***New Directions in Print Culture Studies***

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**Oxford International Centre for Publishing Studies**

**Oxford Brookes University**

**Organisers: Caroline Davis, Jane Potter and Vincent Trott**

***List of Abstracts***

**LAURA DIETZ**

**Protecting Books from Women: Gender, Bibliophilia, and Feeling for Books on Screen**

***Senior Lecturer, Anglia Ruskin University***

This paper will address the theme of ‘digital text culture’ and present interim findings from an ongoing PhD project on digital novels.  It will focus on how book-lovers - those who describe themselves as bibliophiles and those who do not -  approach the problem of how to feel about books on screen, and how the debate on what constitutes ‘correct’ relationships with the text and the material object transfers from print to digital.

Embracing an identity as a bibliophile involves, for any reader, accepting the spectre of ‘bibliomania’, and potentially adopting strategies to counter charges of the latter.  As discussed in a previous presentation at the annual conference for the Society for the History of Authorship, Reading and Publishing in 2015, e-books have particular utility for bibliophiles, giving them a means to sidestep some of the most derided caricatures of the ‘book-fool’.  This utility has a special value for female readers because of the way particular strains of book-foolery, like particular caricatures of the bad reader - the one who reads the wrong books, or the right books in the wrong way - are so persistently associated with female readers.  The fact that e-book reading is dominated by novel reading automatically links e-books to women readers, and to all the categories of shoddy novels and naughty novels for which women are accused of having a particular weakness. This paper will focus on the digital novel and delve further into the key dimension of gender in determining what kinds of book-love are possible, and acceptable, for books on screen.

**LEAH HENRICKSON**

**Natural Language Generation: Breaking the Hermeneutic Contract**

***PhD Student, Loughborough University***

Natural language generation (NLG) – the process wherein computers translate data into readable human languages – has become increasingly present in our modern digital climate. The last decade has seen the emergence of numerous companies specialising in NLG news articles; National Novel Generation Month (NaNoGenMo) has become a popular annual event; #botALLY is now used to identify those who support the spawning in the Twittersphere. Yet, NLG has not been subject to any systematic study within the humanities.

This paper explores the place of NLG within the history of the book. More particularly, this paper examines how NLG output challenges traditional understandings of authorship and what it means to be a reader. Any act of reading engages interpretive faculties; modern readers tend to assume that a text is an effort to communicate a particular pre-determined message. With this assumption, readers assign authorial intention, and hence develop a perceived contract between the author and the reader. This paper refers to this author-reader contract as ‘the hermeneutic contract’.

NLG output in its current state brings the hermeneutic contract into question. The hermeneutic contract’s communication principle rests on two assumptions: that readers believe that authors want them to be interested in their texts, and that authors want readers to understand their texts. What happens, though, when the human author appears to be removed, and agency and intention may not be readily identifiable? Where does NLG output fit within the history of literature and the book?

***Biography:*** *Leah Henrickson (@leahhenrickson) is a doctoral student at Loughborough University’s School of the Arts, English and Drama. She holds an MA in the History of the Book from the Institute of English Studies (School of Advanced Study, University of London) and a BA in Book & Media Studies (Book History) from the University of Toronto. Her past research projects have focused on the visualities of medieval manuscripts and 1960s/70s American countercultural material. Her current research focuses on the social and literary implications of natural language generation/algorithmic authorship.*

**MIRIAM JOHNSON**

**The Creative Possibilities of the Book in the Digital Age**

***PhD Student, Oxford International Centre for Publishing Studies, Oxford Brookes University***

As the publishing industry has weathered the rise of digital publishing, they often feel they’ve overcome the challenges related to it, and some believe that though eBooks e-technology have their place, for the most part “the digital side is always only advertisement” and that “a book is perfectly good” (McPherson, 2016). Some business models of the publishing industry tend to lag behind those of the music and film industries, and, for the most part have kept themselves at a level of taking part, not innovation. Of course, this is not true for all publishers, in fact, publishers such as Faber & Faber, Unbound, the recently folded Big Bang Press, and a slew of digital-only publishers dedicate much time and money to re-thinking the relationship between digital texts, content, and delivery.

