

assembling intelligence

2024 ANNUAL REPORT FOR THE CENTER FOR DIGITAL NARRATIVE



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Alinta Krauth and Jason Nelson's installation at CDN quarters
Photo: Eivind Senneset, CDN/UiB

Directors' introduction

In 2024 the focus of the Center for Digital Narrative was on building: customizing and moving the facility that we call home, assembling a team of top-notch early career researchers, building capacity through the launch of new externally funded research projects, and building new relationships through collaborations with local and international collaborators.

When our leadership group first dreamed up the proposal for the Center for Digital Narrative, our core goal was to create an ideal research environment for the study of algorithmic narrative, the kind of workplace that people would wake up every morning and want to come to, because they knew that their ideas develop in conversation with those of other creative thinkers in a supportive and fun environment. In 2024, we saw that vision begin to materialize in what has become a hotbed of research into the many ways that computation is changing how we tell stories.

As we rounded the bend to 2025, we celebrated the fact that in 2024 we welcomed ten new PhDs, Postdocs and researchers, and two new Digital Culture faculty to Langes gate 1-3, and more new hires on the way in early 2025. We also have had many international visitors and guests; more than 50 people from around the globe came to Bergen to stay with us, both as long- and short term visitors and as conference guests. In addition, we hosted delegations from the fine universities of Aalborg, Lund, Dublin, Southampton, Malta and Wurzburg.

CDN team members also produced more than 20 new research publications, including most recently two

books, *Output: An Anthology of Computer-Generated Texts 1953-2023*, edited by PI Nick Montfort and Lillian-Yvonne Bertram (MIT Press) and the *Cambridge Introduction to Literary Posthumanism* by PI Joseph Tabbi. We are also proud to take an active role in supporting the production of electronic book review, one of the first open-access journals that has a 30-year publication record.

CDN affiliate researcher Alinta Krauth also received a major award for her creative work, and two exhibitions highlighted both the research of the Center and the exploratory creative works that are also being produced by CDN researchers.

We are just completing the third season of the Off Center podcast, with 36 episodes and 15 AI updates released so far, for more than 5,300 plays and regular listeners tuning in from 65 different countries.

We have many events coming up at the CDN this year, including research seminars for the Extending Digital Narrative, Understanding Masculinity in Gaming, AI Stories, and ALGOFOLK projects. Our main event of the coming year will be the first Digital Narrative PhD summer school in June when we will welcome 33 graduate students from 27 different countries, all doing work in digital narrative.

This annual report highlights the work of some of our growing cohort of younger researchers, offering insight into the innovations and insights.

We look forward to a productive, adventurous, and fun year ahead!



Scott Robert Rettberg
Professor and Center Director

CDN in short

RESEARCH ON NARRATIVES THAT SHAPE OUR FUTURE

The Center for Digital Narrative (CDN) is a Norwegian Centre of Research Excellence funded by the [Norwegian Research Council](#)¹ from 2023-2033.

Digital narratives are new forms of storytelling driven by computation. Contemporary life is increasingly driven by digital narratives—whether anti-vax conspiracy theories proliferating on the internet, storyworlds emerging from a computer game industry that now dwarfs other sectors of the entertainment industry, or machine learning systems that generate fiction. Yet we lack a comprehensive and cross-sectoral understanding of how digital narratives function, to what ends they are being used, and how they are shaping culture now and in the future.

CDN focuses on **algorithmic narrativity**, new environments and materialities, and shifting cultural contexts. We will investigate how the interactions of human authors with non-human agents result in new narrative forms, how the materiality of digital narratives has changed, and how cultural contexts are reshaping the use and function of digital narrative.

CDN investigates models of interdisciplinary research that are focused both on innovative practice-based methods and qualitative analysis of the new forms of stories told using digital technology. A humanities-based approach to digital narrative includes the analysis of cultural artifacts and their cultural impacts but also results from direct experimental engagement with systems.

CDN intends to establish **Norway as a world leader in innovative humanities research** and train a new generation of humanities researchers who will be ready to address future challenges. CDN will deepen our knowledge of how digital technologies impact one of the most fundamental human activities: how we tell the stories that shape our lives and understanding of the world.

CDN addresses this need by developing an interdisciplinary theoretical framework for digital narrative.

2nd of 10 years

13 new CDN members in 2023



1 multiveneue exhibition

2 books (+1 book cover) 3 book chapters

12 peer-reviewed articles 43 talks

1 new ERC project

165 mentions of "AI" in this report, including this one

Assembling intelligence

ANNUAL REPORT 2024

Leading on AI

2024 was a watershed year for generative AI which has become a focus for many researchers at CDN. The Center has become established as a leader in humanities-based approaches to AI, developing vital research not only how to understand AI from a critical perspective, but also to better understand how it will affect human storytelling in the future.

The press relied on CDN researchers throughout the year to learn about trends, technologies and tall tales surrounding artificial intelligence.

Central to the DNA of CDN is **algorithmic narrativity**, examining the interplay between human and computer authors. An article (see page 12) by CDN researchers Scott Rettberg and Jill Walker Rettberg highlighted how aesthetic innovation is crucial for technological advances. They argued that storytelling today is increasingly formed by algorithms, reshaping our understanding of digital narratives.

