing can be found in journals such as *New Writing*, and his fiction can be found in *Scum Mag*, *Tincture Journal*, *The London Journal of Fiction*, *Hypertext Magazine* and elsewhere.

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David Devanny

David Devanny is a multi-media poet, writer and researcher. He is currently studying for a PhD in Digital Literatures at Falmouth University where he is a lecturer in English, Writing and Publishing. David's multimedia work has been presented and exhibited in a number of collaborative performances & exhibitions including Husk Arts, Fascinate, Glasgow School of Art and The Hatton Gallery. His interactive piece *orange sweatshirt* was shortlisted for The New Media Writing Prize.

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David Jackson

David Jackson is a digital maker and researcher concerned with the performance of writing and the digital page. His PhD, which he presented early findings from at the second MIX conference, considered the extent to which multi-player digital writing games could help players write meaningful stories. He teaches at the Manchester School of Art on the Interactive Arts BA. Find out more [here](#).

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David Millard

Dr David Millard is an Associate Professor of Computer Science at the University of Southampton, Electronics and Computer Science, UK. He has been an active member of the international hypermedia community for twenty years, from Open and Adaptive Hypermedia to Social Media Analytics, Digital Narratives, and Web Science. His current research interests are based around personal data, privacy and digital storytelling, from citizen news to mixed reality games and locative storytelling.

David McCooley

Professor David McCooley's latest collection of poetry is *Star Struck*. His earlier collections were short-listed for six awards, with one winning the Mary Gilmore Prize. He is the Deputy General Editor of the anthology *The Literature of Australia*, and authored a work on Australian autobiography, *Artful Histories*. His poetry has appeared in *The Best Australian Poetry* series. He is also a musician and sound artist, and his album of poetry soundtracks *Outside Broadcast* was released for download in 2013. His digital work has appeared in various journals, including *Axon*, and it has been broadcast on ABC's Radio National.

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Dion Star

Dion Star's work is research-based, ideas-led and collaborative, exploring the intersection between design and other disciplines. Selected exhibitions include: RCA, London; Newlyn Art Gallery; The Eden Project, UK. Dion is Course Coordinator and Senior Lecturer in Graphic Design at Falmouth University, UK. He forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing. Find out more [here](#).

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Donna Hancox

Dr Donna Hancox is the Director of Research Quality in the Creative Industries Faculty at Queensland University of Technology and is a leading researcher in the theory and practice of digital writing and has published extensively in this field. Dr Hancox is the Australian editor of *The Writing Platform*, was a Leverhulme Visiting Fellow, has presented at the London Book Fair and Books in Browsers San Francisco, and is a 2017 Queensland Smithsonian Fellow.

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Dylan Spicer

Dylan graduated from Brighton Film School in 2009, and went on to complete an MA in Creative Writing at Bath Spa University in 2013. He has worked on award-winning short and feature films. His latest project was *Giant Cannibals*, an audio drama that retells a section of the Odyssey. He is most interested in projects that mix different medias, and the opportunities new media creates for esoteric storytelling.

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Eoin Murray

Eoin Murray is from Bangor and holds an Integrated Masters in Creative

Practice from Bangor University. He is currently undertaking a PhD researching Utopia within Interactive Narratives to be completed by 2019 while assisting in teaching at the university. His publications include a creative piece to be published in the 2017 *Bangor School of Creative Studies and Media Anthology* and a book review to be published in *The Journal of Gaming and Virtual Worlds*.

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Finn Harvor

Finn Harvor is an assistant professor at Hankuk University of Foreign Studies (Yongin), and has written on William Blake, Thomas De Quincey, Yoon Heung-Gil, graphic fiction, contemporary publishing, and art and geopolitics. He has presented in person in Oxford, Berlin, Liverpool, Dubrovnik, Seoul, Yongju, Osaka, and Jember (Indonesia). He has also presented by Skype in Madrid, Helsinki, and Kuala Lumpur.

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Franci Greyling

Franci Greyling is a professor in Creative Writing in the School for Languages at the North-West University, South Africa. For the past ten years she has been especially

involved in the conceptualization and execution of interdisciplinary creative research projects in the Faculty of Arts. The current project (Byderhand) entails the exploration of site-specific digital literature. Her research focuses on the creation of multi-modal narratives, digital literature, alternative publishing possibilities and community participation.

