



# MIX DIGITAL.03

2-4 JULY 2015  
COMMONS, NEWTON PARK CAMPUS  
BATH SPA UNIVERSITY

# INTRODUCTION

Welcome to MIX Digital 3: Writing Digital!

We're hoping our 2015 conference at Bath Spa University's brand-new Commons will be a wonderful gathering, a celebration of all the exciting work happening where creative writing meets technology. Building on the success of the two previous MIX Digital conferences, this year digital writers, artists, poets, novelists, media practitioners, technologists, academics and educators will discuss creative work that addresses themes as diverse as the future of the book, transnational creativity, ambient literature and interactive theatre.

MIX Digital 3: Writing Digital will address the most pressing issues for the literary arts today, including looking at how technology is transforming narrative and whether the written word will remain a key tool for how we tell each other stories. We know that the book is being transformed by digitisation, but is storytelling itself evolving? What are the possibilities for narrative in the twenty-first century?

MIX Digital, hosted by the School of Humanities and Creative Industries, is one of Bath Spa University's flagship conferences. The School is home to the University's stellar Creative Writing Department, with its multi-awarding winning faculty and alumni, and the University is at the forefront of both research into and teaching of creative practice across many forms.

The conference is now a biennial event, attracting an international cohort of contributors from the UK, Australia, and Europe, as well as North and South America. We very much hope you enjoy your time here at our Newton Park campus.

Kate Pullinger  
MIX Director

**Conference Co-Chairs**

Lucy English and Kate Pullinger

**Exhibition & MediaWall**

**Coordinator**

Anthony Head

**Committee**

Katharine Reeve, Dan Ashton

Mike Johnston, Maggie Gee

**Conference Producer**

Anna Scott

**Programme Coordinator**

Kayt Lackie

STEERING  
COMMITTEE



02 ■ INTRODUCTION

04 ■ TABLE OF CONTENTS

05 ■ THE WRITING PLATFORM

06 ■ MEDIA WALL

07 ■ DIGITAL CULTURES

08 ■ CONVERGENCE

09 ■ SCHEDULE

13 ■ KEYNOTES

17 ■ PANELS & SESSIONS DAY 1

20 ■ PANELS & SESSIONS DAY 2

29 ■ PANELS & SESSIONS DAY 3

35 ■ EXHIBITION

41 ■ PRESENTERS & ARTISTS

53 ■ CAMPUS MAP

53 ■ MIX DIGITAL 4

53 ■ SUMMER 2017

54 ■ THANK YOU

# TABLE OF CONTENTS

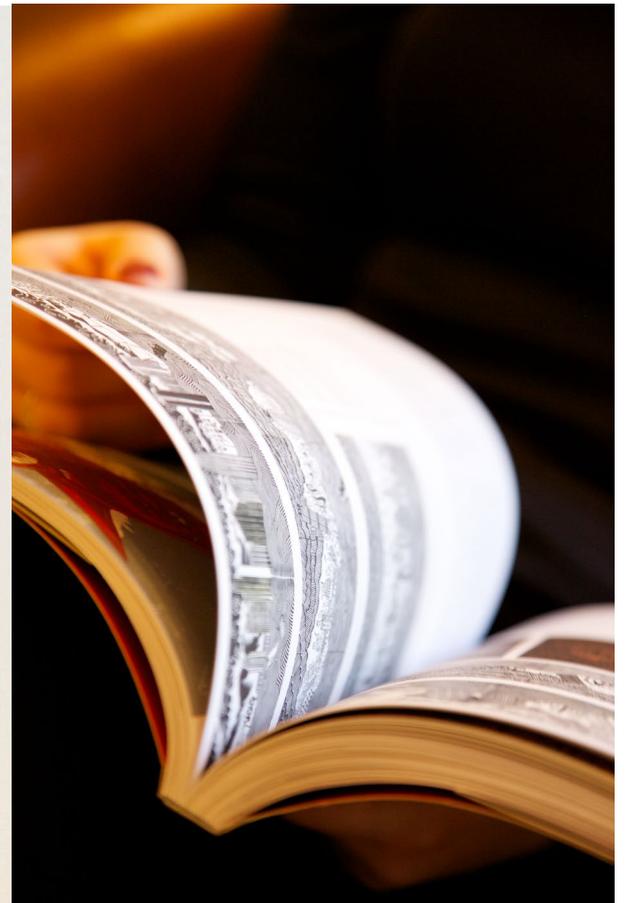
# THE WRITING PLATFORM

The Writing Platform is a website, live events series and bursary programme dedicated to informing and inspiring writers in the digital age. Our website provides practical resources and guides for writers and also acts as a space for writers and artists to reflect on their practice and share their experiences creating and working on digital writing projects.

The Writing Platform Bursary Programme supports interdisciplinary collaborations between writers and technologists to create new work together by providing them with financial support and opportunities to showcase their work. The 2015 Bursary recipients - **Victoria Bennett and Adam Clarke**, and **Kelly Jones and Linda Sandvik** - will be demonstrating and discussing their work at this year's MIX Conference.

The Writing Platform was founded in 2012 by The Literary Platform and Kate Pullinger and is supported by Arts Council England, Bath Spa University and Queensland University of Technology.

[www.thewritingplatform.com](http://www.thewritingplatform.com) | [@thewritplatform](https://twitter.com/thewritplatform)



## MEDIAWALL COMMISSION: GENERAL INTELLECT

In a society where machines have largely replaced human workers, there are few skills or forms of knowledge that remain exclusively human.

Marx anticipated this situation when he coined the term “general intellect” to describe the collective, social intelligence that arises from abstract human knowledge. In a data-driven society, our individuated responses to particular lived situations and contexts have in themselves become a form of capital. With the rise of social media, the conflict between human knowledge and algorithmic knowledge has been drawn into sharp relief. Every time we post our thoughts, ideas, preferences, and comments online, we contribute to a mechanized version of Marx’s general intellect.

General Intellect is a multi-channel video installation that generates narratives from video files produced by an online micro-labour force, Amazon’s Mechanical Turk (mTurk) service. Described as “an on-demand, scalable, human workforce to complete jobs that humans can do better than computers,” mTurk allows companies, or “requesters”, to post “Human Intelligence Tasks” (HITs), assignments that typically involve image analysis, online research, and writing. The majority of tasks take around one minute to complete and pay five-to-ten cents. Ultimately, HITs are used to train computers to respond and behave more like humans.

The production of General Intellect involved commissioning mTurk workers to record videos of themselves for 1 minute of every hour between 9am and 5pm, for which they were compensated \$3. Workers created captions for the videos and provided detailed metadata about themselves. The resulting videos are portraits of an extraordinary range of people, living conditions, and daily routines, featuring solitary individuals, their families, and their domestic environments. The worker population includes stay-at-home mothers, retirees, the un- and self-employed, the disabled and reclusive, and people performing HITs during their regular day jobs. They are a diverse workforce, with representatives from around the globe. Some workers approach the brief by creating confessional video diaries, others never reveal themselves on screen. Often, they rehearse the genre conventions of social media updates and YouTube videos, by performing, oversharing, and using the assignment as a platform for social networking and for documenting their everyday lives.

The work is comprised of thirty LCD monitors arranged in a 3 x 10 rectangular formation, a “Media Wall” of eight-hour work days. An algorithm organizes the workers’ videos based on numerous demographic parameters – age, gender, race, location, common keywords/activities, semantic relationships, time of day, etc. The captions from each video are displayed as subtitles. General Intellect asks about the value of digital labour, the shifting conditions of exploitation, and the new forms of social alienation that we face today, alone and together.

## ABOUT JAMES COUPE

James Coupe was born in Blackpool, UK and currently lives in Seattle, USA. He received an MFA from the University of Edinburgh in 1999, and a Ph.D. in Digital Art and Experimental Media from the University of Washington in 2009. He is an Associate Professor in the DXARTS program at the University of Washington. His work has been commissioned by numerous organizations, including the Toronto International Film Festival, the Henry Art Gallery, and the Abandon Normal Devices Festival. He has received grants and awards from Creative Capiatal, the Prix Ars Electronica and New Contemporaries. His work has been exhibited worldwide, including venues such as Camden Arts Centre, Parsons The New School for Design and the Museum of Contemporary Canadian Art. Further information and documentation of his work can be found at <http://www.jamescoupe.com>.

MEDIA WALL

# DIGITAL CULTURES

# RESEARCH CENTRE

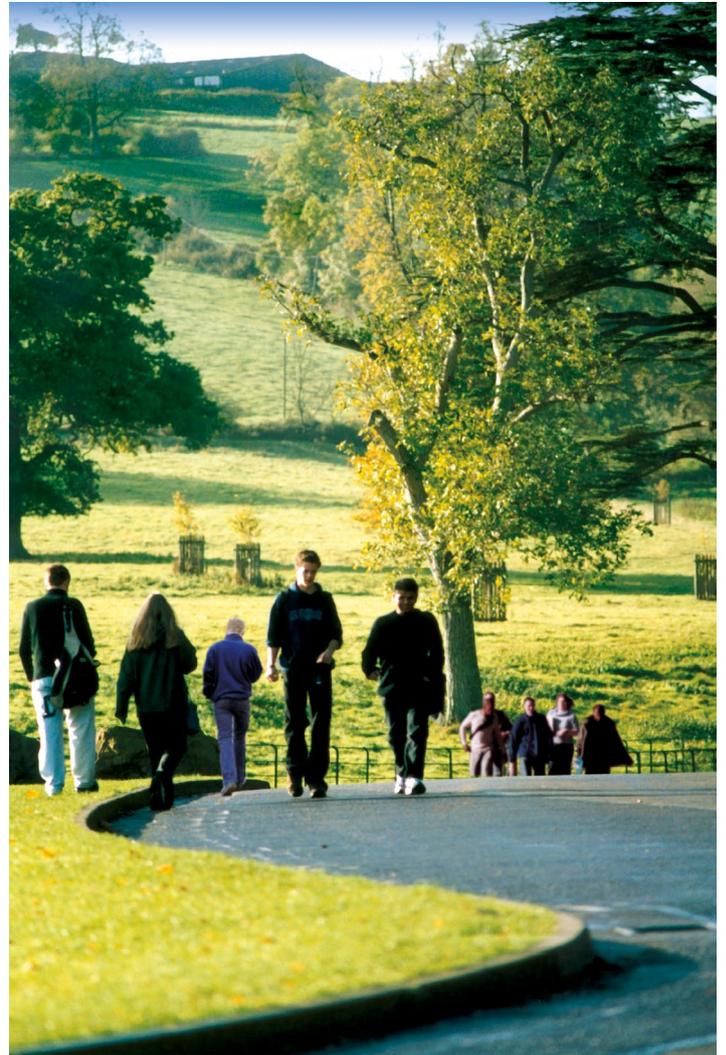
Mix Digital has partnered with the DCRC in developing the 2015 programme. The DCRC - Digital Cultures Research Centre – is the University of the West of England’s centre for research into innovative creative practices, based in the Pervasive Media Studio in Bristol’s Watershed.

The MIX Digital partnership draws on DCRC’s work on two themes which ally closely with MIX Digital’s interest in the cutting edge of digital writing. Papers have been invited around the theme of “ambient literature” – a concept developed by Professor Jon Dovey to reflect the work emerging where literature and pervasive media meet.

Submissions were also sought around interactive documentary – a DCRC research stream led by Judith Aston, Sandra Gaudenzi and Mandy Rose, and reflected in the i-Docs Symposia (2011, ’13, ’14) and the i-docs.org website.

## DCRC

The New Media Writing Prize showcases exciting and inventive stories that integrate a variety of formats, platforms, and digital media. This international prize, founded by Dr James Pope and administered by Bournemouth University, is now in its 6th year. The prize encourages and promotes the best in new media writing and is leading the way toward the future of the ‘written’ word and storytelling.



In the past four years, the NMWP has attracted entries from the very best and most innovative writers in the field. You can see past winners and shortlisted work at

[www.newmediawritingprize.co.uk](http://www.newmediawritingprize.co.uk)

# THE NEW MEDIA WRITING PRIZE

# CONVERGENCE

THE INTERNATIONAL JOURNAL OF RESEARCH INTO NEW MEDIA TECHNOLOGIES

SPECIAL THEMED ISSUE, VOL 23.1: WRITING DIGITAL: PRACTICE, PERFORMANCE, THEORY

CALL FOR PAPERS FOR A SPECIAL ISSUE TO BE PUBLISHED FEBRUARY 2017

Guest Editors: Ashton, Daniel; Pullinger, Kate; Reeve, Katharine

This special issue aims to bring together researchers, artists, writers, technologists and practitioners from the interdisciplinary fields of digital writing and transmedia. It specifically aims to explore the affordances of interactive digital technologies upon creative writing, scriptwriting, documentary, and poetry practices.

Moving beyond early twenty-first century debates about the future of the book, the death of print media, and the false divide between digital and analogue, this special issue invites scholars and practitioners to re-evaluate historical continuities and re-imagine the creative potential of writing and technology.

The call for papers invites contributions that focus on the rapidly evolving landscape of contemporary writing, including works that are multimedia and/or multimodal, collaborative, participatory, situated and/or published across multiple platforms. The editors welcome contributions from the following research and creative practice areas:

- Digital fiction and transmedia practices including emerging hybrid forms
- Film poetry and digital poetics
- Ambient, site-specific, pervasive and locative forms
- Interactive theatre and script-making, including performance and audience experience
- New forms of publishing, content-making and dissemination
- Interactive documentary including participatory forms
- The ways in which technologies have been remediated or used to inform and shape contemporary digital writing practices

Standard articles will be in the range of 6000–8000 words. A more flexible approach may be possible for other formats and styles of submission (for example interviews, published conversations or visual essays at between 3000-6000 words).

Potential contributors should contact the Editors in the first instance with a brief summary (200 words) of their paper by *Monday 7 September, 2015*.

Submission of full papers to the Editors by *Monday 4 January, 2016*.

The special issue will follow the conference MIX Digital 3: Writing Digital at Bath Spa University in July 2015. Presenters at MIX Digital 3 will be invited to consider contributing developed papers for the special issue of the Journal.