The **More Than Meets AI** exhibition (see page 21) organized by Scott Rettberg's **Extending Digital Narrative** project, held from September 20 to October 20, 2024,

across five arts venues in Bergen, was an extensive presentation of how AI is impacting human creativity. The exhibition showcased works that engaged with AI in ways that challenge conventional notions of art and narrative, the complexity of new forms of writing that manifest as visual art, the impact of AI on motion pictures, and how AI can be used to critique dominant power structures. The exhibition celebrated the potential of AI for the arts while also considering the significant challenges it poses for culture and society.

Jill Walker Rettberg was awarded an ERC Advanced Grant for her project **AI Stories** (see page 24), with a goal exploring what the large language models think of stories from different nations. Starting up was also **ALGOFOLK**, Gabriel de Seta's TMF starting grant, exploring how people create folklore narratives around AI and algorithms.

CDN co-hosted an AI and humanities conference in May, arranged with the humanities unit of Universities Norway (UHR), a cooperative body for 32 accredited universities and university colleges in Norway.



Photo: Eivind Senneset

Synthetic ethnography: Field devices for the qualitative study of generative models

By **Gabriele de Seta** (CDN, UiB, Norway), **Matti Pohjonen** (University of Helsinki, Finland), **Aleksi Knuutila** (University of Helsinki, Finland)

The concept of synthetic ethnography emerged quite organically over time as we discussed our recent research projects and experimental approaches to ethnographic research.

We are all social scientists coming from similar disciplinary backgrounds, and in the early 2020s we were all starting to do research about the social and cultural implications of machine learning, generative artificial intelligence, and synthetic media. We each use different combinations of qualitative and quantitative methods with experimental creative strategies, and we wanted to formalize a methodological approach to machine learning models, particularly the ones that power generative AI tools.



Photo of anthropologist Bronisław Malinowski during his ethnographic fieldwork with Trobriand Islanders during 1917–1918, processed through the Google DeepDream algorithm.

The main argument of our article is that ethnographic methods can be not only useful to study the development, deployment and use of generative AI models, but that they can also actively experiment with these technologies, turning them into research tools. To support our argument, we combine two methodological traditions: digital methods, and experimental ethnography.

From digital methods, we build upon Richard Rogers' intuition that digital media can be repurposed into research tools to study their own functioning. From experimental ethnography, we draw on Tomás Sánchez Criado and Adolfo Estalella's conceptualization of "field devices" – inventive social and material techniques used to anchor fieldwork.

Reference

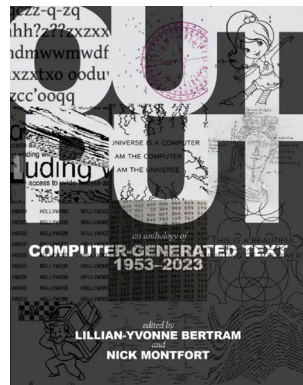
de Seta, G., Pohjonen, M., & Knuutila, A. (2024). Synthetic ethnography: Field devices for the qualitative study of generative models. *Big Data & Society*, 11(4). <https://doi.org/10.1177/20539517241303126> (Original work published 2024)

Synthetic ethnography combines these two approaches, arguing that qualitative analyses of generative AI models can be complemented with the repurposing of these research objects into experimental tools. After making a case for our methodological proposal, our article showcases three practical examples of synthetic ethnography in action, each based on one author's research project.

These include an ethnographic study of deepfakes revolving around first-hand experiences of synthetic media creation; an autoethnographic exploration of ethnic representation in text-to-image model training data; and the development of an interactive tool supporting ethnographic walks into the latent spaces of machine learning models.

First published in *Big Data & Society* blog.

Relevant AI publications



BOOKS

Bertram, Lillian-Yvonne, and Nick Montfort, editors. Output: An Anthology of Computer-Generated Text, 1953-2023. The MIT Press, 2024.

“This anthology spans seven decades of computer-generated text, beginning before the term “artificial intelligence” was even coined.”

ARTICLES

Ensslin, Astrid, and Jason Nelson. “Co-Creative Multimodal Authorship as Procedural Performance with DALL-E.” The Routledge Handbook of AI and Literature, eds. Will Slocombe and Genevieve Liveley, 1st ed., Routledge, 2024, pp. 315–31. <https://doi.org/10.4324/9781003255789-35>.

“This chapter engages with the symbiotic relationship between AI and Literature from the vantage point of digital-born, multimodal fiction and its intersection with Large Language Models or, more specifically, with text-to-image models.”

Rettberg, Jill Walker. “How Generative AI Endangers Cultural Narratives.” Issues in Science and Technology, vol. 40, no. 2, Jan. 2024, pp. 77–79. DOI.org (Crossref), <https://doi.org/10.58875/RQJD7538>.

“The article highlights the risk of losing diverse cultural narratives due to generative AI’s bias towards American content. It emphasizes the importance of integrating humanities into AI development to preserve unique cultural stories and expressions.”