This paper will focus on how socially created content is potentially collected, collated, and pulled offline into a traditionally published product. I will look at the use of data scraping and mining, social media influencers, and repositories of ready-made fiction. Using the current social media platforms and their (existing or conceivable) partnerships with publishers I will explore the ways that writers and publishers can use social media as a place to generate content. The social platforms explored will be discussed in relation to the forms of creativity and writing they foster, and will not exclude cross-platform writing and engagement, and instead focus on the sociality of the platforms as a means of making reading and writing a social endeavour facilitated by what McLuhan calls “the global village” (McLuhan, 2008, p.63).

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London.

McPherson, J. (2016) Upcoming Publishing Models, [Panel Session], *Society of*

*Young Publishers Scotland Conference*. 2020 A Publishing Odyssey. 18 March.

**ELIZABETH LOVEGROVE**

**‘Why do Women Feel they Should Have Children?’: The Debate About Having Children in *Honey* Magazine in the 1970s**

***PhD student, School of Arts, Oxford Brookes University***

At the height of the women’s liberation movement, and not long after the

contraceptive pill became available to unmarried women, *Honey* magazine

published an article entitled ‘Why do women feel they should have children?’

which questioned the assumption many women make that having babies will be a central part of their lives. *Honey* was a magazine which encouraged critical

thinking in its teenage and young adult readers, and this article was followed by a string of published letters to the magazine in response, both agreeing and

disagreeing with its arguments.

This paper will examine the operation of this debate about how women choose

whether to have children. I will explore the aims of the magazine in publishing the controversial article, and in the magazine’s choice of response letters to publish, as well as considering the intentions of the readers who wrote those letters, and the effect that this article-response cycle might have had on those readers who did not write in, but merely observed.

**KATE MACDONALD**

**‘Difficult’ and ‘contentious’ books: W H Smith’s sales and distribution strategies, 1963-1970**

***University of Reading***

This paper discusses how W H Smith directed and shaped the public’s reading, through its book catalogues, library supply lists and control of distribution. Drawing on the archival evidence at the University of Reading Library’s Special Collections, I will outline the scope of W H Smith’s marketing to its customers at libraries and bookshops in the 1960s, and contrast this with how it handled the question of whether it could or should supply potentially obscene, libellous or anti-Semitic publications, and how this could be managed without disadvantaging the legitimate buyer, or the casual bookshop browser.

In the 1960s W H Smith issued several free catalogues to the public each year, often themed seasonally, by reader group or by the subject of reading. Reading these alongside the W H Smith Library Book lists, which instructed its library branches on what to buy in each category, this paper argues that this documentary evidence has the potential to begin to bridge the gap in our understanding of the information and commercial imperatives in existence between the bookseller and the reader. Much is known about this anecdotally, but little exists in the business records. Complicating this public and corporate material, confidential correspondence on the supply of ‘obscene’ or dubious publications, including advice offered to the police on the contents of Ian Brady’s suitcase, offer a parallel view of W H Smith’s role as the then national bookseller, and its perceived duty to its customers as well as to its shareholders.

***Biography:*** *Kate Macdonald teaches British literature and book history at the University of Reading. She has published widely on aspects of British twentieth-century publishing culture and reading. She is the editor of the* Journal of Historical Fictions *(historicalfictionsjournal.org).*

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**STEVIE MARSDEN**

**“I Didn’t Know You Could Read”: Questioning the Legitimacy of Kim Kardashian’s Status as a Literary and Cultural Intermediary**

***University of Leicester***

In February 2017, business woman, reality TV star and all-round celebutante, Kim Kardashian announced that she would be starting a book club with the model and social media star, Chrissy Teigen, and celebrity hairstylist Jen Atkin. As is commonly the way with announcements made by Kardashian, the news was met with equal measures of derision, confusion and excitement. While fans exclaimed on Twitter that they had ‘never wanted to be apart [sic] of a book club so bad’, others questioned Kardashian’s literacy with a number of Twitter users asking Kardashian if she could in fact read. Media coverage of the announcement was equally torn between enthusiasm for a new ‘celebrity book club’ and interrogations of Kardashian, Teigen and Atkin’s competence as readers and their intellectual prowess.