All correspondence and submissions to Prof Kate Pullinger: [mixdigital2015@gmail.com](mailto:mixdigital2015@gmail.com)

Full details regarding the Journal's publication guidelines are available here: <http://con.sagepub.com/>

# SCHEDULE

## THURSDAY 2ND JULY

Time	Location
13.00 - 15.00	Registration, Tea & Coffee - Atrium
15.00 - 15.15	Conference Welcome and Introductions- G23/24
15.15 - 16.05	The Writing Platform Bursary Awards - G23/24

16.05-16.10 Room Changeover

Strands	Transmedia Fiction Practice: Ambient Literature	Reader Participation and Emerging Cultural Forms	Digital Remediation: From Analogue to Digital
Chair Room	Maggie Gee 107	Katharine Reeve 106	Bambo Soyinka 136
16.10-17.25	<b>Tom Abba</b> <i>Sherlock Holmes to the Skyscraper Throne - Working with Writing in Ambient Literature</i>	<b>Claudio Pires Franco</b> <i>Mixing the Potion: Reader Participation, Brand Consistency and Collective Intertextuality</i>	<b>Dan Prichard</b> <i>Voices on a World Stage</i>
	<b>Alex Butterworth</b> <i>Ambient Literature: The Fourth Dimension</i>	<b>Amy Spencer</b> <i>Authors, Readers and Participatory Writing Experiences</i>	<b>Sharon Clark</b> <i>Creative Technology and Theatre Narrative</i>
	<b>Kate Pullinger</b> <i>From eBook to eBook and Back Again</i>	<b>Tugce Oklay</b> <i>Hoax News Websites as Creative Texts in Resisting World</i>	<b>Miriam Rasch</b> <i>Real-Time Autobiography: Autofiction and Autofiction</i>

17.30-18.45 Supper - Atrium

18.45-19.30	Reception with Vice-Chancellor Christina Slade Exhibition and Media Wall Launch - Atrium
19.30-20.30	G23/24 Keynote Speaker: Naomi Alderman <i>Digital Storytelling: What is the Emerging Canon?</i>
Chair	Lucy English

20.30-22.00 End Day 1  
Atrium Bar Open

# EXHIBITION: JULY 2 – 4

**CM 133** **Linda Sandvik and Kelly Jones**  
Installation: 1.4 for copy

**Media Wall** **James Coupe**  
Mehrwert

**Cinema** **Continuous Screenings**

**First Floor Mezzanine** **Exhibition**

## FRIDAY 3RD JULY

9.15-10.15

**G23/24**  
**Keynote Speaker: Florian Cramer**  
*Post-Digital*

**Chair** **Kate Pullinger**

10.15-10.20

**Room Changeover**

Strands	Digital Poetry: An Open Discussion on the Poetics of Digital Sound	The New Publishing: Multimodality and Participation	Transmedia Fiction Practice. The New Novel & Long Form Digital Narratives	Pedagogy: New Forms and Methods
<b>Chair Room</b>	<b>Lucy English 107</b>	<b>Katharine Reeve 106</b>	<b>Stephen Gregg 136</b>	<b>Eliane Glaser 137</b>
<b>10.20-11.35</b>	<b>Karlien van den Beukel</b> <i>More Human Than Human: Translating Digital Poetry</i>	<b>Josie Barnard</b> <i>The Multimodal Writer: Embracing the Challenge of the Digitalization of Writing Practices and Techniques</i>	<b>Kayt Lackie</b> <i>Our Extraordinary Treatment of Everyday Things: Point of View, Metafiction and Multimodality</i>	<b>James Pope</b> <i>The Use of Genarrator for the Teaching and Creation of Digital Narratives</i>
	<b>Katharine Norman</b> <i>Sound Words: Digital Writing Performed Through Sonic Interaction</i>	<b>Sarah Haynes</b> <i>The Memory Store</i>	<b>Simon Groth</b> <i>The Readers: Technology in the Creative Space Between Author and Reader</i>	<b>Marianna Shek</b> <i>Jumping Gutters: The Challenges of Adaptation Across Media</i>
	<i>* These papers will be followed by an open discussion about digital and sound poetry, chaired by Lucy English.</i>	<b>Colin Thomas</b> <i>Making Digital History</i>	<b>Emma Geen</b> <i>The Empathetic Novel as Embodied Virtual Reality</i>	<b>Melanie Hundley and Teri Holbrook</b> <i>Story Apps as Mentor Texts: What Transmedia Authors Don't Know About How Their "Babies" Craft Future Writers</i>

11.35-12.00

**Break: Tea & Coffee**

Strand	Digital Storytelling: Interactive Forms	The New Publishing: Fanfiction	Analogue Futures	Digital Poetry: Finding New Audiences for Digital Poetry
<b>Chair / Room</b> 12.00-13.15	<b>Mandy Rose / 107</b>	<b>Naomi Alderman / 106</b>	<b>Dan Ashton / 136</b>	<b>Maggie Gee / 137</b>
	<b>Anna Zaluczwska</b> <i>The Eleven</i>	<b>Ciaran Roberts</b> <i>The Value of Fan Fiction</i>	<b>Claire Dean</b> <i>Into the Digital Woods: Fairy Tales in New Forms</i>	<b>Lucy English and Sarah Tremlett</b> <i>Liberated Words Poetry Film Festival</i>
	<b>Kelly Zarins</b> <i>Collaboration and Collectivism in the Interactive Documentary</i>	* This paper will be followed by an open discussion on fan fiction led by Prof Naomi Alderman.	<b>John Law</b> <i>The Reluctant Storyteller.</i>	<b>Paul Munden</b> <i>Analogue/Digital</i>
	<b>Jenny Kidd</b> <i>With New Eyes I See: Writing Fact/Fiction in Digital Heritage Experiences</i>		<b>Steve Wingate</b> <i>From Ordering Words to Enabling Digital Co-Creation: Synaptic Writing in daddylabyrinth</i>	<b>Paul Hetherington and Jordan Williams</b> <i>Lung: A Remediation Collaboration</i>

13.15-14.30

Lunch and Networking

14:30 - 15:30	<b>G23/24</b> <b>Keynote Speakers: Anna Gerber and Britt Iversen of Visual Editions</b> <i>Cultural Objects and Digital Landscapes</i>			
---------------	--	--	--	--

Chair	Kate Pullinger			
<b>Strands</b>	<b>Workshop / 107</b>	<b>Workshop / 106</b>	<b>Workshop / 136</b>	<b>Workshop / 137</b>
15.35-17.05	<b>Anna Zaluczwska</b> <i>Writing and Creating Transmedia Storyworlds within Higher Education</i>	<b>Maya Chowdhry</b> <i>The Making of Immersive, Site-specific, Transmedia Stories</i>	<b>Rob Pratten</b> <i>Using Conductr to Integrate Artistic Practice with Audience Building</i>	<b>Josie Barnard and Lucia Vodanovic</b> <i>Social Media in the Classroom: a Live Demo and Interactive Workshop</i>

17:30-19:00

Break: Dinner

19:00 - 20:00	<b>Michael Tippett Centre</b> <b>Keynote Speaker: Ju Row Farr of Blast Theory</b> <i>Karen</i>			
Chair	Bambo Soyinka			

20.00-23.00

End Day 2



# SATURDAY 4TH JULY

Strands	Digital Poetry: Collaboration and Digital Poetry	From One to Many: Social Activism and Pervasive Theatre	Transfiction Media Practice: Gaming the Narrative
Chair / Rm	Stephen Gregg / 107	Mandy Rose / 106	Kayt Lackie / 136
9.30-10.45	Lucy English <i>Book of Hours</i>	Tom Payne and Owain Jones <i>Imagining the Audience into Active Participants Through Social-media: A Live Experiment From Hydrocitizens</i>	Marianna Shek <i>The Transmedia Triangle</i>
	Kate Cheeseman <i>Love Somehow</i>	Sophy Smith <i>Pervasive Theatre: New Online Environments for Performance Narratives</i>	Moya Baldry <i>The Day Transmedia Ate Itself: Creating a Sustainable Transmedia Practice Through the Design of a Complex Virtual Narrative Architecture</i>
	Paul Munden and Jen Webb <i>'Where is the Music?': Remediation and Slow Poetry</i>		Christine Wilks <i>The Interactive Character as a Black Box</i>

10.45 -11.15

Break: Tea & Coffee

Strands	Workshop	Pedagogy, Social Creation and New Forms	Transfiction Media Practice. The New Novel 2. Multi Modal Forms	The New Publishing: The Role of Technology
Chair / Rm	137	Lucy English / 107	Maggie Gee / 106	Simon Griffiths / 136
11.15-12.30	Rik Lander <i>How to get to the Top in Digital Drama.</i>	Caroline Harris <i>#PB5008: Pinterest, Social Creation and Teaching the New Publishing Skills</i>	Andrew Melrose <i>The Boat and a Story as Old as Moses</i>	Dave Miller <i>The Augmented Book: Sherwood Rise</i>
		Jillian Abbott <i>Teaching Enterprise Skills Through Technology</i>	Stella Wisdom and Rob Sherman <i>On My Wife's Back: An Interactive Writer-In-Residence At The British Library</i>	Deborah Maxwell and Chris Speed <i>Story Blocks: Reimagining Narrative Through Cryptocurrency</i>
		Ian Bradley and Sue Potts <i>Our Day Out: Memories and Reflections from the Archives of Keith Medley</i>	Dylan Spicer and Mike Warren <i>Giant Cannibals: A Digital Fiction Project</i>	Gerry Smith <i>The Recollective: Regressed Technology and the Work of Memory</i>

12.30-13.30

Break: Lunch & Networking

13.30-15.00	<p>G23/24</p> <p>Chris Meade presents Nearlyology</p> <p>James Coupe in Conversation about MediaWall</p> <p>Final Words from Kate Pullinger and Lucy English</p>
15.00	<p>End Conference</p>

# KEYNOTES

## NAOMI ALDERMAN

### DIGITAL STORYTELLING: WHAT IS THE EMERGING CANON?

Where does digital and interactive storytelling start? Is it with *Myst*? *Zork*? *Choose Your Own Adventure Books*? *The Unfortunates*? *Tristram Shandy*, with its invitation to draw your own version of the characters? And what digital stories should you have played, or read, or experienced to consider yourself truly 'well-read' in the field?

Professor Alderman will take us on a whistle-stop and very personal tour of her own favourites from the past 50 years of digital storytelling, looking at how far the form has developed and where this youngest of literary forms might be going.



### BIOGRAPHY

**Naomi Alderman** grew up in London and attended Oxford University and UEA.

Her first novel, '*Disobedience*', was published in ten languages; like her second novel, '*The Lessons*', it was read on BBC radio's Book at Bedtime. In 2006 she won the Orange Award for New Writers. In 2007, she was named Sunday Times Young Writer of the Year, and one of Waterstones' 25 Writers for the Future.

Her prize-winning short fiction has appeared in *Prospect*, on BBC Radio 4 and in a number of anthologies. In 2009 she was shortlisted for the BBC National Short Story Award.

From 2004 to 2007 Naomi was lead writer on the BAFTA-shortlisted alternate reality game *Perplex City*. She's written online games for Penguin, the BBC, and other clients. In 2011 she wrote the Doctor Who tie-in novel '*Borrowed Time*'. In 2012, she co-created the top-selling fitness game and audio adventure *Zombies, Run!* which has been shortlisted for a Develop award for narrative and the Writer's Guild of Great Britain best videogame award.

Naomi broadcasts regularly, has guest-presented Front Row on BBC Radio 4 and writes regularly for *Prospect* and the *Guardian*. Penguin published her third novel, '*The Liars' Gospel*', in August 2012.

# KEYNOTES

## VISUAL EDITIONS

### VISUAL EDITIONS: CULTURAL OBJECTS AND DIGITAL LANDSCAPES

Visual Editions publish books as cultural objects, build digital literary landscapes and create events that are all, in some way, about making Great Looking Stories. They believe in celebrating books that tell stories in new, surprising and delightful ways, and will be talking about the idea of books as experiences, books having different entry points and books as being playful. They will show and delve into both existing projects as well as introduce their forthcoming new project with Google's Creative Lab: Editions at Play a new website for books that can't be printed.

### BIOGRAPHY

**Visual Editions** is a London-based book publisher, co-founded and run by **Anna Gerber** and **Britt Iversen**.

Anna is from Paris via Los Angeles and before Visual Editions, was writing about (Creative Review, Eye) and teaching graphic design (Central Saint Martins and LCC). She is also Visiting Lecturer at the Royal College of Art.

Britt is from Copenhagen and before Visual Editions was working in advertising, brand communication and research, including nearly ten years at Mother London. She is also strategic partner at Fabula.



## TALKING PAST EACH OTHER: ON THE WORD COMBINATORICS OF “POST”, “MEDIA”, “DIGITAL” AND “INTERNET”

What makes the contemporary terms “post-media”, “post-internet” and “post-digital” so confusing is their reference to greatly different, sometimes unrelated notions of “medium” and “media” that have historically coexisted in the arts and the humanities. Now that art critical, media theoretical and continental philosophical debates are converging into new constellations, concepts and terminology often get conflated without everyone being aware of it. This lecture will attempt to cut through the mess.

### BIOGRAPHY

**Florian Cramer** is a reader for new media & autonomous practices at Creating 010, the research unit affiliated to Willem de Kooning Academy and Piet Zwart Institute at the Rotterdam University of Applied Sciences, The Netherlands. He also works for WORM, a Rotterdam-based venue and production house for DIY avant-garde culture.

Recent publications include the essay collection *Anti-Media*, NAI010 Publisher, 2013, and the paper *What Is Post-Digital?*



## KAREN

**Blast Theory** innovate on the cutting edge of theatre and interactivity. In this keynote, **Ju Farr Row** will talk about their interactive video app, *Karen*.

*Karen is a life coach and she is friendly. Too friendly.*

*You interact with Karen through an app. When you begin, she asks you some questions about your outlook on the world to get an understanding of you. In fact, her questions are drawn from psychological profiling questionnaires. She – and the software – are profiling you and she gives you advice based on your answers. You experience her laser focus on you amidst the disconcerting thrill of boundaries being crossed. And, inevitably, you draw lines that she cannot cross. She becomes hurt and begins to unravel. It's your moment to act as her life coach.*

*As the story finishes, you are offered a personalised report using your data. Your report shows how you behaved and how the decisions you made affected Karen. You get to compare yourself with other players and to see how the science of psychological profiling underpins the story.*



## BIOGRAPHY

**Blast Theory** is renowned internationally as one of the most adventurous artists' groups using interactive media, creating groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live performance and digital broadcasting.