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Gerd Hammer

Gerd Hammer is Professor of German Literature, Cultural Studies and ICT for Future Teachers at Lisbon University, Portugal. He obtained his PhD degree in Contemporary German Literature at Philipps University Marburg, Germany, in 1989. Since 1991 he has worked in Portugal, where he also lives, first at Oporto University and, since 1994, at Lisbon University. He is the director of the Department of German Studies and his main areas of scientific activity are Comparative Studies, German Literature, Media History, the History of Emotions. He is a member of the Research Group on Aesthetics of Emotions at the Centre for Comparative Studies (Lisbon) and also the co-editor of the Portuguese *Journal for German Studies* - REAL.

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Hannah Wood

Dr Hannah Wood is a writer, experience designer, performer and playwright at [Story Juice](#). She's created live, digital and live-digital hybrid work for Almeida Theatre London, Theatre Royal Plymouth, Storyworld San Francisco, the BBC and Arts Council-funded projects. Hannah has a creative practice PhD in Playable Stories (University of Exeter), is an Associate Lecturer at Falmouth University and is currently developing her indie video game *Underland* for release.

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Isabel Vincent

Isabel Vincent is a PhD student at Bangor University, using practice-based research to explore transmedia narratives. She will be creating a transmedia story, and researching the effect this has on the audience, and audience engagement. She studied for her undergraduate degree in Creative Studies, and Masters in Creative Practice at Bangor University.

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Ivonne Murillo Islas

Senior Lecturer at the Sciences and Arts for Design Centre in Mexico City.

She has taught on a number of modules concerned with editorial design, and conceptual and practical approaches to artist's books for undergraduate students. Her artistic practice and research project involves bringing into the light hidden technical processes in printed books as well as the complexity of decoding poetry and specifically haiku. Some of her artist's books are held in international public collections at Tate Britain, MMU Special Collections, and Minnesota Center for Book Arts.

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Jack McGowan

Jack McGowan is a performance poet, spoken word facilitator and researcher. He completed his PhD in English and Comparative Literary Studies at the University of Warwick where he's a part-time tutor in English and Creative Writing and Editor for *Lacuna Magazine*. His research focuses on contemporary performance poetics, oral tradition, affective and spatial conditions of performance, multimedia collaboration, and the role of arts and creative writing in the contemporary academy.

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James Pope

Dr James Pope is a principal academic in the Faculty of Media and Communication at Bournemouth University. His interests are: how digital media is changing narrative forms, and reading and writing practices; the teaching of creative writing in digital media environments and children's literature. As well as several publications around research into readers' reactions to digital-interactive fiction, James has also published six novels for children and teenagers. He is the co-founder and chief organiser of the International New Media Writing Prize.

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Jillian Abbott

Jillian Abbott's case study of digital media startup Narratively, written for the CUNY Graduate School of Journalism is used as a text for entrepreneurial journalism programs across the US. Her Instagram Blog, 'A Year of Mindful Eating, Stories from the food I eat,' has attracted thousands of followers and her podcast of the same name has attracted many thousands of listeners. Her short stories, essays, features, profiles and lifestyle features have won awards and been published in the US, Australia, UK, Ireland and India. Jillian Abbott is an adjunct lecturer in English at York College

and Queensborough Community College, both colleges of CUNY.

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Jordan Glendenning

Jordan Glendenning is a first-year PhD student and Graduate Teaching Assistant in Digital Media at Bangor University, UK. His research is practice-based, exploring how writers can improve their craft with self-critical analysis. His current research focus is on digital fiction and multi-threaded narratives, exploring the link between reader and gamer. He currently teaches modules in Digital Communication and Writing for Film and Television, and is a workshop leader for Games Design.

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Jordan Williams

Jordan Williams teaches literature and creative writing at the University of Canberra with a teaching and research focus on emergent forms of literature. She supervises the work of research degree students working on practice based research projects. She also pursues a research focus on the role of creative practice in mental health, in particular the positive impacts of creative practice on the effects of trauma. Her own creative practice sees her working in poetry using textile or

media forms.

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Josie Barnard

Dr Josie Barnard is Senior Lecturer in Creative Writing with Journalism at Middlesex University. Her academic research interests centre on The Multimodal Writer (PhD) with specialist areas in employability and social media, subjects on which she has published in various academic publications. She is the author of five Virago books; her print and broadcast journalism includes features and programmes for outlets such as *the Guardian*, *the TLS* and BBC Radio 4.