Rettberg, Scott, and Jill Walker Rettberg. “Algorithmic Narrativity: Literary Experiments That Drive Technology.” Dialogues on Digital Society, May 2024, p. 29768640241255848. DOI.org (Crossref), <https://doi.org/10.1177/29768640241255848>.

“We can be sure that algorithmic narrativity will continue to transform our society.”

De Seta, Gabriele, et al. Synthetic Ethnography: Field Devices for the Qualitative Study of Generative Models. SocArXiv, 15 July 2023. DOI.org (Crossref), <https://doi.org/10.31235/osf.io/zvew4>.

“The development of generative AI has led to the widespread use of machine learning models that create realistic synthetic content, raising concerns about misinformation and intellectual property. This article proposes a methodological approach called synthetic ethnography to study generative models qualitatively, emphasizing the need for humanities in AI research to preserve cultural narratives.”

Rettberg, Scott, Johnston, David Jhave, Rettberg, Jill Walker, Nelson, Jason, CounterText, Volume 10 Issue 3, Artificial Intelligence and the Post-Literary Difference, December 2024, ISSN 2056-4406 DOI.org, <https://doi.org/10.3366/count.2024.0358>.

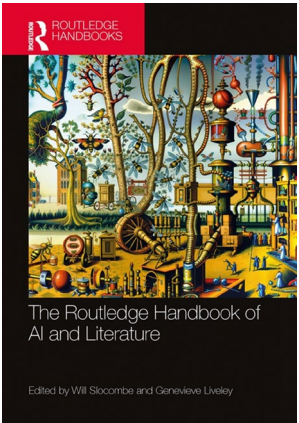
“Shed not a tear for literature in the age of AI, for there is nothing to fear here.”

Rettberg, Scott, Fin du Monde: AI Text-To-Image Writing and the Digital Unconscious. the digital review, June 2024 DOI.org: <https://doi.org/10.7273/m4ke-zs24>

“I want to emphasize that I view the artistic creation involved as an essential part of the research. We cannot understand what sorts of literary and artistic genres will result from new AI platforms until we attempt to create within them.”

IMAGES

Cover of Routledge Handbook of AI and Literature, caption explaining that the cover image is by **Jason Nelson**. (The Bee Machine, Jason Nelson, 2023. Outpainting by DALL-E).



What is algorithmic narrativity?

by Andreas Hadsel Opsvik

“Television has changed the world!” Or did it?

In 1990 [Raymond Williams](#)² argued that it was really the other way around: the world wasn’t ready for the changes television would bring until a specific point in history. Even though the technology behind it would have been possible to create earlier, the world lacked the necessary social and economical foundations for television to be a success.

In an article in [Dialogues on Digital Society](#)³ Scott Rettberg and Jill Walker Rettberg expand this idea to our digital technologies and aesthetics, using a central CDN term, algorithmic narrativity:

“We take this one step further and argue that the introduction of new technology depends not only on science, social structures, and economic systems, it also depends on aesthetics. And the aesthetics of today’s digital technologies are algorithmic.”

Algorithmic narrativity describes the interplay between human understanding of stories and computer processing of different kinds, the idea that storytelling is no longer the exclusive domain of human beings. Algorithmic narrativity is central to the DNA of the Center of Digital Narrative (CDN). Algorithms now shape our stories in many ways, including social networks, where they affect the discourse and curate our memories, in video games where we play with algorithmic systems and of course with generative AI.

FROM MECHANICAL TO ELECTRONIC AUTHORS

The first mechanical poetry generator, John Clark’s “The Eureka”, a machine that gave you small verses in

Latin, came as early as 1845, which shows that algorithmic creativity is not entirely new. Nevertheless, it was quickly forgotten. Perhaps it was too early for its time?

Raymond Williams might attribute the machine’s lack of success to the lack of an established social and economic foundation. Even a media technology we take for granted today, like cinema, struggled at first to find a socio-economic basis. Cinema went from being an exotic “sideshow” to acceptance as serious culture to becoming part of the mainstream when traditional theaters changed and adapted to the distribution of film reels. In the 19th century the flourishing book economy had no place for even the gradual acceptance of a poetry generator.

Despite that, the aesthetics of algorithmic narrativity persisted. In the 20th century, poets and writers explored procedure-based and restrictive writing methods. From Dadaist writers’ cut-up techniques to the OuLiPo’s intricate textual restrictions, algorithmic thinking governed a small part of human creativity. Computers as autonomous literary machines fascinated thinkers. In 1949, Geoffrey Jefferson argued that machines could not create sonnets, unless they could be based on “thoughts and feelings”. Alan Turing replied that they would probably be able to do that — although he also pointed out that the people who would appreciate this the most were probably other machines.

One of Turing’s colleagues, Christopher Strachey, created what seems to be the first work of electronic literature in 1952:

“This was a slot-style poetry generator that randomly combined different phrases, adjectives, nouns, and pet names within a set grammatical structure to produce love letters that can be interpreted as simple jokes or as poignant parodies of the heterosexual courtship conventions that Strachey and Turing, as gay men, were excluded from.”

With time came more complex generative literary systems, based on more advanced algorithms. Today’s generative artificial intelligence, trained on large language data sets, produces cohesive results – whether we call it intelligence or not is based on our definition of intelligence.