Led by **Matt Adams**, **Ju Row Farr** and **Nick Tandavanitj**, the group's work explores interactivity and the social and political aspects of technology. It confronts a media saturated world in which popular culture rules, using performance, installation, video, mobile and online technologies to ask questions about the ideologies present in the information that envelops us.

*"They have done it again ... Blast Theory keeps challenging our use of space and identity by using pervasive technology. This time it is through mobile phones that they involve us into their spatial narrative."* – Sandra Gaudenzi, Interactive Documentary blog.

Blast Theory is based in Brighton, UK.

# PANELS & SESSIONS

THURSDAY, JULY 2

16.10–17.25

TRANSMEDIA FICTION PRACTICE: AMBIENT LITERATURE ■

CHAIR: MAGGIE GEE

CM 107

## **Sherlock Holmes to the Skyscraper Throne - Working with Writing in Ambient Literature**

*Tom Abba*

Ambient Literature might be defined as a situated literary experience, delivered or somehow mediated by digital technology. Or it might not. Circumstance's Tom Abba will discuss the development and reception of two pieces of recent work; a Hollow Body, a cinematic soundtrack for the city commissioned by the Museum of London as part of their Sherlock Holmes exhibition programme and a Volume of Circumstance, experimental literary experiences responding to the presence of a reader, a physical book and an adjacent digital 'layer' of story; outlining the impact each might bring to an emerging grammar of ambient literature practice.

## **Ambient Literature**

*Alex Butterworth*

The notion of "ambient" literature is attractive yet elusive, requiring greater definition if it is to provide a useful framework for creative practice. Analogous uses of the term may point towards a genre whose texts will be multi-layered, insinuating rather than insistent, immanent in place. In such a frictionless world of literary mood music, how might the digitally mediated interplay of non-spatial contextual factors generate narrative texture? The question will be considered theoretically and through reflection on the role of temporal patterning in three experimental projects with which the author has been involved.

## **From eBook to eBook and Back Again**

*Kate Pullinger*

From 2007-2009, Kate Pullinger and Chris Joseph ran a writing project online receiving submissions including stories, animations, videos, and sound files. Out of this grew their digital fiction, '*Flight Paths: A Networked Novel*'. Throughout this period Pullinger was also writing a novel, '*Landing Gear*', using the story told in 'Flight Paths' as a starting point. In 2014 Pullinger's publisher, Doubleday, created an API based on the first thirty pages of the novel and used this API to create an interactive map to accompany the novel. In this presentation Pullinger will be reflecting on this process.

#### **Mixing the Potion: Reader Participation, Brand Consistency and Collective Intertextuality in the Design of a Fantasy Adaptation**

*Claudio Pires Franco*

Digital media have opened a myriad of possibilities for reading, writing, and creating stories. There are new ways for authors to engage with readers, including platforms that facilitate participation and the (co-)creation of texts, part-authored, part fan-based. By reflecting on practice-based research the Nature Mage case study engages with current theory and debates on digital books, multimodality, adaptation and participatory culture. The analysis brings to light continuities and tensions between print and digital, between author canon and fan creativity, and explores the idea of collective intertextuality as a way of looking at the co-creation of adaptations.

#### **Authors, Readers and Participatory Writing Experiences**

*Amy Spencer*

In emerging forms of digital literature, the traditional roles of author and reader have begun to shift. Divisions between these roles, long established in print culture, have started to overlap and blur. In particular, online participatory writing projects enable authors and readers to collaborate and produce new work together. This paper explores the nature of digital participation through an examination of recent online participatory writing projects. It traces the history of this literary form to collective, oral traditions of storytelling as well as drawing on concepts of participation developed in visual and performance art.

#### **Hoax News Websites as Creative Texts in Resisting World**

*Tugce Oklay*

This article is an essay for a theoretical reading of the contemporary online contents in light of the contemporary aesthetic theories. It focuses on hoax new websites which are related to the resistance/occupy movements. This paper tries to analyse those online projects and to discover creative aspects and new trends in internet aesthetics. It also observes the participatory quality of online activist projects and common language in those projects.

# DIGITAL REMEDIATION. FROM ANALOGUE TO DIGITAL. ■

CHAIR: BAMBO SOYINKA

CM 136

## **Dan Prichard**

*Voices on a World Stage*

*The Voices Project* was an Australian new writing and film project in which playwrights, performers and filmmakers explored theatre-on-film in the digital environment. Through a series of online short films, the project focused on original theatrical monologues, filmed in highly cinematic and diverse styles, and sought to appropriate the intimacy and immediacy of the YouTube vlogger aesthetic, in order to bring challenging new writing for theatre to online cine-literate viewers in a visually arresting form. This presentation will detail the conception, creation and reception of the films and the learnings of working across forms in the digital space.

## **Sharon Clark**

*Creative Technology and Theatre Narrative*

This paper explores how emerging creative technology can be harnessed into the theatrical language of a structured narrative to heighten the emotional experience for a live audience. The research question is around how a performance piece can be realised where the technology is not just an adjunct to the plot but an integrated element that drives the story forward, develops characters, evokes mood and directs the audience physically around a space. It will further examine how processes and disciplines are re-visited and then re-interpreted between collaborators from different media.

## **Real-Time Autobiography: Autofiction and Autofiction**

*Miriam Rasch*

'Autofiction' has been named as 'the future of the novel' again, based on the work of authors such as Ben Lerner, Karl Ove Knausgård and Sheila Heti. The mid-20th century term takes on a new meaning by operating explicitly in the context of a digitalised environment. It bears the notion of self-referentiality but also one of automation - while at the same time echoing the surrealist concept of automatic writing. As such, an understanding of autofiction as 'real-time autobiography' can tie the concept of 'uncreative writing' and remix culture to digital writing as self-expression, as seen in the context of blogging and social media.

# PANELS & SESSIONS

FRIDAY, JULY 3

10.20–11.35

DIGITAL POETRY: SOUND AND LANGUAGE ■

CHAIR: LUCY ENGLISH

CM 107

## **More Human than Human: Translating Digital Poetry**

*Karlien van den Beukel*

In *'The Task of the Translator'*, Walter Benjamin proposes that the translator's project has a 'final, ideal' intention: 'integrating the plurality of languages into a single true language'. In the networked age, translation – crowdsourced or automated – rather, is based on a global service language, its task: dispersing content into multiple local languages. This paper presents creative practice-based research: translating the digital poems (c. 2000 – 2012) by the Dutch poet Tonnus Oosterhoff. It will show how this digital poetry emerges from the trajectory of the avant-garde and a play with functional language; and how and why its translation reveals English as a localized cultural language.

## **Sound Words — Digital Writing Performed Through Sonic Interaction**

*Katharine Norman*

As an artist, writer and composer my work traverses and transgresses disciplinary boundaries as much as possible. I set out to integrate sonic and textual interactivity in mutually interdependent ways, much as we do in our normal, everyday interactions with the world. I will discuss this in relation to three works: *Window* (online or iOS app); *Making Place*, an interactive performed work in which a poetic text is created and animated through their live musical interaction, and *Paul's Walk*, a new work for iPad and performer in which the text is drawn from the performer's response to a simple brief: 'describe or share a walk, of any kind'. In conjunction with describing my particular enthusiasm for working with interactive text and sound I hope to invite discussion on the practical challenges any 'non-commercial' artist working in a 'transmedia' context faces when venturing outside academia or the community of their peers.

\* These papers will be followed by an open discussion about digital and sound poetry, chaired by Lucy English.

THE NEW PUBLISHING/DISTRIBUTION: ■  
MULTIMODALITY AND PARTICIPATION  
CHAIR: KATHARINE REEVE  
CM 106

**The Multimodal Writer:**  
**Embracing the Challenge of the Digitalization of Writing Practices and Techniques**  
*Josie Barnard*

This paper considers how to harness a multimodal approach to aid creativity and productivity in the digital era. Writers now must engage with the digitalization of writing practices and techniques. The demands of maintaining author platforms and/or engaging with new technology can feel time-consuming and undermining. Drawing on research including her PhD, *The Multimodal Writer*, Barnard outlines the nature of a multimodal approach and considers how it can be developed to benefit a writer's practice and output. Whether it is as a result of a need to promote existing work or a desire to engage with emerging methods of creating new work, this paper argues, we're all multimodal writers now.

**The Memory Store**  
*Sarah Haynes*

Readers access the memories of Jules Stewart, a pattern surveillance officer, investigating a murder, in Liverpool in 2114. Seeking a pattern in the myriad threads of the network, where information is rated, calibrated and verified by the crowd. Published online in three stages this narrative unfolds through a system that captures memories, connecting users to the network, relieving them of having to remember for themselves. The Memory Store invites readers to contribute text and images in their own memory store account. These contributions influence the story as it unfolds. <http://www.thememorystore.org>

**Making Digital History**  
*Colin Thomas*

Enhanced ebooks open up new possibilities in making history accessible. Whilst providing a scholarly foundation through access to primary sources like documents and maps, they can also stimulate interest through video inserts and interactive graphics. History can thus be brought to life, opening up its excitement to a generation used to receiving information from digital devices. Colin Thomas has spent most of his working life making history documentaries for television but now believes that its broad-brush strokes conceal as much as they reveal and that enhanced ebooks offer a way of retaining television's benefits whilst compensating for its deficiencies.

**Our Extraordinary Treatment of Everyday Things:  
Point of View, Metafiction and Multimodality**

Kayt Lackie

This paper explores the use of multimodality as an instrument of glossality and perspectivization in a polyphonic novel. In my multimodal work in progress *Our Extraordinary Treatment of Everyday Things*, I tell the story through prose with music, video, recipes, social media, design and notes. Each narrator uses one mode or medium in addition to text. Music, video, design: these not only interact with the written narrative, but influence voice and narrative structure in ways unique to each narrator. This presentation will also include short readings, music and other media.

**The Readers: Technology in the Creative Space Between Author and Reader**

Simon Groth

Taking a cue from modernist experiments with narrative order, *The Readers* is a creative work in progress, a long-form fictional narrative that can be dynamically reordered by the reader within parameters set by the author. In its final form, *The Readers* will be a fixed physical or digital artefact unique to each reader and produced from a complex interplay between author, reader, technology and design. This presentation explores how technology can challenge and extend the critical appraisal of creative works where reader experience varies from individual to individual, established theories of the author-reader relationship, and definitions of the book itself.

**The Empathetic Novel as Virtual Reality**

Emma Geen

My debut novel is about developing empathy by projecting 'human minds' into animal avatars. Similarly, nascent digital virtual realities have been used to empathetically embody their audience in the 'other', yet I believe that empathetic narratives as 'embodied virtual realities' have been around for much longer in the form of the novel. Working from phenomenology and neuropsychology, I argue that readers simulate characters within their own BodyMinds and that this is a form of empathy. By understanding the embodied nature of language and narrative, I argue that story-tellers can increase the empathetic power of their narrative technologies, new and old.

### **The Use of Genarrator for the Teaching and Creation of Digital Narratives**

*James Pope*

I created Genarrator with the help of a Bournemouth University graduate, Jim Ready, in 2009. Since then this writing, design, and publishing tool has been used to create over 300 interactive digital narratives. It is based on key principles of free access, 'really easy to use', secure hosting, online editing and publishing. This paper will explain how the tool helps non-specialist writers to create digital work. It will show a selection of excellent pieces made on Genarrator, and will outline some of the insights I have gained through working with BA English students at BU and school pupils in Dorset.

### **Jumping Gutters – The Challenges of Adaptation Across Media**

*Marianna Shek*

*Wise Up, Kid!: talkin' peace, love and straight thinkin'* is a pilot for a comic book application for tablets aimed at 8 to 12 year olds. The series presents wisdom stories from across the world's religions as an ethics resource in schools. Jumping Gutters considers the role of the writer in adapting for the digital space by examining the challenges presented in adapting across time, media and contributors. In managing the nexus between writer, artist and app developer, common languages must be sought to leverage the affordances of various media.

### **Story Apps as Mentor Texts:**

#### **What Transmedia Authors Don't Know About How Their "Babies" Craft Future Writers**

*Melanie Hundley and Teri Holbrook*

Beyond teaching literacy conventions and practices, English Language Arts teachers are in the business of cultivating tomorrow's digital writers. Charged with supporting students to be active members of a participatory culture, teachers must engage students in reading, creating, remixing, and circulating digital texts. A key method is the use of mentor texts because they are rich with "the 'fingerprints' of the authors' craft" (Dorfman & Cappelli, 2007, p. 3). Teacher educators will offer a look at how educators select and use a proliferation of multimodal digital texts—kinetic poetry, interactive fiction, transmedia, nonfiction book apps--to teach digital composition.

FRIDAY, JULY 3  
12.00–13.15

## DIGITAL STORYTELLING: INTERACTIVE FORMS ■

CHAIR: MANDY ROSE

CM 107

### **The Eleven**

*Anna Zaluczwska*

'The Eleven' is an experimental fictional story created via digital and real world interactions with an audience. This practice based research, set in contemporary Northern Ireland, will explore the role of the writer in the context of post -1998 conflict in Northern Ireland. It is an interactive trans-media prototype that looks at how stories can be spread across a variety of platforms to provide a more immersive and interactive experience. The project seeks to discover a model of practice that promotes. This model demonstrates that in digital storytelling the relationship between author, text and audience is becoming more dynamic.



### **Collaboration and Collectivism in the Interactive Documentary**

*Kelly Zarins*

This paper will introduce the interactive documentary project which Kelly is working on as part of a practice based PhD. Through the formation of Leeds International Women's Filmmaking Collective, she aims to illuminate, engage and create a lasting legacy to celebrate the lives of international women living in Leeds. Through practice based research she will explore the experiences of collectivism between the author and co-producers in interactive documentaries. She hopes to foster an environment where co-producers will actively engage in the generation of media artifacts; learning new skills and gaining confidence in filmmaking and photographic practices.

### **With New Eyes I See: Writing Fact/Fiction in Digital Heritage Experiences**

*Jenny Kidd*

With New Eyes I See (WNEIS) was an itinerant documentary experience located 'in the wild', and timed to coincide with the 2014 Centenary of WW1. Participants moved between past and present, known and unknown, presence and absence, encountering a re-scripting and multiple layering of the cityscape as stories and archival materials were physically projected onto, and playfully manipulated by, buildings and the natural environment. This paper uses focus group data to explore the liminal space between fact and fiction opened up in the WNEIS experience. WNEIS demonstrates an emergent potential for the playful projection of challenging pasts within our present.