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Kate Haynes

Kate Haynes is currently a Research Associate in the Centre for Transnational Creativity and Education at Bath Spa University. Her research interests include African literature, material cultures of the book, global literary networks and transnational writing. Her work has been published in *Wasafiri* and is forthcoming in *Research in African Literatures*. She is also Deputy Director of Paper Nations and an Editor for Huza Press and africainwords.com.

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Kate Sweeney

Kate Sweeney is a visual artist and video-maker using animation and drawing in her work. She has a collage-like approach to editing and making videos and tries to utilise video's capacity to bring together various technical and creative mediums and approaches. She works collaboratively with poets, writers and musicians. Kate has screened and exhibited at Sydney International Film Festival, Zebra Film Festival in Berlin, Manchester Animation Festival, The International Poetry Festival in London. During 2013-2015 Kate collaborated on an AHRC research project at Newcastle University: *Poetics of the Archive*. The project worked with over sixty poets, artists and digital designers to creatively respond to the Bloodaxe Poetry Publishing Archive and build a digital interface for its digitised contents.

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Lizzie Ridout

Lizzie Ridout MA (RCA) is an artist whose work explores the physical manifestation of spoken words. She has undertaken various residencies (Women's Studio Workshop, US; The British Library; Fiskars, Finland)

and conferences (ICSVC, Cyprus; St Bride Conference). Lizzie is a Senior Lecturer in Graphic Design at Falmouth University, UK. She forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing. Find out more [here](#).

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Luca Cossettini

Luca Cossettini is a researcher in Musicology and History of Music at the University of Udine (Italy) where he teaches Electronic Music, Audio Restoration and Music Publishing. He studies the influences of audio technology in the compositional processes of the second half of the 20th century. Part of the team of [MIRAGE Lab](#), he is responsible for projects on preservation and restoration of historic sound recordings and on the critical editing of electronic music works.

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Lyle Skains

Dr Lyle Skains researches and teaches Creative Writing and Digital Media, exploring multi-modal creativity, genre fiction, writing and reading/playing transmedia narratives, and writing and publishing in the 21st century.

Her research is largely practice-based, stemming from her work in creative writing (speculative fiction) and digital writing. She is currently a Senior Lecturer in Writing at Bangor University, building upon her experience as a professional writer in prose and the film and technical industries.

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Lynda Clark

A second year Creative Writing PhD researcher in the English department at Nottingham Trent University, Lynda spent five years in the videogame industry as a writer and producer. She is interested in how video games tell stories, and how interactive techniques might be applied to non-interactive works. Her thesis, *That's Not How It Should End: The Effect of Reader-Player Responses on the Development of Narrative*, explores the effects of fragmentation and deferred gratification on creative works.

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Maria Christoforidou

Maria Christoforidou is an artist and independent curator. She is a theory lecturer at Falmouth and Plymouth Universities, co-curator of 'Decalcomania' curatorial experiment

and founder of 'T-Rex Cinema'. Maria spends her time agonising over words and sentences, lateral images, deconstruction, books, collaboration and feminist art history. She forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing. Find out more [here](#).

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Matthew Freeman

Dr Matthew Freeman is Senior Lecturer in Media and Communication at Bath Spa University, and Director of its Media Convergence Research Centre. He is the author of *Historicising Transmedia Storytelling: Early Twentieth-Century Transmedia Story Worlds; Industrial Approaches to Media: A Methodological Gateway to Industry Studies*, and the co-author of *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. His research examines cultures of production across the borders of media and history, and he has also published in journals including *The International Journal of Cultural Studies*, *Historical Journal of Film, Radio and Television*, and *International Journal of Communication*.

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Matt Hayler

Dr Matt Hayler is a lecturer in post-1980 literature at the University of Birmingham specialising in bringing together insights from the digital and cognitive humanities with (post) phenomenology and object-oriented philosophy in order to better understand the role of technology, and in particular how cognition and knowledge become intertwined across human and non-human actors. Matt acts as UK Management Committee Member for the COST E-READ research network and is co-investigator on the Ambient Literature project. His first book *Challenging the Phenomena of Technology* came out in 2015.