Such celebrity endorsement of literature through online spaces is becoming an increasingly prominent feature of literary culture, but the reactions to Kardashian’s announcement brought to the fore issues surrounding her literacy, cultural legitimacy and gender. This paper will consider the reactions to Kim Kardashian’s Book Club and explore how this episode illustrates the perceived illegitimacy of celebrities who are usually associated with “lowbrow culture” (such as reality television and social media) engaging with and discussing literature – an activity that has traditionally been seen as a middlebrow endeavour. The reactions to Kardashian’s Book Club not only reflect issues surrounding class and the status of celebrities as cultural intermediaries, but they also bring to the fore historical principles which questioned the intelligence and capabilities of women readers. This paper, therefore, will position Kim Kardashian’s Book Club within the wider, historical context of women reader’s and book clubs, whilst considering the prestige, or lack thereof, of celebrities who try to be literary cultural intermediaries through a comparative analysis of Oprah’s Book Club and Emma Watson’s ‘Our Shared Shelf’ club.

***Biography:*** *Dr. Stevie Marsden is a Research Associate at CAMEo Research Institute for Cultural and Media Economies at the University of Leicester. She completed her thesis, The Saltire Society Literary Awards, 1936-2015: A Cultural History, in 2016 through an Arts and Humanities Research Council Collaborative Doctoral Award at the University of Stirling’s Centre for International Publishing and Communication. Whilst conducting her research Stevie worked with the Saltire Society in the administration of the Literary Awards. She founded #ScotLitFest, Scotland’s largest online literary festival, and a shadow panel judging scheme for the Literary Awards in cooperation with the Society for Young Publishers, Scotland. Her research interests include literary award culture, the literary economy, reader and writer identities, and gender.*

**BRIGITTE OUVRY-VIAL**

**New Approaches in Research on European Reading**

***Brigitte Ouvry-Vial; François Vignale ; Cora Krömer ; Chloé Aubry***

***Université du Maine-Le Mans, France***

The U. Le Mans research group on European reading practices started in 2010 and pursues an anthropological approach to Book studies while resorting to innovative tools in Digital humanities jointly developped with Computer science researchers.

The participants will present :

1)A collaborative project funded by the French National Research Agency (ANR), EuRED (European Reading Experience Database, http://eured.univ-lemans.fr) which consists in a RDBMS gathering testimonies of Europeans’ reading experiences (15th C until today. This innovative and multilingual database, inspired by the British UK-RED database (<http://www.open.ac.uk/Arts/reading/UK>), adopts new data standards (XML-TEI) in order to insure interoperability, offers the first ontology of reading, enriches existing data and includes new sources such as mediated communications. It aims to give researchers and the general public new ways of understanding how past reading and print culture are essential to current European lives and identities.

Brigitte Ouvry-Vial and François Vignale

2) Two work-in-progress dissertation thesis by early career researchers :

Cora Krömer's PhD research project aims to demonstrate a validated methodology which combines digital tools (a MySQL database and text mining software) and a statistical approach to study online reviews and comments of printed fiction with a focus on exploring contemporary reading experiences.

Chloé aubry’s PhD research project proposes a plastic approach of printed books through the study of 20th and 21st C European artists' books. It tries to define how artists' book with its specific modalities of reading can be a model to renew the status of books and reading in Europe in the age of the digital. It resorts to art book theories, reader response theory, semiology and media theories.