**The Value of Fan Fiction**

*Ciaran Roberts*

In the last few years, fan fiction has come to mainstream prominence. The increased use of social media has broken the boundaries between creators and fans, allowing them to interact more closely than ever before, and this has brought renewed debate about the value of fan fiction in both mainstream publishing and in academia. Should fan fiction be dismissed as, at best, a literary 'training wheel' to be discarded once one is ready to try 'real' writing? Or does it have an inherent value, and could it be used constructively in an academic setting as an aid to teaching creative writing.

\*This paper will be followed by an open discussion on fan fiction led by Professor Naomi Alderman.

**Into the Digital Woods: Fairy Tales in New Forms**

*Claire Dean*

Fairy tales have captivated people around the world for centuries. Many tales still popular today originate from the oral tradition and were fixed in print from the 15th century onwards. Digital technology vastly amplifies the ease and speed with which the creation, sharing and re-versioning of stories across geographic distances can take place. As tales are unmoored from printed pages new potentials for multiplicity, collaboration, interactivity and immersion emerge. This paper investigates commonalities between the oral and the digital as vehicles for the fairy tale. From a practitioner's perspective, it points towards exciting areas for future exploration.

**The Reluctant Storyteller**

*John Law*

An interesting recent development for me has been making videos from panoramas. Giving up the interactive qualities of the on-screen pano for the passive video was initially difficult, but the possibilities afforded by a time-line based medium outweighed such considerations and in any case one can present both forms of a project... Once the pano sphere has been converted to a series of stills, and then placed on the time-line, after-thoughts can be added and one finds oneself, however reluctantly, in narrative mode, telling a story - hence the title of this talk.

**From Ordering Words to Enabling Digital Co-Creation: Synaptic Writing in daddylabyrinth**

*Steve Wingate*

In monolinear writing, the reader follows a predetermined course through a single story. But in the emerging digitally enabled book, the reader navigates through a narrative environment in which multiple interlocking stories are possible, participating in the shaping of the work. This session—using the presenter's work daddylabyrinth as example and starting point—explores “synaptic writing” as a means of authorship that extends beyond alphabetical écriture and focuses on arranging story nodes to enable the associative processes by which readers create meaning. The transition from monolinear to polylinear authorship can be approached mindfully by writers entering into new media work.

DIGITAL POETRY: ■

FINDING NEW AUDIENCES FOR DIGITAL POETRY

CHAIR: MAGGIE GEE

CM 137

### **Liberated Words Poetry Film Festival**

*Lucy English and Sarah Tremlett*

Liberated Words curates, screens and commissions poetry films and is the first UK specialist festival in this field. It was formed at the first Mix Conference in 2012 by Mix Conference founders Lucy English and Sarah Tremlett. In this presentation Lucy English and Sarah Tremlett will show a selection of films and discuss the development of Liberated Words from its small beginnings into an international network of poetry film makers and curators. The presentation will also evaluate the current outreach projects and explore future plans for international collaborations.

### **Analogue/Digital: A Reading and Presentation**

*Paul Munden*

This book of new and selected poems straddles the time when the UK's analogue broadcasting signal was switched off—forever. What were the implications for poetry and its reliance on analogous thinking? The new poems reflect on this, with the older ones – remastered – ghosting the conversation. The reading will be supplemented by a presentation of work that does not appear in the book—partly by intent, partly the result of casualties caused by the frailty of the emerging technologies. Themes of loss and survival that characterise the collection as a whole are emphasized by the resurrection of work considered lost.

### **Lung: A Remediation Collaboration**

*Paul Hetherington and Jordan Williams*

This collaboration, part of a larger collaborative project entitled Proximities, takes a print prose poem ('*Lung*') and translates it into digital form using text, image and other digital techniques. The research challenge in this particular work is to find a point where analog(ue) and digital modes co-exist in balance. Digital poetry may be understood as an extension of literary and cultural modes that preceded it—all of which featured the coexistence and interplay of novelty and tradition, surprise and repetition. The research challenge in this particular work is to find a point where analog(ue) and digital modes co-exist in balance.

FRIDAY, JULY 3

14.15–15.30

## SESSION WORKSHOPS

CM 107 ■

### **Writing and Creating Transmedia Storyworlds within Higher Education**

*Anna Zaluczkowska*

Storyworlds are an important new development in storytelling. The creation of a Storyworld simplifies the creation of multiplatform story content and provides material that is ready to meet the many new distribution opportunities on new devices and platforms. A Storyworld gives you creative opportunities to introduce new dimensions and facets to your story whilst retaining the magic of your original idea/script/ film. Using [www.boltonstoryworld.com](http://www.boltonstoryworld.com) as an example, this 90 minute practical workshop will introduce you to the concept of “Storyworld Development” and then give you 3 of the most useful techniques to use in expanding your own story.

CM 106 ■

### **The Making of Immersive, Site-specific, Transmedia Stories**

*Maya Chowdhry*

The aim of this workshop is to share creative practice, outline a method for producing a site-specific, immersive, transmedia story, and for participants to leave with a rough plan for making a new work. The workshop will consist of a brief introduction to Tales from the Towpath, outlining site-specific, transmedia and immersive methods and tools used by this project to produce the story. Using practical exercises we will then explore how to move from idea to story, examining the pros and cons of a range of locational, digital and other storytelling mechanisms.

CM 136 ■

### **Using Conducttr to Integrate Artistic Practice with Audience Building**

*Rob Pratten*

This is a hands-on workshop for digital artists, web series creators, theatre directors and all other creators that want to connect with a larger audience. Participants should bring a laptop with Firefox browser (not tablet) and get ready to roll up their sleeves as Robert Pratten directs you to use interactive transmedia storytelling on social media, email, text messaging and phones to grow an audience database and keep fans engaged.

CM 137 ■

### **Social Media in the Classroom: A Live Demo and Interactive Workshop**

*Josie Barnard and Lucia Vodanovic. Social Media in the Classroom.*

This workshop presents and explores a pedagogical approach to teaching both the production of social media content for specific platforms and the flexibility necessary to move between existing and emerging digital modes of dissemination. Led by representatives of the interdisciplinary Middlesex University Social Media Research Cluster (Josie Barnard and Lucia Vodanovic), who are able to explore the synergies between journalism and CW, the workshop presents a set of tried and tested exercises that use platforms such as Storify and Twitter. As well as featuring discussion of the methodologies applied, the session gives an opportunity to share feedback and good practice. A key aim is that participants leave with a social media toolkit ready to apply to their pedagogical practice.

# PANELS & SESSIONS

SATURDAY, JULY 4

9.30–10.45

DIGITAL POETRY: COLLABORATION AND DIGITAL POETRY ■

CHAIR: STEPHEN GREGG

CM 107

## **Book of Hours**

*Lucy English*

The Book of Hours is an attempt to create a contemporary secular digital version of a 'Book of Hours'. The 'book' will be experienced as a series of poetry films. Rather than the traditional reading experience of a book The Book of Hours will be experienced during moments of down time, such as waiting for a bus, or during the coffee break at work. This presentation will explore the achievements and challenges faced by creating a collaborative project in interactive digital media and how audiences react to the work. Extracts from The Book of Hours will be screened.

## **Love Somehow - a Presentation on Adapting a One Woman Performance Poem About Caitlyn Thomas's Relationship with Dylan to a Poetic Digital Film**

*Kate Cheeseman*

Through experience and examples of directing poetry on film and practice-based research, this presentation looks at some of the elements considered when converting different art forms to film. It touches upon the process of making an animated digital opera and the experience of filming poetry for the BBC, but mainly it concentrates on the challenge of adapting a successful one-woman poetic show into a film about Caitlyn's relationship with Dylan Thomas. It looks at the nature of short film and what specific challenges this form poses and examines some of the differences between a live performance and a digital piece. In particular the presentation looks at some of the elements that need to be considered when adapting writing from a medium that relies heavily on words and the imagination, to one which is much more visual and literal, but still needs the audience to take a leap of imagination into a new concept. Love Somehow is presently in pre-production for filming in June and post-production in June, July and September.

## **'Where is the Music?': Remediation and Slow Poetry**

*Paul Munden and Jen Webb*

In Philip Gross' poem '*The Musical Cottage*' (published in *Familiars*, 1983), a child explores 'the whirr and tick of cogs, precise machineries circling on themselves', and wonders 'Where is the music?'. The poem answers him, 'Elsewhere'. In the same mood of equivocation it ends: 'The final note hangs frozen at the lip of being. Thirty years. It will not drop.' This project attends to both to the 'elsewhere' and to the arrested note of that poem, by transforming an analogue work (an artist book involving new poetry, imagery and music) into a digital object through the process of remediation.

**Imagining the Audience into Active Participants Through Social Media:  
A Live Experiment from Hydrocitizens**

*Tom Payne and Owain Jones.*

This paper will utilise the Hydrocitizens' blog, forum and wiki features to produce a collaborative text which explores, and practically tests, the civic potentialities of social media, asking: in what ways can such digital processes enact dialogic community engagement and creativity, with themes pertinent to water and community in the Anthropocene? Key concepts in media theory, such as authorship, language, meaningful participation and 'the audience' will frame and permeate the text offered by those participating in the blog over the next few months. (This endeavour is being undertaken in association with KTH Environmental Humanities Laboratory; Division of History of Science, Technology & Environment; KTH Royal Institute of Technology Stockholm, Sweden.)

<http://www.hydrocitizens.com/>

**Pervasive Theatre - New Online Environments for Performance Narratives**

*Sophy Smith*

The Pervasive Theatre project explored how online social tools can create a multi media cross-platform performance environment for theatre that is exciting, immersive and participative. The project worked with a writer, performers, composers and transmedia programmer to explore how to create narratives that weave together physical and online worlds. The project looked at different performative and narrative spaces including Facebook, Twitter and You Tube, exploring how these different platforms can support the delivery of original performance. The presentation will be of interest to anyone working creatively in transmedia, especially those who are interested in interdisciplinary narrative practice.

# TRANSFICTION MEDIA PRACTICE: GAMING THE NARRATIVE ■

CHAIR: KAYT LACKIE

CM 136

## **The Transmedia Triangle**

*Marianna Shek*

The current model of transmedia design can be visualised as a triangle with a gamer, film viewer and reader representing the three audience types at each corner. Practitioners tend to design interactions geared towards a gamer audience with little consideration to the reader's pleasure. I propose that digital writers return to reader-response theory, in particular the works of Barthes in designing for interactivity. This presentation traces the development of my story application Limerence, focusing on readerly interactions to create an authentic experience.

## **The Day Transmedia Ate Itself: Creating a Sustainable Transmedia Practice Through the Design of a Complex Virtual Narrative Architecture**

*Moya Baldry*

This paper investigates how we design narrative for complex, emergent systems that may be contextualised as gaming or transmedia. Emergence and complexity are prioritised as core features of a dissipative, regenerative narrative that structurally occurs within a network. The narrative system informing this practice-led research is The Nadir. Reflection on the project has revealed a creative practice similar in structure to a hurricane and artifact similar to a blackhole. This paper is also concerned with how we may extend information architecture beyond the purposes of archival or replay (Giannachi, Foster & Benford et al, 2010) to assist regenerate narrative systems.

## **The Interactive Character as a Black Box**

*Christine Wilks*

*How can a convincing interactive character, with apparent psychological depth, be modelled in a playable narrative that adapts to reader choice?* In this presentation, Christine Wilks discusses how, through the making of *Stitched Up*, an interactive text-based psychological thriller, she is developing the concept of the character as a black box. An observer or user can only infer what is going on inside a black box from its inputs and outputs. As a core gameplay loop, can this kind of stimulus-response model create the impression of 'round', as opposed to 'flat', interactive fictional characters?

SATURDAY JULY 4 11.15–12.30

WORKSHOP CM 137

## **How to Get to the Top in Digital Drama ■**

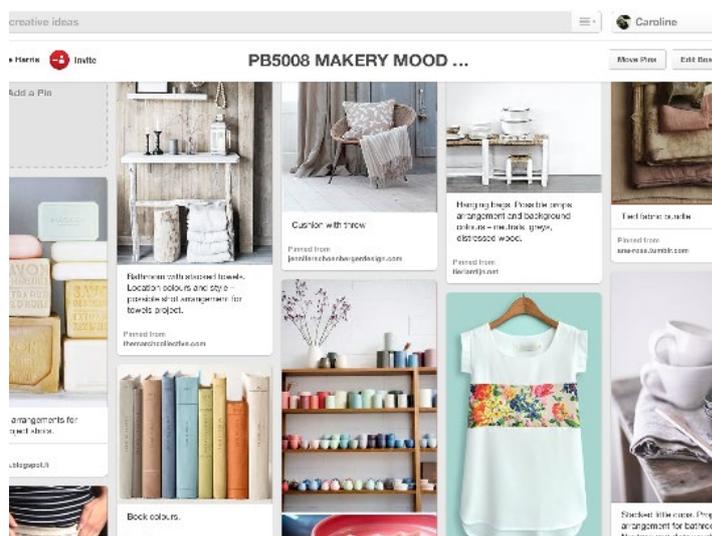
*Rik Lander*

This workshop is a chance to explore the affordances of digital drama first hand. Be both audience and cast in Rik Lander's mischievously funny headphone experience which uses an app to allow you to become an attendee at a virtual conference. You choose to become either a celebrated writer of digital media or a pioneering academic. Your character is quite like you, only much more desperately ambitious. By the end you'll be at the top, but will you do it by carrying out your crazed plan to top your rival or will an angel intervene on your behalf?

## #PB5008: Pinterest, Social Creation and Teaching the New Publishing Skills

*Caroline Harris*

With the rise of digital media, the publishing industry needs editors and marketers who are sophisticated multi-media content curators: not only nimble in choosing appropriate words, but skilled in selecting compelling and brand-appropriate images. As content is increasingly published across multiple platforms, social apps such as Pinterest, Twitter, Instagram and Storehouse integrate editorial, visual and commercial activities. The new PB5008 module both introduces students to a range of apps, and also employs these as a means of teaching and sharing creative practice. This paper will present sample work from the module, and reflect on the creative and pedagogical potential of this approach.