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Megan Heyward

Megan Heyward is an Australian academic and media artist working across locative narrative, electronic literature and AR. While her earlier works were interactive narratives for desktop, more recently she has focused on mobile and tablet based projects. Megan's 2013 locative app *Notes for Walking* used GPS and augmented reality to draw audiences of over 5000 to Middle Head National Park during the Sydney Festival 2013. *The*

Quintessence is a forthcoming locative and AR project.

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Melanie Hundley

Melanie Hundley is an associate professor of literacy, language, and culture at Vanderbilt University. Her research examines the disciplinary practices pre-service teachers use as they read and compose digital and multimodal texts. Her work has been published in the *Journal of Adolescent and Adult Literacy*, *Exploring Digital and Multimodal Composition*, *The Handbook for Research on the Societal Impact of Digital Media*, and various textbooks on teaching young adult literature.

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Michael Marcinkowski

Dr Michael Marcinkowski is a poet and researcher focusing on human-computer interaction design, big data, and the philosophy of science. He is currently a post-doctoral research assistant at Bath Spa University working on the AHRC-funded Ambient Literature project.

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Neal Hoskins

Neal Hoskins began his publishing

career with Oxford University Press and has since worked in the children's book space, first in exquisite picture books from abroad publishing with Winged Chariot Press, and following that special projects for app and digital work including *StoryCloud* for the London 2012 Olympic Games and a unique book locate service for Foyles of London. From 2011 he has worked as the Bologna Children's Book Fair Digital Media consultant in Italy programming the successful Digital café and conference events.

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Paul Hetherington

Professor Paul Hetherington has a long-standing interest in digital technologies and is one of the founding editors of the international online journal [Axon: Creative Explorations](#). He is head of the International Poetry Studies Institute (IPSI) in the Faculty of Arts and Design at the University of Canberra and has published eleven full-length collections of poetry, including *Burnt Umber* and *Gallery of Antique Art*. He won the 2014 Western Australian Premier's Book Awards (poetry) and was also shortlisted for the international 2016 Periplum Book Competition (UK).

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Paul Munden

Dr Paul Munden is Postdoctoral Research Fellow at the University of Canberra, where he's also Program Manager for the International Poetry Studies Institute. He is General Editor of *Writing in Education* and *Writing in Practice*, both published by the National Association of Writers in Education, of which he is Director. He has worked as conference poet for the British Council and edited *Feeling the Pressure: Poetry and Science of Climate Change. Analogue/Digital: New and Selected Poems*, and a new collection, *Fugue*, will be published in 2017.

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Paul Williams

Dr Paul Williams is Program Coordinator of Creative Writing and Senior Lecturer at the University of the Sunshine Coast, Australia. He has published fiction, young adult novels, a memoir, educational readers, short stories and articles. His latest books are *Playing With Words*, and *Fail Brilliantly*

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Philip Monks

Philip Monks is a poet and playwright and is a founding member of Hoopla Productions. He is studying for a PhD

degree in Creative Writing at the University of Birmingham, focusing on the impact of digital technology on the poetry book and the individual poet. He also teaches creative writing as a Visiting Lecturer at the University of Birmingham and Newman University.

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Rachel Genn

As a neuroscientist turned [writer](#), Rachel Genn created a gallery-based fictional institution, The National Facility for the Regulation of Regret, and made a short film of one of its fictional clients (official selection [ASFF 2016](#)). She also made a [Regret-o-Tron](#), to test users' predisposition to regret and recently spoke about these projects at SXSW, 2017. [@RachelGenn #NFRR](#)

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Richard A Carter

Dr Richard A Carter is an academic researcher and digital artist based in York. His current research is on understanding the varied modes by which human and non-human actors come together in works of digital art and literature. Richard's artistic practice represents an extension of this research, and is concerned in particular with developing new forms of digital

writing that express the structures and processes characterising digital activities, artefacts, and infrastructures more generally.

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Rob Sherman

Rob is a writer, musician, academic and computational artist, interested in both the potentials and the limitations of new digital technologies for artistic expression. He is also interested in how such technologies interface with older forms and existing cultural traditions. He has worked with publishers, charities and heritage institutions, and is currently undertaking an interdisciplinary practice-based PhD with Bath and Bath Spa Universities, funded by the AHRC.

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Sam Meekings

Dr Sam Meekings is a scholar, poet and novelist. He is the author of *Under Fishbone Clouds* (called 'a poetic evocation of the country and its people' by the *New York Times*) and *The Book of Crows*. He has a PhD in Creative Writing from Lancaster University, and works as an Assistant Professor at Northwestern University in Qatar. His current research focuses on the pedagogical approaches to using and

creating digital narratives within the writing classroom.