CYBORG AUTHORSHIP – AI AS CO-WRITERS

Technological changes bring gains and losses. Nietzsche’s transition from handwritten manuscripts to typewriters changed his writing style, to shorter sentences. Writing technologies affect memory – whether it is pen and paper, books, typewriters or digital computers.

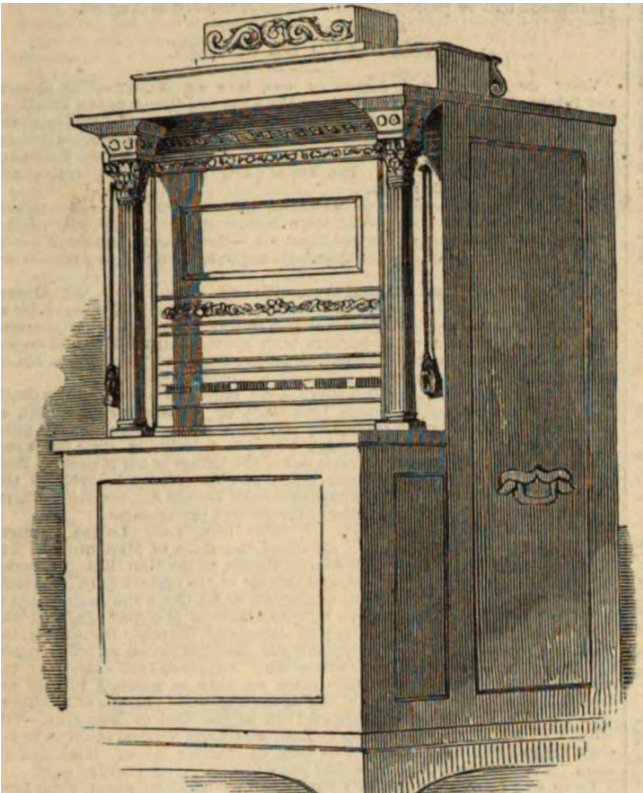
While the early days of the internet became a revolution in ways of communication with people around the world, social networks today are a driving force of commercialising communication, raising concerns of surveillance capitalism.

In the wake of the sudden growth of AI, the consequences for stories and society are still uncertain, the authors write.

“But we can be sure that algorithmic narrativity will continue to transform our society.”

Reference

Rettberg, S., & Rettberg, J. W. (2024). Algorithmic narrativity: Literary experiments that drive technology. *Dialogues on Digital Society*, 0(0). <https://doi.org/10.1177/29768640241255848>



The mechanical “The Eureka” composed five Latin words into a complete sentence. Photo: Illustration of “The Eureka” in The Illustrated London News, 1845.

Algorithmic narrativity implies a fusion of meanings exchanged between humans and algorithms, rather than technological determinism. Today, the same debate continues around generative AI, which still needs a human hand on the wheel to be able to create complex literary works. Collaborative writing between humans and AI – cyborg authorship – shapes new genres within digital literature.

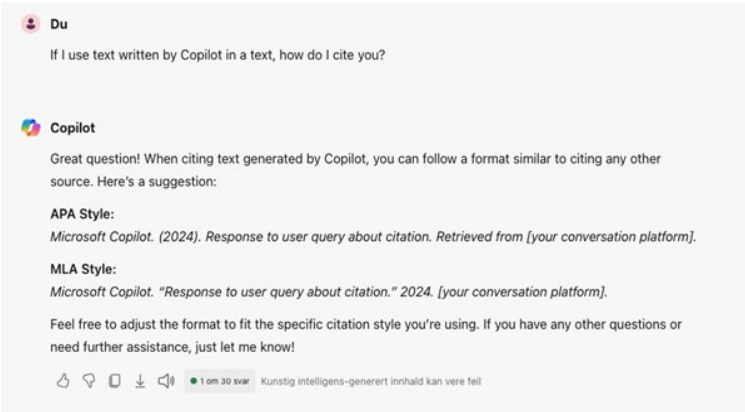


Photo: Facsimile from Microsoft Copilot

Training a new generation of scholars

CDN is training a new generation of humanities scholars who are fluent in digital methods and comfortable with interdisciplinary collaboration. In our first year in our new space 2 new postdocs and 7 new PhD candidates have joined the center. Establishing an inclusive and inspiring research environment that supports collaboration and creativity has been a major focus for us all.

How do digital narratives shape our understanding of identity and culture? What role does technology play in

transforming traditional practices and societal norms? How can we use digital tools to foster inclusivity and address systemic inequities?

Overall, their research contributes to a deeper understanding of how digital narratives influence and are influenced by societal and cultural dynamics. Here you can read their own words on their scientific works and their motivations.



Debarun Sarkar

THE EMERGENCE OF ALGORITHMIC FOLKLORE IN INDIA

I am working in the ALGOFOLK project mapping emerging entanglements of everyday life and algorithmic imaginaries by investigating the emergence of algorithmic folklore in South Asia.

This ties into my broader work in the field of science and technology studies and sociology of everyday life which I have been engaged in over the past decade. To do so I am conducting digital ethnography and will conduct physical ethnography in 2025 and 2026.