***Biography:*** *Brigitte Ouvry-Vial is a Professor of 20th C. Literature and Book studies, and the Director of the Institute for Digital Humanities at Le Mans University, France. A senior member of Institut Universitaire de France, she coordinates a European Network –French National Research Agency funded, devoted to Reading in Europe: Contemporary issues in Historical and Comparative perspectives. Dr François Vignale is an Historian and Chief Librarian at U. Le Mans and current project manager of EURED. Cora Krömer and Chloé Aubry are doctoral fellows under the supervision of B. Ouvry-Vial along with European co-supervisers.*

**LEANDER REEVES**

**Mapping the Source of the Hyperreal : Starting with a Vanishing Point**

***Senior Lecturer, Oxford International Centre for Publishing Studies, Oxford Brookes University***

‘Baudrillard recalls asking a Japanese interviewer why he no longer heard of his work in Japan: and he told me, “But it is very simple, very simple you know. Simulation and the simulacrum have been realized. You were quite right: the world has become yours … and so we no longer have any need of you. You have disappeared.”’(Merrin, 2005, p43)

The simulacrum has ‘become our everyday banality’ (Merrin, 2005 p44) the hyperreal conveys this banality in its untarnished ubiquitousness. My research timeline starts then, with a vanishing point and works backwards. With hyperreality, each layer of simulation erases another layer of truth, each search for a truth produces another simulacra more feeble than the next, until the multiplied instances figuratively rub out any original – until the original is no longer needed, much like Baudrillard’s “disappearance” in Japan. Hosterman (2013) sums up the role hyperreality plays in this disappearance as, ‘[t]hus, hyperreality can be conceived of as utilizing a communicative transactional process between artifact(s) and viewer(s) (p29).’

Magazines are full of artefacts and the editorial message is one of mediation between artefact and viewer/reader and a fabricated familiarity. In their flattened two –dimensional delivery they not only pass comment on the society they inhabit, but allow hyperreality to flourish in their content. The magazine publishing format is inextricably intertwined with hyperreality, with simulation and people’s inability to judge reality from simulacrum. In many ways they are a portable, often printed Disneyland of sorts, bought and consumed by individuals as a social manual of manners and ideas.

My paper will engage with the first chapter of my research which maps the source of hyperreality, utilising the magazine format as a measuring tool to evidence that hyperreality was active in media and in people’s lives much earlier than Baudrillard surmises. I will outline my ideas on how to catalogue the “vanishing point” of the hyperreal. But also discuss the place of the magazine format within the wider media landscape affected by hyperreality.

Thinking of this mapping in terms of a river map, this paper engages with the vanishing point of the river as it empties into the sea. We are living in the estuary of the hyperreal and my works starts there and then, makes time jumps backwards charting hyperreality’s emergence within consumer magazines to chart its source.

**SAMANTHA RAYNER**

**The Academic Book of the Future: Communities of Practice**

***Director of Centre for Publishing, UCL***

In this plenary, I will explore the contexts in which the academic book of the future for the Arts and Humanities is being shaped:  how are the communities which operate within the scholarly communications circuit (researchers, publishers, booksellers, librarians, intermediaries, and policy makers) approaching the challenges that face them?  What does the academic book of the future look like?  Where will it be read?  How will it be discovered, consumed, disseminated and preserved?  The dynamic, but complex and shifting environment in which these texts are produced means that analysing the relationship we have with academic books of the past and the present may help to shed some light on what lies ahead: using a case study of the scholarly critical editions of Sir Thomas Malory’s *Le Morte Darthur*, I will examine the impact of the relationship between publishing and scholarly editors, the bibliographical impact of different material containers for the text, and offer a perspective on how the once and future text might manifest itself.  This work will draw upon research from the AHRC / British Library Academic Book of the Future Project, which finished in late 2016.