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Teri Holbrook

Teri Holbrook is an associate professor of literacy and language arts at Georgia State University. Her research explores arts-infused and digital composition in literacy education, academic and literary writing, and qualitative inquiry. Her work has been published in *Qualitative Inquiry*, *Visual Arts Research*, and *The Handbook of Research on the Societal Impact of Digital Media*. She co-authored the interactive novella *Dethany in VirtuNoir* and co-founded GSU's graduate program in Creative and Innovative Education.

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Tom Abba

Dr Tom Abba is Associate Professor of Art & Design at UWE Bristol. His research addresses the grammars of writing and design within digital literature. As a director of the artists' collective Circumstance, he makes interdependent digital/physical books, and works with the narrative of experience, the politics of public space, sound and mobile technology.

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Yiota Demetriou

Yiota Demetriou is the PDRA for Making Books: Creativity, Print Culture and the Digital, at Bath Spa University, where she lectures in Performance Studies. She's an assistant editor of *The Writing Platform*, as well as a performance practitioner, performance art photographer and initiator of *Performance and Live Art Platform Cyprus*.

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Zach Dodson

Zach Dodson is a member of many arts communities, forging connections between the worlds of design and literature. He also founded Featherproof Books and his own design studio. His illuminated novel, *Bats of the Republic*, is out now and his writing has appeared in *Lamination Colony*, *Monsters & Dust*, and *30 Under 30: An Anthology of Innovative Fiction*. His design has been featured in *Print*, *Proximity*, and *ALGA: Voices*. He orchestrated the literary roadshow *The Dollar Store*, and was host of Chicago's *Show 'n Tell Show*. As Professor Of Practice in Visual Communication Design at Aalto University in Helsinki, Finland, he recently launched a new MA programme in Visual Narrative.

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Conference Partners

Making Books Research Centre

The Making Books Research Centre at Bath Spa University brings together scholars, creative practitioners, and cultural professionals to explore the book – print and digital – as a created artefact and an object of study. The centre is interested in the diverse forms that books can take, the people who make them, the act of making itself, and the places in which books are created, made, disseminated, and accessed.

We are interested in readers and reading practices, in print and digital culture, in technology and remediation, in book design and the book arts, in issues of access and preservation, and in the broader intellectual, cultural, social, economic, legal, and political frameworks that shape the world of the book and book futures. Bringing together a diversity of perspectives including book history and bibliography; typography, design and the book arts; theories of creative practice; the digital humanities; digital writing and new forms of literature and storytelling; and contemporary publishing practices, the centre explores the book's past, present, and future.

Media Convergence Research Centre

The Media Convergence Research Centre at Bath Spa University interrogates the creativity, culture and enterprise of the media in the changing landscape of convergence, re-thinking the potentials of merging media practices, representations, technologies, industries and audiences everywhere. The Centre is led by Dr Matthew Freeman and Charlie Tweed, and operates around four research clusters: Digital Materialities, Film & Social Context, Play, and Transmedia Industries.

While Digital Materialities is interested in examining the non-commercial convergences between communities and digital cultures, Film & Social Context explores political implications of convergences between global societies and film practice. Meanwhile, Play is interested in understanding the cultural convergences between diverse interactive practices and technologies, while Transmedia Industries seeks to forge new commercial opportunities based on the convergences between media platforms and industries.

National Association of Writers in Education



NAWE is the UK network of creative writers and writing programmes. The NAWE membership includes those working in higher education, the many freelance writers working in schools and community contexts, and the teachers and other professionals who work with them. NAWE's mission is to further knowledge, understanding and enjoyment of creative writing and to support good practice in its teaching at all levels. As a Subject Association, NAWE promotes creative writing as both a distinct discipline and an essential element in education generally, offering an annual conference, professional development opportunities, a range of projects, publications and online resources.

www.nawe.co.uk

Paper Nations

Funded by Arts Council England's strategic fund for Creative Writing in Schools, Paper Nations is a new creative writing hub for young people. By fostering creative writing in communities and schools for the benefit of children and young people everywhere, Paper Nations aims to change the landscape of creative writing education for good. Led by Bath Spa University in partnership with Bath Festivals and the National Association of Writers in Education, this project brings together the best and most innovative arts organisations, creative writers and educators with a common purpose: to inspire a creative nation of young writers.