The field of digital folklore lacks a deep genealogy in India. I am currently working on an article on digital folklore from the late 2000s in India to establish the field. In another piece with fellow collaborators, we are attempting to think through screen-based computing in Norway, India and China and interrogating situated notions of creativity and innovation. I am also working

on establishing on a longer genealogy of fan-made celebrity deep fakes in India with older practices of making collages and photoshopped images. Over the next year, I plan to focus my energies on interfacing

algorithmic folklore with labour perspectives building longer traditions of work in industrial and organisational folklore.

The work allows me to think of relatively serious and grim issues with material that is relatively mundane and everyday. For example, it allows me to think and will allow me to intervene in future in relatively serious debates of AI ethics by following internet cultures and interacting with common folks. I get to spend a lot of time hunting memetic trends and lurking on the internet.



Jhave Johnston

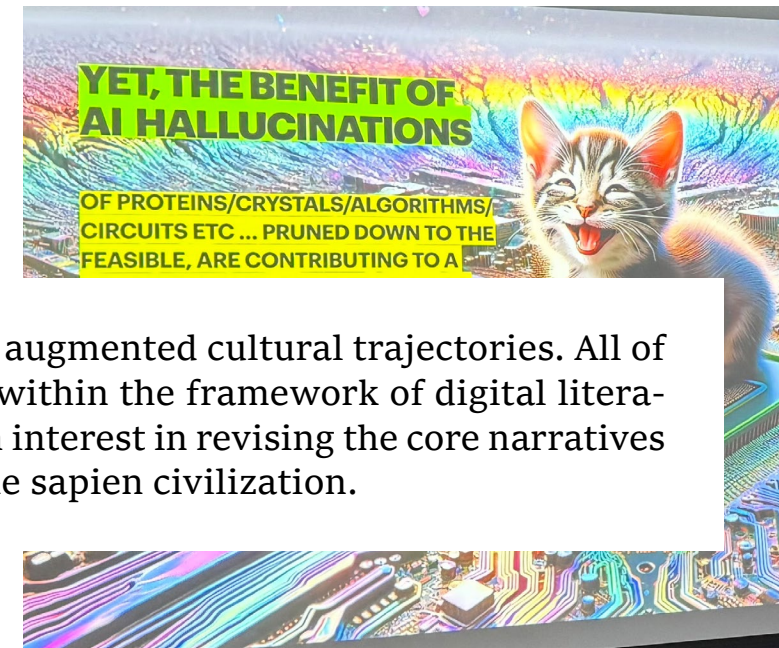
CREATIVE POTENTIAL OF AI

I am an AI narrative post-doc in the Extending Digital Narrative project, investigating the creative Potentials of emerging AI tools, software and code. By surveying AI research at an interdisciplinary level and then creating multimedia creative-research work (that focuses on language yet is exploring multimodality) using whatever techniques are arising,

Every week I digest and try to synthesize the avalanche of international AI research/news into a weekly newsletter—[Xtending Digital Narrative](#)⁴.

I love making new provocative art-research-stuff with new AI tools! I enjoy chatting with the fascinating intelligent CDN, XDN and UiB community who are doing tangential yet synergetic research.

I explore AI augmented cultural trajectories. All of this occurs within the framework of digital literature with an interest in revising the core narratives that underlie sapien civilization.



Shot from Jhave Johnston's presentation slide
Ph: Jessie van Balkom



Marianne Gunderson

ALGORITHMIC MONSTERS AND BOTSHIT

As a part of the larger ALGOFOLK project, I am working on a project about algorithmic monsters: how AI is perceived as other, and how AI creations are produced as monstrous and redrawing the boundaries of the human. As a part of this question, I am exploring the meaning of intelligence and its relation to claims of humanness.

I am also interested in the relationship between language, meaning, and bullshit in our interactions with LLMs.

I love that I get to research weird stuff on the internet. Finding new online phenomena and tracing their meanings and variations within a community is fun. I enjoy seeing how people creatively engage with AI tools and negotiate their relationship with new tech-

nologies. I also appreciate the opportunity to dig into the philosophical questions that these technologies are asking of us, about truth, consciousness, and meaningmaking. It's also great to be part of the ALGOFOLK project and the CDN research community and work alongside many brilliant researchers.

Specifically, I am looking at emergent practices and narratives of/about AI developed in online vernacular cultures, such as creepypasta, viral prompts, memes, and AI-generated pornography. My current focus is AI weirdness, slop, and botshit.



Jasmine Matthey

DIGITAL RENAISSANCE: SOUTH AFRICAN ELECTRONIC LITERATURE

I am researching South African Electronic Literature, and one of my overarching arguments is that there is a new literary movement taking place in South Africa that is driven and shaped by digital technology and online platforms.

It is a movement that comes directly from the born free generation of young, politically active writers and creatives who are changing the literary and publishing landscape in South Africa through their creative innovations.

I am writing an article-based thesis that implements a mixed methods approach combining literary analysis with qualitative and quantitative methods. I am currently developing a dataset of relevant works, informed by Franco Moretti's approaches to

the practice of distant reading. I hope to later conduct fieldwork within South Africa by attending literary festivals and relevant organisations interviewing writers and readers and recording their insights.