**JONATHAN ROSCOE**

**Communism at the Crossroads. The Crisis at the Left Book Club in the Wake of the Soviet-Nazi pact**

***PhD Student, Oxford International Centre for Publishing Studies, Oxford Brookes University***

From its inception by publisher Victor Gollancz, journalist and politician John Strachey, and academic Harold Laski in May 1936, the Left Book Club had been a beacon of left-wing thought. Despite being hamstrung by accusations of Communist sympathy and personal allegations of opportunism at Gollancz from the very beginning, the LBC was unique in providing an outlet for left-wing thought and expression, whilst at the same time guaranteeing a readership of over 40,000 for each publication, something other groups on the left could only dream about. Many of the books were inevitably propagandist and of their time, but Orwell’s *The Road to Wigan Pier* and Koestler’s *Spanish Testament* (both 1937) have continued to resonate long after their publication. However, the Soviet-Nazi (or Molotov-Ribbontrop) pact of August 1939 brought about a crisis that the LBC was never to recover from despite publishing until 1948. It caused a schism at the heart of the Club that divided Gollancz from Strachey and Laski, Communist sympathisers at the Club, such as Sheila Lynd and Betty Reid, and perhaps most fatally, Harry Pollitt and Emile Burns of the CPGB. The CPGB had lost a sympathetic communication outlet that the *Left Review* could not fill and it left the members of the numerous LBC groups rudderless and without direction. My aim is to show firstly, that this schism was inevitable from the outset of the Club, and secondly to assess why the situation occurred and the aftermath of the crisis for both the LBC and CPGB.

**BETTINA SABATINI**

**Transnational Publishing Networks in Ben Okri’s *Dangerous Love***

***PhD Student, Oxford International Centre for Publishing Studies, Oxford Brookes University***

This paper explores Ben Okri’s *Dangerous Love* in relation to book circulation in the global literary marketplace. *Dangerous Love*, a rewrite of Okri’s second published novel, *The Landscapes Within,* signals the passage of an out-of-print book by a little known writer to a widely available work by a Booker Prize winning author and invites interesting questions with regard to the creative and economic choices available to writers and publishers in the production of a literary work, while at the same time raising the figure of the consumer in the kinds of readers their books are expected to reach.

Much critique of the globalisation of literary publishing focuses on the market domination of a small number of largely Western based media conglomerates producing a preponderance of English language novels in the west for the rest. These markets, however, are made up of complex social relationships between people and institutions that generate vigorous creative dialogue across time and space and enliven the interconnected global networks that bring books into the world at all.

*Dangerous Love* presupposes its engagement with such markets. The inclusion of an Author’s Note at the end of Okri’s revised novel is seen as pivotal to the way it not only reinserts the role of the author along the circuits of literary production but also complicates the role of the author as both insider and outsider to his own worlds, that is, the fictional world of his creation in *Dangerous Love* and the real-life world in which it circulates, as well as expanding the idea of authorship to include readership in the art of producing stories. In this way, *Dangerous Love* not only re-energises the interplay between the textual and paratextual levels of its own narrative but also unravels how it inscribes and reflects the network character of its material conditions of publication.

**MARY L. SHANNON**

**‘From Wellington Street to Newman Street: Or, what can Cultural Geography bring to Print Culture Studies?’**

This paper will be about the uses of cultural geography in print culture studies. I will consider the implications of taking a methodology based on archival study from my book on print networks in London’s Wellington Street to my new project on Newman Street in the Romantic period, and show the kinds of things that can be done with an archival approach to cultural geography. In the early-nineteenth century and into the 1840s, London’s Newman Street (just off Oxford Street) was popularly known as ‘Artists’ Street’ because of its intense concentration of artistic residents. Many significant names of the early-nineteenth century art world had addresses there: Thomas Stothard, Benjamin West, and James Heath, and other members and associate members of the Royal Academy. Alongside them were the homes and studios of less well-known artists who worked in many different media: sculptors, engravers, portrait painters and animal painters. Of the artists of Newman Street, a significant proportion worked on book illustration or literary subjects, or had close connections to famous nineteenth-century literary figures. They collaborated with, socialised with, and employed one another. They also dealt with other businesses on Newman Street, including printers and bookbinders. This paper will take as a case study Stothard and Heath’s collaborative illustrations to Scott’s *Tales of My Landlord* – and the passages from Scott published with them in first series of *The Lady’s Magazine* in 1819 – to investigate the importance of metropolitan networks to the complex relationship between text and image in a periodical from the early nineteenth-century, whilst drawing connections across period boundaries from the 1810s/20s to the 1840/50s.