MediaWall

MediaWall is located in the atrium space of Commons – a three storey high glazed area linking two floors in the building. Consisting of thirty display panels arranged in a 3x10 grid, the overall size is 7.35m high x 3.75m wide. Unlike projection installations, the panels are clearly visible under direct sunlight, enabling works to be experienced at any time of day.

MediaWall displays projects which can be viewed from all of the floors in Commons. Many of the works reach beyond the digital sphere, interacting with people, surroundings or objects. It gives artists the chance to work creatively across a range of media, create interdisciplinary collaborations, and connect with our global partners. Works are shown to a large audience. Our Newton Park campus has over 9,000 staff and students plus 8,000 visitors annually, and a range of international summer schools.

Follow us on Twitter [@MediaWallBSU](https://twitter.com/MediaWallBSU), and please mention us in your tweets and posts.

Global Academy Of Liberal Arts (GALA)



GALA is a select international network of creativity spanning national and cultural boundaries. It brings together liberal arts institutions, faculties and programmes to facilitate meaningful collaboration in teaching and research, to support student and staff mobility, and to promote liberal arts education in a transnational context.

The first network of its kind, GALA was conceived by Bath Spa University's Vice-Chancellor, Professor Christina Slade, in 2014. It has partners in North and Central America, Europe, China, Taiwan, Australia, and Russia. It is currently managed from Bath Spa by Professor Ian Gadd and Dr Rebecca McGuire-Snieckus.

GALA has already achieved a great deal, including being shortlisted for the prestigious UK Guardian University awards. It supports arts exhibitions,

public forums, student projects, research investigations, shared teaching, and international visits by students and sta . It continues to seek new opportunities for collaboration within and beyond the network, with partners meeting annually to discuss progress and to identify projects for future development.

Find out more about GALA [here](#).

The Writing Platform

The Writing Platform is a website dedicated to arming writers with digital knowledge.



The website is a free online resource for writers and poets – whether they are emerging or established, traditionally published, self-published or not yet published – who are looking for neutral and best practice information about writing in the digital age in order to inform their practice and career choices.

The Writing Platform launched in spring 2013 in collaboration with Kate Pullinger and [The Literary Platform](#). Since 2016 it has been edited by Kate Pullinger and Donna Hancox in association with [Queensland University of Technology](#) and [Bath Spa University](#). It has received external funding from the [National Lottery](#), NALD and [Arts Council England](#).

Book Kernel at MIX

This year at the MIX conference, look out for our Book Kernel Pilots who will be documenting the event in collaboration with a team of Social Media trainees from TRACE. Book Kernel makes a book of your event and gets it to you before that event is over. Our documentation process creates an online book and a physical book that collects the social media and on-the-ground response from the event and is professionally edited by the Book Kernel team. Bambo Soyinka conceived Book Kernel in 2012, and developed the project in 2013 in collaboration with Ben Gwalchmai as part of the REACT books and print sandbox.



Conference Committee

Conference Co-Chairs

Lucy English and Kate Pullinger

Conference Team

Gavin James Bower

Abbi Cross

Yiota Demetriou

Matthew Freeman

Neal Hoskins

Anthony Head

Steve Hollyman

Paper Nations

Kate Haynes and Bambo Soyinka

Conferencing

Nick Parish, Nick Dagger and Rebecca Price

Programme Design

Katie Marsden

MIX 2019

We are thrilled to announce that MIX Digital will be held at QUT Creative Lab in Brisbane, Australia from the 1st to 3rd of July 2019.



The Creative Lab is the latest research centre for the Creative Industries Faculty and aims to generate new knowledge, create value, lead innovation, and assist communities and organisations as they engage with the great challenges of our era.



The Creative Lab provides internationally significant leadership and innovation in the performing, creative and screen arts, focused around four significant research programs:

- Experimental Creative Practice
- Disruptive Technology and Creative Practice
- Socially and Ecologically Engaged Practice
- Creative Learning and Creative Workforce

The themes for MIX Digital 2019 will be based around these programs, exploring the ways that digital technology has disrupted narrative forms, dissemination of stories, narrative engagement with the urgent issues of our time and modes of learning.

We will call for papers and presentations on practice and theory and creative works to exhibit in the Creative Lab space.

We very much look forward to welcoming you to Brisbane in 2019!

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