Tom Legierse

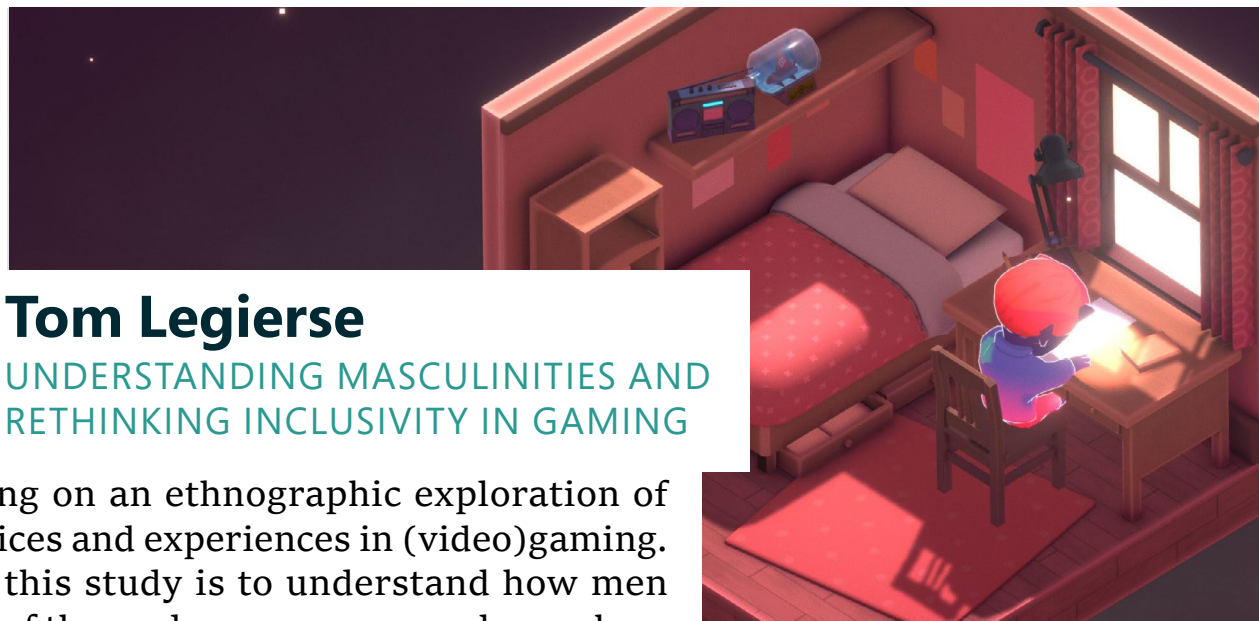
UNDERSTANDING MASCULINITIES AND RETHINKING INCLUSIVITY IN GAMING

I am working on an ethnographic exploration of men's practices and experiences in (video)gaming. The aim of this study is to understand how men make sense of themselves as gamers and men; how they play a variety of games in a variety of ways; and how they anticipate the future for men in games (and society at large).

Our current understanding of masculinities, especially in game studies, has largely been built on rather reductive typologies and extrapolated from the experiences of marginalized gamers. A shift in focus towards seeing men as explicitly 'gendered beings' is neces-

sary. In my research project, I apply this perspective to arrive at a more nuanced understanding of men and masculinities in gaming. The overall goal is then to rethink how men can be part of inclusive futures through a more nuanced understanding of their practices.

I enjoy the unpredictability of social life. It is messy, people behave in ways you don't expect and there are always surprises. Sometimes it is worth to chase a rabbit.



Hannah Ackermans

DISABLING DIGITAL NARRATIVES

The field of electronic literature is characterized by a commitment to formal experimentation with media modalities, creating unconventional reading experiences. This makes it all the more striking how little sustained attention has been given to the potential variety in the (dis)abilities of readers that affect their reading experience. In addition to inadvertently excluding disabled people, this neglect leaves potential knowledge on the table.

I do not aim to convert anyone in electronic literature to become a disability studies scholar, nor is it reserved for those who already have a commitment to disability research. Instead, I hope to gain a deeper understanding of multimodality that serves as an analytical tool for anyone close-reading electronic literature with a focus on multimodality or reading experience.

As such, I mean to participate ongoing scholarly conversations in the field about the materiality of electronic literature and on a higher level the societal

We need to acknowledge the reality that people have varied physical and sensory apparatuses at their disposal and incorporate this into our research. My research explores how this will open new avenues for understanding the potential of multimodal works in electronic literature and reframe core concepts in the field.

and aesthetic effect of digital culture. This disability-inclusive perspective is sorely needed with the growing awareness of digital accessibility both inside and beyond the academy.

I analyze canonical and lesser-known born-digital literature, highlighting the alternative interpretations of core concepts in electronic literature by taking a disability-inclusive perspective.