**JIŘINA ŠMEJKALOVÁ**

**Pulp Revolution: Paper as an Actor of Socio-Cultural Change, 1945-1989**

***Prague College/University of Lincoln***

I intend to present the key premises and arguments of a project co-investigated with Dr. Roar Lishaugen (University of Oslo) which examines practices and performances through which paper, including the contexts and conditions of its production and appropriation, operated as an actor in making and breaking the centrally controlled book ‘communication circle’. We analyse data (i.e. governmental meetings minutes, publishers’ archives, readers’ letters to editors, oral history interviews, etc.) generated from the context of book publishing and reading in former Czechoslovakia and its neighbouring countries during the period of 1945-1989.

Methodologically the project draws on contemporary interdisciplinary approaches to the study of material culture and non-material culture (Preston, 2013; Latour, 2005; Buchli, 2004; Huhtamo and Parikka, 2011) and their application in book studies with a specific focus on the analyses of command print culture in former totalitarian societies.

We examine the ways in which books’ materiality was reflected in “paper shortage” largely generated by complex macro-historical conditions, including processes of nationalisation, centralisation and allocation. Also, we explore the ways in which “paper shortage” served as a tool of both discursive and actual manipulations of print runs and availability of titles ‘unwanted’ by the authorities. Like in any totalitarian system, the less paper allocated to a certain title, the more attractive such a “forbidden bestseller” became for readers. Consequently, a pressing “shortage” of books demanded by readers became one of the subverting actors which eventually lead to the collapse of the communist regime in 1989.

**SHAFQUAT TOWHEED**

**New Directions in Print Culture: Opportunities, Challenges, Trajectories**

***Senior Lecturer, Department of English, The Open University***

As researchers in book history, print culture, and the history of reading, we live in exciting but uncertain times. On one hand, new opportunities have opened up that could never have been imagined a couple of decades ago. Mass digitisation of out of copyright printed material has opened up the opportunities for mining large datasets, and examining historical print culture, or the history of reading, in a far more systematic way. On the other hand, physical archives, their institutional homes – national, state and local libraries – and their gatekeepers and defenders, have never been under greater financial and human resource constraints. The material archive – the place from where many of us commenced our individual journeys as researchers – has never been more endangered or more remote, especially for a new generation of digital-native researchers. While content available to us as researchers has expanded exponentially, the same cannot be said about context; while it’s now possible to read over 11 million items on Archive.org, for example, it is increasingly difficult to contextualise this material, beyond the convenient commonplace of metadata tagging or visualisation.

In the first half of my talk, I want to illustrate how some of these new opportunities and challenges impinge upon us as researchers in print culture, book history, and the history of reading. For example, how do we insure that new, digitally driven research in print culture studies does not reinforce existing inequalities of access, coverage, and perspective, especially with regard to the global South? In the second half of my talk, I want to tentatively suggest some possible future trajectories for research in our field, by showcasing some selected examples of new research projects, networks, publications and initiatives that have risen to the challenges that have emerged in the last decade. How for example, do we research and write a history of contemporary largely (post) print culture? How do we approach the history of the book in a 21st century and increasingly globalised world? And how do we investigate the contemporary cultures of reading practices (and histories of reading) in the commercially monetised, increasingly global (and corporate) social media space?

***Biography:*** [*Shafquat Towheed*](http://www.open.ac.uk/people/sst46)*is Senior Lecturer in English in the Faculty of Arts and Social Sciences (FASS), The Open University. He directs the* [*UK Reading Experience Database, 1450-1945*](http://www.open.ac.uk/Arts/reading/UK/)*, and the Open University’s* [*Book History Research Group*](http://www.open.ac.uk/arts/research/book-history/)*, and is Principal Investigator of the recently completed AHRC funded* [*‘Reading Communities: Connecting the Past and the Present’*](http://www.open.ac.uk/research/reading-communities/) *project. He is the author, editor or co-editor of nine books and has researched and written extensively on the history of reading practices. With Professor Jonathan Rose, he is co-editor of Palgrave Macmillan’s* [*‘New Directions in Book History’*](http://www.palgrave.com/gb/series/14749) *series.*