## Shelf Life/Working at the Intersection of Art and Commerce

*Jillian Abbott*

“It all started with an idea inside my head,” Merrill J. Fernando, Founder Dilmah Tea. Technology presents writers and artists with a unique opportunity to take control of their artistic and economic destiny. While traditional gatekeepers remain powerful, direct to consumer marketing is now possible for any writers willing co-opt technology. Entrepreneurship is creative and teachable. Even the most rudimentary examination of the literature of entrepreneurship reveals deep parallels with the pedagogy of creative writing. Through an examination of the traditional publishing business model, and case studies of successful digital entrepreneurs, it is possible to identify opportunities created by new technology. For example, traditional publishing focuses on publication date; whereas digital books have indefinite shelf life.

## Our Day Out Memories and Reflections from the Archives of Keith Medley

*Ian Bradley and Sue Potts*

The presentation presents the findings of the *Our Day Out* project, which engaged older peoples' groups across Merseyside in collecting and sharing memories of days out to the British seaside. Central to project design was the use of images from the Keith Medley Archive, held by Liverpool John Moores University. The project aimed to add context and meaning to a selection of images documented day-trippers during the 1960s to New Brighton, a popular pre and post Second World War day trip destination for communities around Merseyside. The photographs were used to instigate discussions, which were recorded and shared.

### **The Boat: And a Story as Old as Moses**

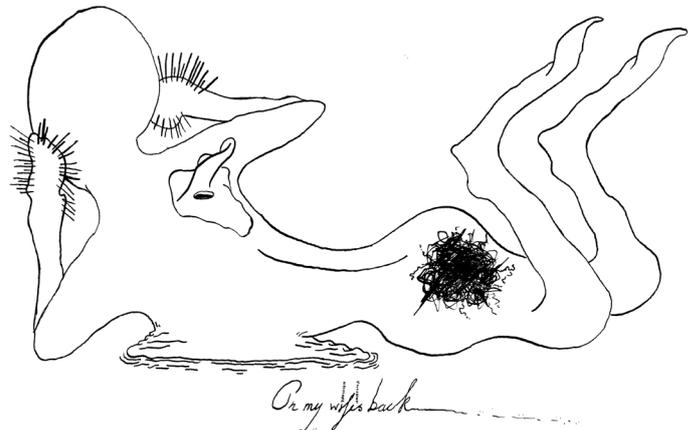
*Andrew Melrose*

Introducing difficult subjects to children is nowhere near as difficult as people make out. This paper will show how we built a picture book boat which will become an App, an Exhibition and a film for children showing how the term ‘boat people’ doesn’t get anywhere near close to describing the tragedy that keeps befalling people who are looking for a better life. Moses to Lampedusa is a long story journey and yet to keep children away from it softens the impact and the truth of it.

### **On My Wife’s Back; An Interactive Writer-In-Residence At The British Library**

*Stella Wisdom and Rob Sherman*

This paper discusses Rob Sherman’s residency attached to the British Library’s ‘Lines In The Ice’ exhibition about Arctic expeditions. In a hybrid physical and digital creative writing installation called “*On My Wife’s Back*”, Rob invented a fictional character Isaac Scinbank, who is searching for John Franklin’s missing expedition. Rob made a faux historical diary, in which he wrote as Scinbank. He also created games using the Twine platform and he built a piratebox “digital cairn” placed in the exhibition. This residency explored the role of interactive narratives and collaborative creativity in expanding and enriching visitor experiences at cultural heritage institutions.



### **Giant Cannibals: A Digital Fiction Project**

*Dylan Spicer and Mike Warren*

*Giant Cannibals* is a digital fiction project based on a hidden story in Homer’s *Odyssey*. Our hero tells us that the Laestrygonians are flesh-eating giants who sank his fleet and slaughtered his men without provocation. But there may be good reasons to doubt him. The project consists of an audio drama in six short episodes, alongside articles that explore the *Odyssey* and its different interpretations, all hosted on a dedicated website. We have harnessed the power of new media to explore a classic using modern storytelling devices, echoing what Western storytellers have done with *The Odyssey* for thousands of years.

**The Augmented Book: Sherwood Rise**

*Dave Miller*

Recently I completed a UNESCO investigation into the future of the book. This was an interactive story told through emails, AR, printed newspapers and databases. Feedback highlighted issues with readability, design and user experience, and how the storytelling felt disconnected. My paper talks about how digital media and physical books could work together and interact as coherent stories, and the viability of my experiment as model for the future of the book. I outline solutions to the reported problems, my research into the subject of real versus virtual, and suggest approaches for digital and print stories to combine and interact.

**Story Blocks: Reimagining Narrative through Cryptocurrency**

*Deborah Maxwell and Chris Speed*

Cryptocurrencies such as Bitcoin are challenging the way we perceive money. Drawing on principles from cryptocurrencies, Storyblocks explores how new forms of narrative might be created and embedded within a type of cryptocurrency blockchain. For instance, narrative segments or 'transactions' can be added incrementally by authors and distributed and validated through a peer-to-peer network to form 'storyblocks' in the blockchain system, conceptually similar to the Victorian 'exquisite corpse' parlour game. The implicit and explicit roles that narrative and stories might have in wider cryptocurrency systems are discussed, reimagining what this might mean for the future of collaborative writing and publishing.

**The Recollective: Regressed Technology and the Work of Memory**

*Gerry Smith*

*The Recollective* is an interactive work using computers reprogrammed to function like typewriters. The audience is asked to type in personal memories associated with computers or typewriters. Once stored, they are randomly projected into the gallery. This material is then re-worked to simulate an evolving computer consciousness. In my presentation, I discuss my use of a regressed technology: a reversed remediation process, intended to defamiliarise a common technology so that it and its users' behaviour is brought into question. I also discuss Frow's typology of theories of memory (retrieval and narrative based models), and the connection between memory and writing.

# EXHIBITION

## @ MIX DIGITAL 03 ■

For the first time this year Mix Digital is hosting an exhibition of digital writing projects created by conference presenters and speakers. This exhibition will allow delegates to explore these works during the conference, as well as affording opportunities to discuss the works with their creators.

The first floor mezzanine of the Commons building will display a variety of works created for display on devices including computer and tablet, as well as installation and print in both online and offline forms.

The exhibition will also include a continuous loop of work in cinema format, shown in the Cinema room of the Commons, as well as an installation of a work called '1.4 for copy' in room CM 133.

The exhibition and cinema screenings will run during conference hours.

## CM133 (INSTALLATION) ■

### **1.4 for copy**

*Linda Sandvik and Kelly Jones*

An interactive sound sculpture with the ability to connect audience members throughout the conference space. Inspired by the real life meeting of Kelly's parents on a CB radio in 1980 and the science of radio waves and their infinite but fading travel, Kelly and Linda have created a piece that takes us away from our phone screens and see's us connecting with one another. The aim of the game is the more people that fill the space the less faded the stories will become. Audience members will be able to radio each other for help and are encouraged to bring aluminium props to make the signal stronger.

## Block and Verse: Digging into the Digital Poem

Victoria Bennett and Adam Clarke

Minecraft offers potential to experience literature in really interesting and playful ways. What happens when you step into a poem and experience it from multiple viewpoints, interact with its voice, influence its outcome and immerse yourself within its narrative? Is it possible to create something meaningful within this space? How can we interact across forms to build something that engages people both as readers, listeners and players? These are some of the questions this project presents. In it, we discover how the poem and the game can interact to create a whole new experience.



## Tales from the Towpath

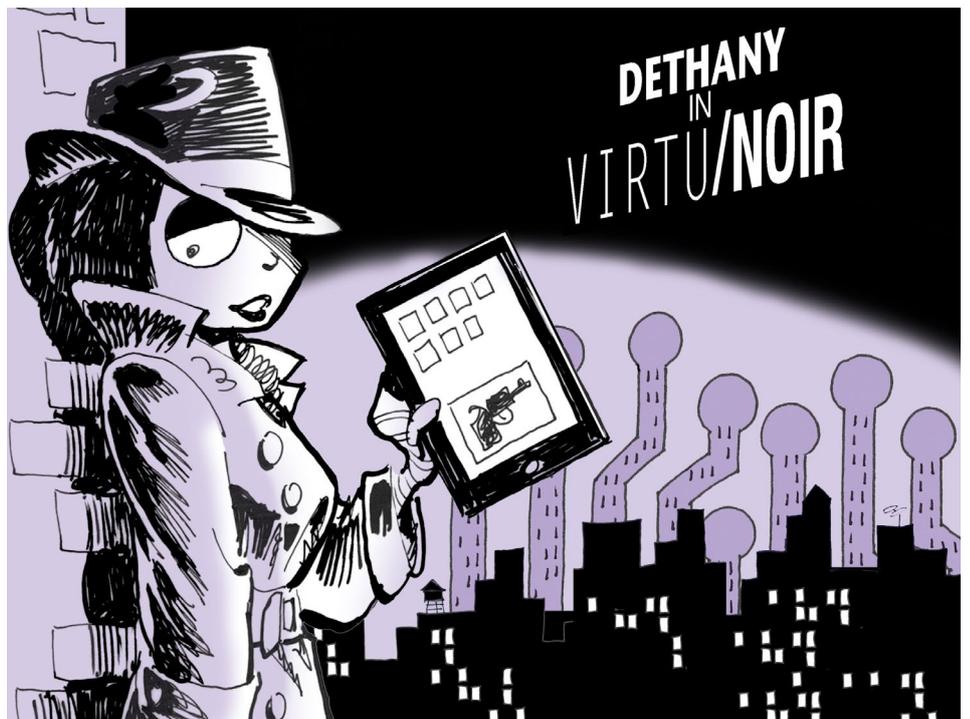
Maya Chowdhry

'*Tales from the Towpath*' is an immersive literature work, sited in Manchester, and this is the online version of the StoryTrail. Travel to Manchester's waterways and historic buildings via episodes of Tales from the Towpath. Discover hidden, lost and imagined lives of the city. New mythologies are created and, whether you believe them or not, thrive. Lives intersect like flotsam, like the past that washes up again and again. Two futures are possible: one where water is at risk and the world turns upside down, or one where nature proves her power.

## Dethany in Virtu/Noir

Teri Holbrook

*Dethany in Virtu/Noir* is an interactive novella, a light-hearted detective story with undertones of satiric commentary on modern technology. Dethany is a young woman role-playing as a film noir PI whose beat is the dangerous realm of cyberspace. Enlisted to solve a case of identity theft, she stumbles upon an adventure involving murder, high-level corruption, rooftop chases, subterranean passageways, and software-dispensing vending machines. At various points the reader helps her makes choices that alter the narrative in the novella's dual storylines.



**Commissioned Panoramic Prints -  
'The Artist's Studio Series Collection BSU Corsham Court Archive'**

*John Law*

**WHAT DIDN'T QUITE**

*Chris Meade*

WHAT DIDN'T QUITE is a transmedia novel in progress about how we live with the things we've nearly done. The work contains a stream of nearly stories donated by readers. Chris will be gathering more during the day and using Nearlyological thinking to help participants decide which to celebrate, share or turn to nearlydust and scatter. He will present a Nearly song, extract and manifesto. "In the analogue age we led linear lives.. in the digital age we can be nearly many in various virtual spaces... We are what we eat – and what we've nearly eaten."

**The Augmented Book: Sherwood Rise**

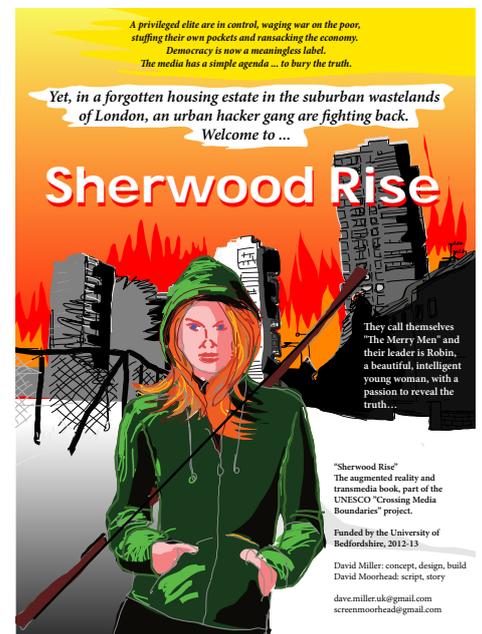
*Dave Miller*

*Sherwood Rise* was part of the UNESCO project 'Crossing Media Boundaries: Adaptations and New Media Forms of the Book' It is an augmented transmedia graphic novel/ game/ experience, told through a range of media and formats - printed newspapers, AR on smartphones, emails, hacker websites, blogs, sound, music, graphic novels and illustrations. The project is a study of the processes of adaptation in creating augmented books.

**Window**

*Katharine Norman*

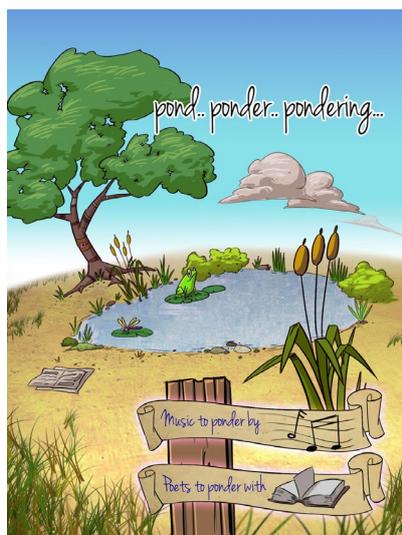
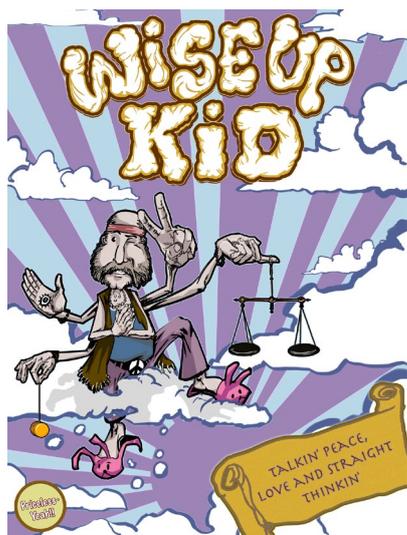
*Window* (for John Cage) is an interactive sound-essay made in 2012, the centenary of John Cage's birth. The original online version won the 2012 New Media Writing Prize, and it was re-written for OSX or iOS app shortly after. Download it at [www.novamara.com/window](http://www.novamara.com/window). *Window* invites you to explore a year of ordinary sounds and views, and to immerse yourself in quotidian experience, to make a place for listening. Along the way, encounter hidden texts that invite reflection and short essays on listening and Cage.