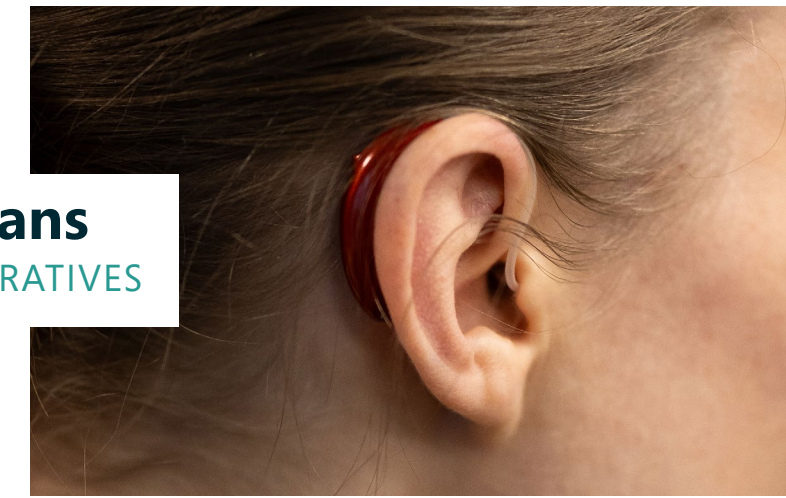
Hanna Hellesø Lauvli

AI FEARS, AI HOPES, AND THE SELF

I am working on the perceptions of selves and rhetorical value of algorithmic 'others'. I am interested in how the materialities of representation affect human (and non-human) perceptions of credibility, authenticity and ethos.

This means taking a closer look at contexts, and what different affordances of materiality are present to make meaning for the different actors involved. How do different algorithms use their space and materiality to solidify a presence, establish a (semblance of a) self, and project that self into 'being'?

Unsurprisingly, the rapid development of AI and algorithms in general have created a wide variety of fears, hopes, and predictions. I find following these predictions in tandem with developments very interesting.





Sérgio Galvão Roxo
IMMERSIVE MEDIA FOR LGBTQIA+ ADVOCACY

I am exploring the use of immersive media, specifically Virtual Reality (VR), as a tool for social education and intervention to protect LGBTQIA+ individuals and their rights, and to address systemic inequities and violence.

This research will examine a variety of works created for, about, and by queer individuals that expand on the concepts of representation, visibility, and advocacy. Viewed from two perspectives, an exploratory study will focus on the immersive media aspect and another on web archiving.

Ultimately, this will lead to the creation of a web archive on Sexual Orientation and Gender Identity Change Efforts (SOGICE - commonly known as conversion therapy) in Europe, intended to promote education and social action against these discriminatory practices.



Screenshot of trailer "Her name was Gisberta", immersive film by Sérgio Galvão Roxo

Additionally, this research will propose the creation of a VR piece that emphasizes the impact of SOGICE on survivors' testimonies while utilizing a social education tool to combat it.



Tegan Pyke
DOCUMENTING DIGITAL FOLK PRACTICE
IN GAMING SUBCULTURES

My research looks at vernacular, online-first forms of fictional storytelling, specifically the born-digital writing communities of Sims 2 players and other gaming subcultures.

As part of this, I am examining historical and contemporary conceptions of the literary—in both print and digital spheres—and the ways that institutional emphasis on the lone genius has led to the understudying of folk literary practices as an artistic craft and knowledge form.

The ultimate aim of my research is to highlight a variety of practices that have gone undocumented in the field of digital literature, either due to legitimate oversight or as a result of institutional bias. These documenta-

tion efforts primarily revolve around creative writing communities which have been present online since the early Web, as their work either has or is currently at risk of being lost due to technological obsolescence.

In engaging in this research, I wish to further awareness of writing as a bottom-up cultural process that facilitates societal understanding.

I love being able to engage with and research topics that are closely related to my own personal interests. I also feel incredibly lucky to be able to contribute my knowledge

in these niche areas to a larger knowledge network, especially as their impacts within online culture have largely gone overlooked.



Ida Martine Gard Rysjedal
EXPRESSING MASCULINITY IN GAMING

As part of the Understanding Masculinity in Gaming project, I am conducting a study of two men gamers in Twitch.tv, and two forums connected to the channels. The project's main goal is to examine how gaming behavior, as well as rhetorical statements, channels different ways of expressing masculinity.

I am focusing on what is being said and done in streaming channels of games, and how masculine discourses is discussed amongst gamers. The aim of this project is to contribute to a more holistic understanding of masculinity, men and gaming.

I will explore how gaming behavior, as well as rhetorical statements, channel different ways of expressing masculinity in gaming discourses.

The project's overarching question is: How is masculinity expressed in game culture, and in what way are behavior in games and rhetorical devices used as expressions of masculinities? As the question indicates,

I find it very fun to work with something I find interesting, and I enjoy working with gendered aspects of gaming and game culture. These topics are important to me, which is why my research also feels meaningful.



Ella Maria Holi
RESISTANCE AND NEGOTIATIONS IN FAT ACTIVISM

My PhD project explores how communities like fat activists or body positive content creators from the Nordics engage in acts of narrative resistance – or how they negotiate between dominant narratives of fatness and the alternative narratives of the fat community.

Through immersion in the social media communities, I focus on topics that are currently discussed – such as weight loss and body acceptance, or social media platforms censoring fat activists' content. I look at these topics through the lens of narrative, applying narrative methods such as positioning analysis.