**JUDITH WATTS**

**Collections-Based Research (CBR): An Approach to Contemporary Publishing Archives – Experience, Theory and Outcomes**

***Senior Lecturer, School of Journalism & Publishing, Kingston University***

This paper is a case study on my research as part of the AHRC CBR doctoral programme at the University of Reading in the Archive of British Publishing and Printing. This style of researching, which collaborates with collections professionals as well as across academic disciplines, is fruitful in terms of theoretical development, reaching out to publishing practice and wider public engagement. Whilst situated in the Department of English studying the Mills & Boon (MB) archive (1945-73) in this distinct, interdisciplinary way has led me from book history and critical theory, to media and cultural studies perspectives -encompassing specific models of the sociology of reading and cultural sociology, the psychology of reading and the neurocognitive poetics model (immersion and fiction feeling), genre theory, and communication theories (with MB as an early example of transmedia story telling). In addition to book history circuits and reception theory, this multifaceted approach (referred to by Simone Murray in Publishing Studies: Critically Mapping Research in Search of a Discipline *Publishing Research Quarterly 2007)* has informed my research on the community of different types of readers for, and consumption of, the Mills and Boon brand in a thesis which examines the nexus of publisher, authors and reader, and the role of ‘synergic reading’ in creating a cultural genre. Beyond this, it has provided opportunities to bring the archive to life (in the footsteps of AMARC reporting on the use of the John Murray collection) through initiatives such as stories from the stacks (with objects) and writer’s residencies. The affective power of the material archive has encouraged outreach to current publishing practice (in the form of blogs/industry talks and the receipt of collection materials), and linked theories and the past to innovation and the convergence of formats in 21st romance publishing. The meta-discourse also raises issues of the value of collections-based research as an academic teaching and research tool as publishers archives evolve in the digital space.

***Biography:*** Judith Watts is Senior Lecturer in Publishing, Kingston University London *Course Leader BA Publishing: Module Leader (Publishing in Context): MA Module Leader, DO: work placement & managing your publishing career; Module Leader, MAKE: Editorial, Production & Design for Publishing; she has taught modules on the evolution of publishing (MA), and creative writing (BA and MA).*Fellow of the Higher Education Academy, Master of Fine Arts in Creative Writing, Kingston University, London; Post Graduate Certificate of Teaching & Learning in Higher Education, Kingston University, School of Education, and BA English, University of York.

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**ALEXIS WEEDON**

**Collaborative Authorship and the Profession of Writing: Insights from Writers’ Diaries in the 1930s**

***Director of the Research Institute for Media, Arts and Performance, University of Bedfordshire***

I am looking for the origins of transmedia storytelling in the history of authorship in print, for film, and other ‘new’ media of the past. This has taken me to the popular novelists of the late 1920s and 1930s who exposed themselves to the emerging writing practices of the film and broadcast industries - writing plays, magazine articles, synopsis, scripts, radio dialogue and novels often in parallel. Their ability in storytelling was sort-after and they adapted or succumbed to the unfamiliar practices and pressures of these other media industries.

In the main part of the paper I am going to analyse the diaries of a couple of writers who recorded their daily writing activities to provide evidence of how these new industries influenced their working practice and what they took from them. The writers are Arnold Bennett, Clemence Dane and Hugh Walpole, and they recorded their work at home for the publishers, theatres and radio and for the movie studios.

With this evidence as a guide I will speculate on connections with authors today dealing with emerging twenty-first century writing practices: the rise of self-publishing on the internet, new movie collaborative authorship with scriptwriters and rise of transmedia story forms.

***Biography:*** *Professor Alexis Weedon is Director of the Research Institute for Media, Arts and Performance and Head of Journalism and Communications. She is a literary historian specialising in the economics of authorship and contemporary developments in publishing and the new media. She was principal investigator on the AHRC funded project*[*Cross-Media co-operation in Britain in the 1920s and 1930s*](https://www.beds.ac.uk/rimad/projects/crossmedia)*2005-9, and is co-author with Vincent L. Barnett of a book from the project. Alexis has co-edited the refereed quarterly academic journal* [*Convergence: The Journal of Research into New Media Technologies*](https://www.beds.ac.uk/shortcuts/convergence)*since 1995.*

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