## Wise Up, Kid! –Talkin’ Peace, Love and Straight Thinkin’ Comic Book Tablet Application

Marianna Shek, Peter Moyes, Gordon Moyes, Darren Fisher

*Wise Up, Kid! –talkin’ peace, love and straight thinkin’* is a pilot comic book application for touch screen tablets. Aimed at 10 -12 year old children, comics and activity pages address themes of self-worth, compassion, forgiveness, and tolerance. The universal language of comics is utilised to appeal to children; designing for the touchscreen tablet leverages children’s affinity with current digital technology. *Wise Up, Kid! –talkin’ peace, love and straight thinkin’* includes three comic adaptations from the Zen Buddhist, Sufi and Jewish Mussar traditions. The activity page pond, ponder .. pondering aims to encourage in children an attitude of attentive curiosity. Production Details: Concept, Direction, Production: Peter Moyes, Production and Programming: Gordon Moyes, Stories, narration: Marianna Shek, Peter Moyes, Visuals: Darren Fisher, Anthony Cheung, Eun Jung (Joy) Ku, Audio: Mike Squire



### Limerence

Marianna Shek

*Limerence* is a story about Clarice - a voyeuristic girl pursuing her dream job and boy(s) across the online universe. But in this space of oversharing and information overload, people are more private than ever, and everyone is an unreliable narrator. *Limerence* is a story application that uses z plane navigation to explore different story layers and perspectives.

### The Dragon and the Eagle

Colin Thomas

Using video, text, music and interactive graphics, this app tells the dramatic story of the Welsh in the U.S.A. In so doing, it reveals the tension faced by all migrants everywhere – that between becoming good citizens of a new country whilst also trying to hold on to one’s language, one’s culture and one’s values. Narrated by singer-songwriter and BBC DJ Cerys Matthews, it includes remarkable archive film from both British and American sources. It is available from either the Apple and Android app stores at £2.99/\$3.99 and is published by Thud Media.

## Northern Venetians (2013)

Gerry Smith

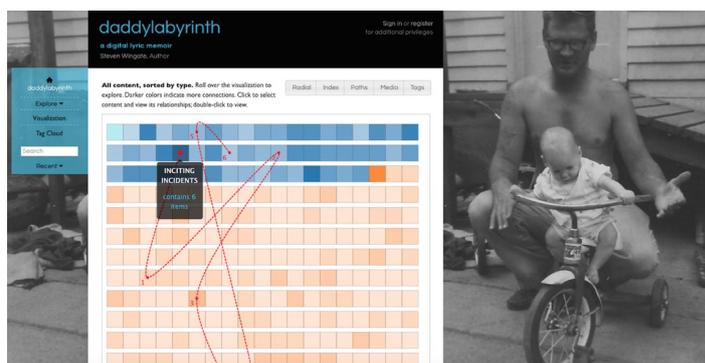
Gerry Smith's *Northern Venetians* is an exercise in collaborative electronic literature. The project's participants are artists and writers who have lived in places known as the Venice of the North: the piece depicts Northern Venice, a composite city constructed from short texts based upon the participants' personal experiences. Each text is a snapshot of the city, and gathered together these give the viewer a sense of place, a sense of what the city means for its inhabitants. Since October 2013, *Northern Venetians* has been exhibited on-line at:

<http://www.iamatextbasedartist.com/northernvenetians/>

## daddylabyrinth: A Digital Lyric Memoir

Steven Wingate

*daddylabyrinth* is an interactive nonfiction narrative built on Scalar, a software platform developed at the University of Southern California for media scholarship and adapted here to tell a digital-born network of stories about author's life with his father and his life as a father. *daddylabyrinth* exists at the cusp of several literary (and non-literary) forms—lyric essay, archive, family history, home movie—and engages current theoretical and practice-based conversations in new media about evolving narrative practices, particularly navigational readership and the rise of personal screen cinema. Polylinearity—the interconnection between multiple simultaneous storylines—guides the work's aesthetic.



## Closures: A Video Thesis about Workers and their Factories

Kelly Zarins

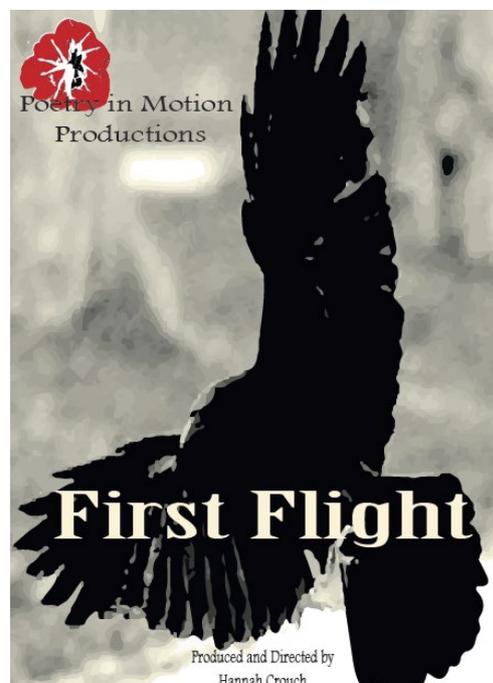
*Closures: A Video Thesis about Workers and their Factories* is an online-based, interactive Klynt film. It would appear that cinema from its infancy, has been used as a form through which to depict the lives and fictions of workers and their factories. Though navigating these chapters the interactor can explore the theories which can be used to interpret these films, and unlock larger chapters which explore and showcase the research and practice of Kelly Zarins. From early European to independent Chinese cinemas: these films capture the diverse and often marginalised narratives of workers in states of uncertainty and flux.



### **First Flight**

*Hannah Crouch*

'*First Flight*' is a short multimedia film using poetry from World War One and original poetry written by Performance Poet Nick Compton and amateur poet Hannah Crouch. The film covers various themes such as mental illness and modern wars, using dance and short, silent narratives. It was produced and directed by Hannah Crouch.



### **Making Place**

*Katharine Norman*

*Making Place* (2013) is poetic sound-text art about place and path-making, for live musical performance (any 1 or 2 instruments) and interactive text, sound and animation. It was made with Processing and puredata software, using images and sounds from a place (which can be varied) - in this version from Downham Market, Norfolk, where I live. The version presented here is a screen recording. *Making Place* was commissioned by Kate Halsall with support from Arts Council England and the Britten-Pears Foundation and first performed live at Sonorities, Belfast, in 2013. For more information see [www.novamara.com](http://www.novamara.com).

### **The Voices Project, New Australian Voices, on Page, on Stage, on Film, Online**

*Dan Prichard*

*The Voices Project* was an Australian new writing and film project in which playwrights, performers and filmmakers explored theatre-on-film in the digital environment. Through a series of online short films, the project focused on original theatrical monologues, filmed in highly cinematic and diverse styles, and sought to appropriate the intimacy and immediacy of the YouTube vlogger aesthetic, in order to bring challenging new writing for theatre to online cine-literate viewers in a visually arresting form. The films have been seen over 1.5 million times online, have been featured on The Huffington Post, Upworthy and BuzzFeed, and have represented the best of YouTube at the Venice Film Festival and Sundance. See: [www.danprichard.com](http://www.danprichard.com)

# PRESENTERS & ARTISTS

## IN ALPHABETICAL ORDER

### **Tom Abba**

Tom Abba is a writer and book designer working in both digital and print. He is an Associate Professor in Art & Design, teaching Drawing and Printmaking at the University of the West of England. His on-going practice with Circumstance, developing digital/physical interactions within book forms builds on a combination of practice-led research, teaching practice and commissioned projects.

### **Jillian Abbott**

Jillian Abbott is an adjunct lecturer in English at Queensborough Community College, a college of the City University of New York and Long Island University, Post Campus. She is also a Research Associate with the Research Foundation of CUNY. Jillian's short stories and essays have won awards and been published in the US, Australia, UK, Ireland and India.

### **Moya Baldry**

Moya Kate Baldry is a Doctor of Creative Industries candidate at QUT in Brisbane, Australia. Her practice-led doctoral research project, *The Nadir*, investigates the design of complex virtual narrative architectures. Through the use of locked rooms, immersive theatre, location-based games and interactive texts, co-creators move through multi-platform narratives and the various life-stages of digitized insects. The narrative wanders through a New York infected with a rampaging spider, underground tunnels and Scandinavian woods. Moya is also an author, blogger and scriptwriter who is terrified of soccer balls.

### **Josie Barnard**

Josie Barnard is a prize-winning novelist, print and broadcast journalist and a Senior Lecturer in Creative Writing at Middlesex University. Barnard's practice-based research includes five books with Virago from the novels *Poker Face* (winner of a Betty Trask) and *The Pleasure Dome* ('Tough, funny and very sharp-eyed', Observer, ed's choice) to the creative non-fiction *The Book of Friendship* ('fascinating and discerning', Michele Roberts) and prime time programmes for BBC Radio 4. Her academic research interests centre on how a multimodal approach can aid creativity and writerly resilience and include the pedagogy of creative writing.

### **Victoria Bennett**

Victoria Bennett is a poet, creative activist and full time home-educating mother. Founder and Editor of Wild Women Press and Blissfool Books, she has facilitated creative experiences for the past 20 years, including the Wild Women Salons. Winner of the Northern Promise Award and the Andrew Waterhouse Award for Poetry, Victoria has published 4 collections of poetry and performed live across the UK, including Glastonbury Festival. "When we give permission for ourselves to engage in our own creative process, our natural and energetic questioning mind pushes forward into new discoveries, inventions and expressions."

## **Ian Bradley**

Ian Bradley is a senior lecturer in media production at Liverpool John Moores University with an interest in community participation and the dissemination of archives. Prior to an academic career Ian was a new media producer working alongside a team of research practitioners at the International Centre for Digital Content exploring new media opportunities and producing a number of innovative educational and medical related titles. He has also produced a number of successful commercial museum based exhibitions investigating the demise of shipbuilding on Merseyside and developing a series of interactive displays for Liverpool Football Club's inaugural museum.

## **Alex Butterworth**

Alex Butterworth is an author and researcher who work spans a range of media and disciplines, but has a particular fascination with innovative forms of narrative history. His most recent book, *The World That Never Was: A True Story of Dreamers, Schemers, Anarchists and Secret Agents* was a genre-defying account of conspiratorial networks and the revolutionary imaginary between the Paris Commune and the Russian revolution. Having specialised in emergent narrative since the mid-1990s, his recent work with Amblr has explored a similar approach to locative media and data visualization in projects including *Box of Delights* and *The Next Time[line]*. A member of Wolfson College, Oxford, he is currently preparing a PhD-by-publication at the University of East Anglia.

## **Kate Cheeseman**

Kate Cheeseman is a senior lecturer in film at The University of Greenwich, and a film and television director. She has made a large number of programmes for broadcast on the BBC, C4, and ITV, both fiction and factual and last year completed a short wry horror film, "*Roadkiller*" starring Phil Davis, which was exhibited at festivals around the world. Kate is currently in post-production with "The Manifesto" – a short opera for film and in pre-production with "The Same Boat" – a story in poetic form about Caitlin's relationship with Dylan Thomas. She originally directed this piece for the theatre. Amongst other awards she has won a BAFTA, Royal Television Society Award and the Jury's Prize at the Prix Danube.

## **Maya Chowdhry**

Maya Chowdhry is a writer and inTer-aCtive artist who makes site-specific, immersive, Transmedia work. Her writing has been published, staged and broadcast widely including the National Theatre, Faber and Faber, and BBC Radio 4. Maya's current work involves story-making using site-specific installation; exploring the juxtaposition and conflicts of new technologies with the natural world, utilising text, film, animation, photography and the web. Her latest work includes: *The Salmagundi*, an interactive story experience for B Arts touring in 2015, and *Tales from the Towpath*, an immersive collaborative literature work for Manchester Literature Festival 2014, shortlisted for the 2015 New Media Writing Award.

## **Sharon Clark**

Sharon Clark has worked with the John Caird Company, The National Theatre, Theatre 503, Watford Palace Theatre, The Tobacco Factory, Theatre West, Cheltenham Everyman and Radio 3. She is Creative Director of Raucous a collective of artists and technologists working on a new piece for theatre, *The Stick House*. She has been writer in residence at Welsh College of Music & Drama and is currently writer on attachment at Bristol University and lecturer at Bath Spa University in Writing for Theatre. She is also a freelance dramaturg, resident at Pervasive Media Studio and Literary Producer at Bristol Old Vic.

## Adam Clarke

Adam Clarke uses Minecraft, games, traditional art and technology to inspire and entertain, working globally with institutions, museums, schools and companies. He produces an online YouTube Channel “Everyday Minecraft”. His current project, Tateworlds, is a series of playable Minecraft maps where the player can explore and interact with famous artworks. He has recently worked with David Best and Artichoke on Templecraft in Derry-LondonDerry “Lots of people enjoy labels and call me a technologist or digital artist - but really I am just very curious and I enjoy pressing the wrong buttons and making thing up as I go along.”

## Hannah Crouch

Hannah Crouch is a third year Creative Writing and English Literature student. With experience in filmmaking and producing, *First Flight* is the second film she’s worked on at Bath Spa University. As an emerging scriptwriter she’s keen to work further in this medium producing more short films, with the possibility of going on to create longer feature length plays. She’s also previously worked within theatre and stood as the 2013 Vice President of Bath Spa Musical Theatre Society. Having worked on multiple productions, with Novato Theatre Company and the Stables Theatre, she’s worked both onstage and behind the scenes.

## Claire Dean

Claire Dean is a writer and a doctoral researcher in the cross-disciplinary HighWire centre at Lancaster University where she’s exploring digital storymaking. Her short stories have been widely published and are included in *The Best British Short Stories* (Salt, 2011 & 2014), *Beta-Life* (Comma Press), *Murmurations: An Anthology of Uncanny Stories About Birds* (Two Ravens Press) and *New Fairy Tales: Essays and Stories* (Unlocking Press). Her first collection is due out from *Unsettling Wonder* this summer. Claire’s also worked as an editor, an associate lecturer in creative writing at MMU, and as festival director for Lancaster Litfest.

## Lucy English

Lucy English is a Reader in Creative Writing at Bath Spa University. She is the co-creator of the MiX digital conferences and the co-organiser of *Liberated Words*, a poetry film festival. As a performance poet she has toured widely in the UK and the US. In 2006/7 She ran a series of performances and workshops for the British Council in Sri Lanka, India, Thailand and Taiwan. Her first poetry collection *Prayer to Imperfection* was published by Burning Eye in 2014.

## Darren Fisher

Darren Fisher is a sessional lecturer and Doctoral student at the Griffith Film School. He has independently produced a number of short form sequential narratives, maintains a daily diary-comic practice, and is currently producing his first full-length graphic novel. Darren spends his spare time as organiser of the 24 Hour Comic Challenge Australia, an annual online competition, and running *Ashcan Comics*, an independent comic anthology. He also enjoys spending time with his cat.

## Claudio Pires Franco

Anthropologist and media practitioner/researcher, collaborating with the UNESCO Chair project *Crossing Media Boundaries: Cross-media Adaptation and New Media Forms of the Book*; member of the steering committee of the *Media Mutations* conference, Bologna. I am especially interested in digital storytelling in its various shapes, cross-media adaptation, intertextuality, and participation, and am currently researching the digital book landscape. Latest publications include ‘*The Digital Book (R)evolution*’, in *Logos* (Volume 25, Issue 4) and ‘*The Muddle Earth Journey: Brand Consistency and Cross-Media Intertextuality in Game Adaptation*’, in *Storytelling in the Media Convergence Age: Exploring Screen Narratives* (Palgrave Macmillan).

## Emma Geen

Emma Geen is an author and creative writing PhD student at Bath Spa, with a background in psychology and philosophy. Her debut novel is to be published by Bloomsbury and is represented by Janklow & Nesbit. It won the 2012 Janklow & Nesbit Bath Spa award. Her PhD is funded by the SWW DTP and aims to draw together the findings of science, philosophy and literature to examine the relationship between empathy, embodiment and narrative.

## Simon Groth

Simon Groth is a writer and editor currently completing a PhD with Queensland University of Technology. His first two novels were shortlisted in the Queensland Premier's Literary Awards and his short fiction has been published in Australia and the United States. As manager of if:book Australia, Simon writes and speaks regularly on the future of the book and designs projects that experiment at the intersection of technology and publishing. He took the role of lead writer for the 24-Hour Book and has edited two collections of writing about technology and publishing: *Hand Made High Tech* and *The N00bz*.

## Caroline Harris

Caroline Harris is a Lecturer in Publishing at Bath Spa University, and co-founder of book creation business Harris + Wilson. In her editorial role, she has helped to shape and manage titles such as *Pieminister* (Transworld), the *Ella's Kitchen* series (Octopus) and the forthcoming Fern Verrow cookbook. She is also a photo stylist, contributing to the Makery series of contemporary craft books, and Dorset Cereals: The Breakfast Book. On the Publishing course, Caroline leads modules in food writing and editing, and visual aspects of the modern editor's role. She also directs Milk, the multi-platform magazine produced by Publishing students.

## Sarah Haynes

Sarah is currently Head of Media Production at the Liverpool Screen School, Liverpool John Moores University. Sarah's career and education spans theatre, photography, film / video production, writing and new media. Her research explores the opportunities digital technology affords for collaboration in writing fiction and the potential for new reading experiences. Past experiments with collaborative fiction include *The Button Jar*, a collection of user-authored content. <http://www.thememorystore.org>

## Paul Hetherington

Professor Paul Hetherington won the 2014 Western Australian Premier's Book Awards (poetry), was a finalist in the 2014 international Aesthetica Creative Writing Competition, was shortlisted for the 2013 Newcastle Poetry Prize and for the 2013 Montreal International Poetry Prize. In 2014 he was awarded an Australia Council for the Arts Literature Board Residency at the BR Whiting Studio in Rome.

## Teri Holbrook

Teri Holbrook is an associate professor of literacy and language arts at Georgia State University. Her work looks at how arts-infused and digital composition alters and upsets notions of literary and academic writing, qualitative inquiry, and literacy education. A former crime novelist, her fiction has been shortlisted for the Edgar and Agatha awards. Her academic work has been published in *Qualitative Inquiry*, *Visual Arts Research*, and *Frontiers: A Journal of Women Studies*. She is co-editor of *New Methods of Literacy Research* and the journal *Language Arts*. *Dethany in Virtu/Noir* is her first interactive novella.

## Melanie Hundley

Melanie Hundley is an assistant professor in the practice of Language, Literacy, and Culture at Vanderbilt University. Her research focuses on digital, multimodal, and transmedia storytelling in young adult literature. She is the past co-editor of *The ALAN Review*, the leading journal for young adult literature.

## Kelly Jones

Originally from the London Borough of Barking and Dagenham, she has been living and working in Wales since 2007. Winner of the Wales Drama Award 2014. Kelly's plays are rooted in real human stories and often take inspiration from personal experiences, her upbringing in Dagenham and rooting in Wales. She trained as a performer and after graduating found a passion for writing. This led to her joining Sherman Cymru Young Writers Programme and various other writing initiatives to hone her craft and develop her voice. Kelly has worked with and for National Theatre Wales, Sherman Cymru, Dirty Protest BBC Cymru and is currently developing a play for Radio 4.

## Owain Jones

Owain is Professor of Environmental Humanities at Bath Spa University and Principle Investigator on the 'Towards Hydrocitizenship' Project. He has extensive research and publications expertise in areas of cultural geographies of nature-society relations, place, landscape and memory.

## Jenny Kidd

Jenny Kidd is a Lecturer in Journalism, Media and Cultural Studies at Cardiff University. Her research interests include digital media, participation, museums and affect. Jenny works alongside a number of cultural and creative industry partners in her research, and is involved in many public engagement initiatives. Publications include *Museums in the New Mediascape* (2014), *Challenging History in the Museum* (co-editor, 2014) and *Performing Heritage* (co-editor, 2011).

## Kayt Lackie

Writer/musician Kayt Lackie (Kayt Burgess) is a PhD candidate in Digital Writing at Bath Spa University. She studied classical music at the University of Western Ontario, publishing at Humber College, and creative writing at the University of Auckland and Bath Spa University. Her 2012 novel *Heidegger Stairwell* was published by 3 Day Books and Arsenal Pulp press and shortlisted for the 2013 ReLit Award for Fiction. She produces novels, short stories, songs, poetry and hybrid fiction and is a writer for popular fitness app, *Zombies, Run!*

## Rik Lander

Rik Lander started out as a video artist in the 1980's making scratch videos, a touring live multi-screen show and interactive installations. He created one of the first web dramas in the UK, *magic-tree* (2001) and was show-runner of the BBC's first interactive soap, *Wannabes* (2006). He is particularly interested in giving audience members a role within the narrative. Since 2010 he has made four iterations of *The Memory Dealer*, a participatory drama involving headphone audio. The production at Bristol Mayfest won the Royal Television Society West Digital Innovation Award 2014.

## John Law

Practicing artist exhibiting sculpture, drawings and photographs from 1967 until 2000. Solo and group shows in UK and Europe. Work in private and public collections. Latterly heavily involved in panoramic photography and video. Lecturer in various art-schools, finally retiring from Bath Spa University as Principal Lecturer and Course Director of the MA in Interactive Multimedia in 2006. Regular contributor to the annual PanoTools conferences since 2005. A 2008 panoramic print commission was later successfully submitted for the award of ARPS by the Royal Photographic Society. Recent work is on the web - [john-law.net/projects](http://john-law.net/projects) and older work 2006-'12 [www.john-law.org.uk/](http://www.john-law.org.uk/)

## **Deborah Maxwell**

Dr Deborah Maxwell is a researcher at Edinburgh College of Art, University of Edinburgh. Her research interests are around the ways that people interact with and reshape technology and the roles that storytelling can play across media. Past research includes her doctoral research working with traditional storytellers in Scotland, mobile digital interpretation projects in rural Northumberland, and the design of digital tools to facilitate and encourage serendipitous encounters in research. Currently she is working on ways to co-create shared stories and future visions across physical and digital spaces.

## **Chris Meade**

Chris Meade is a writer and founder of if:book UK, the think and do tank exploring the future of the book. He's had a book published by Penguin, a play performed at Edinburgh, a sitcom nearly commissioned by BBC1, he's run arts projects and all-nighters in public libraries, given talks around the world about digital possibilities for literature, been Director of the Poetry Society and Booktrust, has an MA in New Media Writing, and performs his Nearly Songs with The Ifso Band.

## **Andrew Melrose**

Prof Andrew Melrose is Professor of Writing for Children at the University of Winchester, he has over 150 writing credits including 32 books (including 3 academic), 16 films, a TV series and a large number of articles.

## **Dave Miller**

Dave Miller is lecturer in Interactive Fictions at London South Bank University. He has a background in comics, multimedia, media arts and interactive stories. His interactive digital media installations and other collaborative works have been exhibited internationally. His research interests include net art, interactive stories, art generators, graphic novels, drawings, politics, activism, emerging technology. His work focuses on participation and community; political empowerment, challenging control and hierarchies. He is interested in the aesthetics of protest, political art and the overlap of art and technology. Recently he has been investigating the future of the book.

## **Gordon Moyes**

Gordon Moyes is Program Director of Games Design for the Griffith Film School. With nearly two decades of experience in the video game industry, he developed hit game titles such as *Destroy All Humans!*, *Dark Reign*, *Star Trek: Armada* and *Civilization: Call to Power*. In recent years, he has been applying entertainment game technology for social good. Credits in this space include Carbon Media's 2011 *ABC3 TV* (Australia) game show *Go Lingo* and SCU (Australia)'s *Orbit*. His research interests are hidden messages - delivering skills and messages as a side effect of play, as opposed to as an overt goal.

## **Peter Moyes**

Dr Peter Moyes is Convenor of the Animation Program, Griffith Film School. He specializes in Animation and Film history and contextual studies, having taught at Griffith University for almost twenty years. Peter's Doctorate of Visual Art in Animation addresses interactive picture books and pedagogy. Current research is in digital media for ethics education in schools. Peter was Director of the Brisbane International Animation Festival from 1996 to 2000; his animated film *Sunday* has been included in major retrospectives and has won a number of awards including The Yoram Gross Animation Award at the 40th Sydney Film Festival.

## Paul Munden

Paul Munden is a poet and Postdoctoral Research Fellow at the University of Canberra. His book of new and selected poems, *Analogue/Digital*, has just been published by Smith|Doorstop. He is author of *Beyond the Benchmark: Creative writing in higher education* (HEA 2013) was instrumental in developing the Creative Writing A Level recently introduced by AQA. He is Executive Editor of *Writing in Education* and the new peer-reviewed journal of Creative Writing research, *Writing in Practice*, both published by the National Association of Writers in Education (NAWE), of which he is Director.

## Katharine Norman

Katharine Norman is a composer, sound artist, coder and writer, currently with a particular focus on interactive work involving performed text and live audio processing. She was awarded the 2012 New Media Writing Prize for her interactive sound essay, *Window* and has received grants, commissions and recognition for creative work from, among others, the Fulbright Commission, Arts Council of England, Canada Council for the Arts, and the Britten-Pears Foundation. Recent performances this year include *Paul's Walk*, for clarinet and iPad, by Paul Roe in Dublin, *Making Place*, for instruments and interactive text at NYCEMF New York in June, and *How to Play the Piano*, a collaboration with composer Richard Hoadley for which she made the spoken text.

## Tugce Oklay

Post-graduate Research "*Subjective and Collective Experience in Interactive Installations*", Contemporary Art and New Media, University of Paris VIII, Saint-Denis, October 2010, Supervisor: Prof. Dr. Jean Louis BOISSIER; Post-graduate Research "*Religious Elements in Contemporary Turkish Cinema: Religious Man and Children*", Art and Language Theories and Practices, Ecole des Hautes Etudes en Sciences Sociales, Paris, October 2009, Supervisor: Prof. Dr. Giovanni CARERI; Graduate Research: "*Representation of Totalitarian Regimes in Central European Cinema*", International Relations, University of Galatasaray, Istanbul, June 2008, Supervisor: Prof. Dr. Erhan BÜYÜKAKINCI.

## Tom Payne

Tom is Digital Strategy Consultant & Research Assistant on the Arts and Humanities Research Council Connected Communities Environments and Sustainability Large Grants "Towards hydrocitizenship. Connecting communities with and through responses to interdependent, multiple water issues" Department of Theatre, Film and Television Studies Aberystwyth University. He has very recently completed his practice based PhD "*Performing Location: The Launch Year of National Theatre Wales*"

## James Pope

Dr James Pope has been teaching in Further and Higher Education for over 25 years. As well as publications around his research into interactive fiction, James has also published six novels for children and teenagers, including *Spin The Bottle* (Penguin) which was listed as one of the best teenage novels of 1998 by the Federation of Children's Book Groups. He is currently working on a rebuild of his dedicated writing, design and publishing platform for interactive writing: see <http://genarrator.cemp.ac.uk/>. He is also co-founder and director of the New-Media Writing Prize and Programme Leader of BA English at Bournemouth University.

## Sue Potts

Sue Potts is the Knowledge Exchange Manager at the Institute of Cultural Capital, Liverpool John Moores University. In this role Sue is the lead researcher for the Erasmus Plus Project – SILO, which explores the mapping of adult skills gained through participation in arts programmes to European Competency Frameworks. She is also evaluating the social and economic impact of Culture Liverpool's investment in the local arts infrastructure. Her current research interests are co-production with local communities and is taking this work forward with TATE Liverpool in a series of debates concerning co-production and gallery interpretation.

## Rob Pratten

Robert Pratten is CEO, co-founder and creator of Conducttr – the pervasive entertainment platform. Robert is a thought-leader in transmedia storytelling and author of the book *Getting Started in Transmedia Storytelling: A Practical Guide for Beginners*. He can be found online as @robpratten

Conducttr is a web-based tool to build multi-platform storytelling and gaming projects via websites, social media, email, SMS, apps, the Internet of Things, wearables and tons more. It's the world's first pervasive entertainment platform. Use it to build alternate reality games, scavenger hunts, educational simulations and much more. Why not sign-up now for the free 30 day trial and take it for a spin!

[www.conducttr.com](http://www.conducttr.com).

## Dan Prichard

With an ELT and film background, Dan has spent ten years developing new writing programs, with a particular interest in online working. For the British Council in Singapore, he oversaw programs in theatre, performance poetry, film, and new writing, working with companies such as hoipolloi, Watershed, Apples and Snakes and The Arvon Foundation; conceived the online writing project *Writing The City* and produced the major community film program *Civic Life*. In Sydney, he has run the emerging playwright program *Fresh Ink*, developed *The Voices Project* and overseen international programs for *Playwriting Australia*. [www.danprichard.com](http://www.danprichard.com)

## Kate Pullinger

Kate Pullinger writes digital fiction as well as novels. Her most recent book is *Landing Gear*, which won the Anne Green Award for Innovation in 2014; her 2009 novel *The Mistress of Nothing* won Canada's Governor General's Award for Fiction. Her most recent digital project is *Letter to an Unknown Soldier*; more than 22,000 people participated in creating a digital war memorial by writing individual letters to the unknown soldier, part of Britain's 2014 commemorations of the centenary of WW1. She is Professor of Creative Writing and Digital Media at Bath Spa University.

## Miriam Rasch

Miriam Rasch works at the Institute of Network Cultures (University of Applied Sciences Amsterdam). Research projects include *Online Art Criticism* and the *Hybrid Publishing Toolkit*. She co-edited two volumes in the INC Reader series: *Unlike Us: Social Media and Their Alternatives* and *Society of the Query: Reflections on Web Search*. She completed her MA both in Literary Studies and Philosophy. She writes book reviews and essays and is part of the team of the literary podcast *Keldercast*. With her personal blog, [www.miriamrasch.nl](http://www.miriamrasch.nl) she is working on a hybrid book project. Email: [miriam@networkcultures.org](mailto:miriam@networkcultures.org).

## Lee Robinson

Lee Robinson is a former University of Bolton student who is now a Transmedia Writer, Producer and Researcher who works at Bellyfeel Productions.

## Ciaran Roberts

Ciaran Roberts is currently a student at Bath Spa University studying for an MA in Creative Writing. She has spoken on various aspects of fan culture, including issues of diversity and representation, at several conventions, including the 73rd World Science Fiction Convention, and Nine Worlds Convention, in 2014. Her current project is a modern day fantasy novel looking at aspects of alternate history and issues of individual and mass populace belief. She recently won the the Mid-Somerset Festival poetry prize. She is interested in video games, emerging methods of storytelling, and running away from zombies.

## Linda Sandvik

Linda Sandvik is a Knight-Mozilla OpenNews fellow at the Guardian, a creative technologist and proto-MacGyver who likes to make things that inform, educate, and empower people and communities. She previously worked in local government and at Last.fm, and her particular interests lie in using play and technology to help people discover their natural affinity for teaching themselves new things. She has a passion for open data, open knowledge, and serious games.

## Marianna Shek

Marianna Shek is a writer and producer completing a Doctorate of Visual Arts in transmedia writing. She is also a lecturer in the animation and games department at Griffith Film School. Her digital work *Limerence* was shortlisted for the Student New Media Writing Prize at the University of Bournemouth. Her other works of fiction have been published with *Tiny Owl Workshop*, *Underneath The Juniper Tree* and *Rock On Kitty*. Her short films *Love and Other Commodities* (2012) and *The Backpack* (2011) has screened at international film festivals.

## Rob Sherman

Rob Sherman is a writer and games designer, he authored *The Black Crown Project* and also a Twine game for Shelter about the housing crisis; called *The Spare Set*. In 2014 Rob acquired AHRC funding from CreativeWorks London network's entrepreneur-in-residence scheme to work with the British Library.

## Gerry Smith

Gerry Smith is a text-based artist and PhD student at Edinburgh College of Art where he is exploring the use of participatory works within an endotic research process (a form of quotidian studies). *The Recollective* is the final work in a series of sites-in-endotics. He is a professional member of the Society of Scottish Artists and a member of CIRCLE (Creative Interdisciplinary Research into Collaborative Environments). His Noise animation was included in the ELMCIP Anthology of European Electronic Literature (2012). *Northern Venetians*, was included in *Moving Words: An Exploration of Kinetic Poetry and Prose, 1984 – 2014* (Illuminations Gallery, NUI, Maynooth).

## Sophy Smith

Sophy Smith is Principal Lecturer at the Institute of Creative Technologies, De Montfort University and Co-Director of live arts company Assault Events. Her research focuses on creative collaboration, primarily in relation to professional arts practice and social media. Her monograph *Hip-Hop Turntablism, Creativity and Collaboration* was published by Ashgate in 2013.

## **Chris Speed**

Chris Speed is Chair of Design Informatics at the University of Edinburgh where his research focuses upon the Network Society, Digital Art and Technology, and The Internet of Things. Chris has sustained a critical enquiry into how network technology can engage with the fields of art, design and social experience through a variety of international digital art exhibitions, funded research projects, books journals and conferences. At present Chris is working on funded projects that engage with the flow of food across cities, an internet of cars, turning printers into clocks and a persistent argument that chickens are actually robots.

## **Amy Spencer**

Amy Spencer is a writer based in Bristol where she teaches creative writing. She holds a PhD from the Centre for Cultural Studies at Goldsmiths and her research focuses on collaborative authorship in digital literature. She is the author of *DIY: The Rise of Lo-Fi Culture* and *The Crafter Culture Handbook*.

## **Dylan Spicer**

Dylan graduated from Brighton Film School and went on to complete an MA in Creative Writing at Bath Spa University. He has worked as a producer/1st AD on a range of award winning shorts and feature films.

## **Krishna Stott**

Krishna Stott (Bellyfeel Productions) is a Digital, Multiplatform & Interactive expert. Over the last 15 years he has project managed, produced, directed and consulted across many high profile and award winning productions.

## **Colin Thomas**

BBC trained, resigned from BBC over Northern Ireland documentaries. Awards include - Jury Award Celtic Film and TV Festival for Border Crossing; the Journey of Raymond Williams (2006), RTS West Best Regional Independent Production for Till The Boys Come Home (2006), Best Indy Production RTS West for Dead Man Talking (2003), Gold Award at Houston International Film Festival for The Farmer Who Wouldn't Let Go (2000), Prix Europa for Video Letters (1992), three times winner of BAFTA Wales's Best Documentary award. Appointed Honorary Fellow at University of South Wales for services to documentary in 2012.

## **Sarah Tremlett**

Sarah Tremlett is co-director of Liberated Words CIC poetry film festivals. She is an artist, writer and poetry filmmaker and has been commissioned to write a book on the subject by Intellect Books. She was the co-founder of MIX 2012 and her own work has been screened widely nationally and internationally e.g. Lithuania, Argentina, Canada, Russia, Ukraine, Austria, Germany and South Korea.

## **Karlien van den Beukel**

Karlien van den Beukel (MA Utrecht PhD Cantab) is a Senior Lecturer in Creative Writing at London South Bank University. With a research interest in avant-garde poetics, she has recently published on Charles Olson and Fabian Peake. Her translations of contemporary Dutch poetry have been commissioned by CCCP, Jacket and Poetry International. Before joining London South Bank, she worked at the BBC in Specialist Factual Arts programme making. She lives in London.

## Lucia Vodanovic

Lucia Vodanovic originally trained as a journalist and worked as a writer and columnist overseas. She later completed her MA and PhD in Cultural Studies at Goldsmiths College, where she also worked as Visiting Lecturer, and embarked on an academic career. She is now Lecturer in Journalism and Media at Middlesex University, and Programme Leader for Journalism. Her research interests revolve around social aesthetics, the creative citizen and the wider discussion of how knowledge is produced and transmitted. Her edited collection, *Disturbios Culturales* (Ediciones UDP) appeared in 2012, and her work has also been featured in journals and publications such as *Invisible Culture*, *M-C Journal* and *Journal of Visual Art Practice*, and *Travesia: the Journal of Latin American Cultural Studies*.

## Mike Warren

Mike Warren lives in Bristol, and spends his time on 35mm photography, travel journalism, and programming.

## Jen Webb

Jen Webb is a poet and maker of artist books. She is also Distinguished Professor of Creative Practice, and Director of the Centre for Creative and Cultural Research at the University of Canberra. Her current research includes an investigation of poetry and creative excellence, and an analysis of vocational outcomes for creative arts graduates. She has three books scheduled for publication in 2015: the poetry chapbook *Stolen Stories, Borrowed Lines* (Mark Time Publishers); *Researching Creative Writing* (Frontinus Press); and *Art and Human Rights: Contemporary Asian Contexts* (Manchester UP).

## Christine Wilks

Christine Wilks is a digital writer, artist and developer of playable stories. She is currently undertaking a practice-based PhD in Digital Writing at Bath Spa University. Her digital fiction, *Underbelly*, won the New Media Writing Prize 2010 and the MaMSIE Digital Media Competition 2011. Her work is published in online journals, exhibitions and anthologies, including the '*Electronic Literature Collection, Volume 2*' and the '*ELMCIP Anthology of European Electronic Literature*', and has been presented internationally at festivals, exhibitions and conferences. To experience Christine's interactive narratives, digital poetry and artworks, visit her site: [www.crissxross.net](http://www.crissxross.net).

## Jordan Williams

Associate Professor Jordan Williams researches the materiality of poetry with a focus on digital poetics. Hetherington and Williams are collaborating on a series of digital poetic translations entitled Proximities.

## Steven Wingate

Steven Wingate is a multi-genre author whose work, ranging from fiction to criticism and digital media, includes the award-winning short story collection *Wifeshopping* (2008) and the prose poem collections *The Birth of Trigonometry in the Bones of Olduvai* (2013) and *Thirty-One Octets: Incantations and Meditations* (2014). His digital lyric memoir *daddylabyrinth* premiered in 2014 at the ArtScience Museum of Singapore. He earned an MFA in Film/TV from Florida State University and is now an assistant professor of English at South Dakota State University.

## Stella Wisdom

Stella Wisdom is a curator in the British Library's Digital Research team; her role explores and promotes new methods of research using digital content. In 2013 Stella co-founded with GameCity and Crytek a competition for Higher Education videogame design students called *Off the Map*, where students create videogames inspired by British Library collections.

## Shannon Yee

Shannon Yee is an award-winning Belfast-based writer. She recently completed “*Reassembled, Slightly Aksew*” supported by the Wellcome Trust and by a grant from the Arts & Disability Awards Ireland scheme managed by the Arts & Disability Forum on behalf of the Arts Council Northern Ireland and An Chomhairle Ealaíon.

## Anna Zaluczkowska

Anna Zaluczkowska, Senior Lecturer at Leeds Beckett University and is an award winning filmmaker and writer. Her works have been screened at film festivals, on television, in museums and at live events. Her research interests include Irish film production and multi-platform/transmedia production with particular reference to screenwriting.

## Kelly Zarins

Kelly Zarins is a provisional PhD candidate in Marginalised Communities and the Interactive Documentary Practice at Leeds Trinity University. Her previous areas of research have included: the depiction of workers and migrants in early European and East Asian cinemas, and comparative studies into the temporal states of still and moving images. Her current practice based research is on the impact and experiences of collaboration and collectivism in the interactive documentary.



# CAMPUS MAP



## Non-Teaching Buildings

- ① Day Nursery
- ② Michael Tippett Centre (MT)
- ③ Refectory
- ④ Stewards Lodge (SL)
- ⑤ Library (LY)
- ⑥ East Wing Coffee Shop
- ⑦ Main House (MH)
- ⑧ Dairy (DY)
- ⑨ Students' Union (SU)
- ⑩ The Vinery
- ⑪ Walled Garden
- ⑫ Sophia (SO)
- ⑬ Stable (ST)

- VR Visitor Reception
- SID Student Information Desk
- = Security
- EC Energy Centre
- B Bus Stop
- P Parking
- ♿ Disabled Parking
- 🚲 Cycle Parks
- ☕ Refreshments
- 🚿 Washroom
- 🏟 Sports Pitches
- A Amphitheatre

## Residences

- A Hiscocks
- B Harington
- C Temple House
- D Temple
- E Langton
- F Sydney
- G Pope
- H Gore House
- I Beech
- J Chestnut
- K Elm
- L Maple
- M Holly
- N Lime
- O Oak
- P Redwood
- Q Walnut

## Teaching Buildings

- ⑭ Commons (CM)
- ⑮ Twiverton (TN)
- ⑯ Compton (CP)
- ⑰ Ashton (AN)
- ⑱ University Theatre (UT)
- ⑲ Newton (NE)
- ⑳ Stanton (SN)
- ㉑ Twinhoe (TE)
- ㉒ Corston (CN)
- ㉓ Castle (CE)
- ㉔ Wellow (WE)
- ㉕ Gatehouse (GH)

MIX DIGITAL 4  
SUMMER 2017

# THANK YOU

The conference steering committee would like to thank Bath Spa University School of Humanities and Cultural Industries for their generous support of this conference, in particular Creative Writing and Publishing Head of Department Bambo Soyinka and Acting Dean John Strachan. We'd like to thank Jane Wakefield, Marnie Whiting, Abbi Cross, Jane Jones, Penny Williams, Rich Wood, Suzanne Harris, Nick Parish and Rob Armstrong-Haworth as well as the student volunteers.

The Global Academy of Liberal Arts (GALA) is a global network of creativity spanning national and cultural boundaries to broaden the experience of students and staff. The first network of its kind, GALA was created by Bath Spa University Vice Chancellor, Professor Christina Slade, to bring together Liberal Arts providers from around the world with partners from Australia, Canada, China, Italy, Mexico, the Netherlands, Poland, Russia, Sweden, Taiwan, the UK and the USA. GALA brings staff and students together from around the world to explore the relationship between creativity and social engagement through teaching and research collaborations and an annual meeting. Activities include joint programme development, comparative research, student exchange, remote teaching, joint student projects and visiting lectures. Our creative, collaborative graduates will play an important role in shaping global culture and realising the economic potential of creative and cultural industries. International perspectives and truly global networks will support their learning and enhance their impact.



University of the West of England





Newton Park  
Newton St Loe  
Bath BA2 9BN  
T: +44 (0) 1225 875875  
F: +44 (0)1225 875444

Sion Hill  
Lansdown  
Bath BA1 5SF  
T: +44 (0) 1225 875840  
F: +44 (0)1225 875666

Corsham Court  
Corsham  
Wiltshire SN13 0BZ  
T: +44 (0) 1225 876383  
F: +44 (0)1225 87714293