My research is situated in the field of fat studies, an interdisciplinary field of research that is centered on the fat body and fat experience. I use the word 'fat' instead

of 'overweight' or 'obese' because it is preferred in the field of fat studies and among fat activists.

What makes my research interesting for me is the rapidly changing landscape of fat activism and body positivity. I do not have to go digging for interesting topics for my research, they come to me as I scroll on Instagram. I have followed the fat activist and body positive communities for years, and to get to write about them makes my work both fun and meaningful.





Haoyuan Tang

HOW CAN AI UNDERSTAND PLAYER ACTIONS?

I am working on integrating Large Language Models (LLMs) into video game narratives through non-verbal (non-text-and-speech-based) input and addressing the challenges and potential of using AI-driven storytelling in 3D adventure role-playing games.

LLMs current applications in games are constrained by their dependence on language-based input and output. This often conflicts with the non-verbal, mechanics-driven player input such as moving and fighting, and storytelling techniques such as level design and environment.

My study proposes a methodology to address this contradiction by converting non-verbal player actions into textual prompts for LLMs, generating NPC dialogue and story content based on player

actions. The study also proposes the term “language of mechanics” to describe how the non-verbal elements of games including mechanics serve as the “grammar” of game narrative, shaping the player’s experience and the narrative that unfolds. I aim to understand how AI-generated text can align with the narrative affordances of game mechanics, and how LLMs can fit conventional game design.

What interests me most is the challenge of connecting AI-driven storytelling with non-verbal game mechanics. Video games tell stories through movement, combat, and level design, but current LLMs rely on text-based input and output. This gap creates a unique design problem. Exploring these questions pushes the limits of both AI and game design, opening new possibilities for immersive and responsive player-driven narratives



Lina Harder

HISTOBOTS: REANIMATING HISTORICAL MINDS WITH AI

I research historical reenactment through chatbots powered by AI, specifically large language models (LLMs), which I call histobots.

My project, currently titled “Building the Nethersphere – AI and the Reanimation of Historical Minds”, examines how artificial intelligence is used to simulate historical figures in museums and online platforms. As a part of this I have created a chatbot that portrays Hedy Lamarr as she might have spoken in 1951.

I define histobots in contrast to griefbots, deathbots, and thanobots, which focus on emotional connection, and fanbots, which emulate living public figures or fictional characters. Through this research, I want to establish best practices for developing – or rejecting – AI-generated historical figures in informal education.

What excites me most about my research is how playful, diverse and interdisciplinary it can be. One day, I am improving my programming skills by creating my chatbot. The next day, I read about a transhumanist project that wants to prolong life. When I am testing how a 1951 Hollywood actress responds to 2025 slang, it feels at times like time travel with algorithms.

My work has made me rethink my approach to AI. How much water did I pour down the drain by building a chatbot with an OpenAI API? Can AI ever be used ethically, or is it just another illusion of control? The mix of hands-on experimentation and theoretical explorations keeps my work surprising, challenging, and full of unexpected turns.

2024 Activities

EXHIBITIONS



“More than meets AI” exhibition’s poster
Photo: CDN



One exhibition venue at USF verftet
Photo: CDN

More than meets AI

From September 20 to October 24, the Center for Digital Narrative organised what was likely the largest physical exhibition and exploration of AI art to date, in five venues across Bergen and with a seminar concerning the themes.

Putting the ART in Artificial Intelligence

How is AI shaping the creative landscape? The exhibition “More than Meets AI” looks at the impact of artificial intelligence (AI) on creativity, storytelling, and artistic innovation.

“AI makes changes, for better and for worse, and art gives us the power to face this with both a creative and critical eye,” says Scott Rettberg⁵, professor and director of the Center for Digital Narratives (CDN).

“The work we show in this major exhibition reflects how art and storytelling are changing right now, where we encounter new platforms and new ways of creating stories.”

Together with Professor Eamon O’Kane at the Faculty of Art, Music and Design, as well as artists and researchers Jhave Johnston, Jill Miller and Alex Saum, they have put together a program that both criticizes and rejoices in the way AI meets society, literature and art.

Spreading beyond Bergen from Friday, September 20th

“More Than Meets AI” presents a wide range of works that play with the understanding of authorship and creativity. The exhibition begins with film works at Kunstgarasjen from Friday 20 September, opening at 7pm, but gradually moves around Bergen.

At four different locations in Bergen, from BIFF at Verftet, to our own office landscape at

Nygårdshøyden, to Kunstgarasjen and KMD in Møllendal, the exhibition sheds light on how artists can try to keep KI in check. In addition, CDN is holding an open seminar in Tårnsalen at the University Museum on October 17.

AI can be used to produce work that criticizes dominant power structures, speaks about bias and inequality in prejudice and society, to create new types of narratives and visual art. By presenting examples, the exhibition hopes that the audience will take on board the ethical and cultural consequences of incorporating AI into the creative process:

“One of the central themes of the exhibition is the concept of cyborg writers or hybrid artists, whose work comes from the interaction between human creativity and the “intelligence” of machines,” says Rettberg.

LAUNCHES



Photo: Collage: Resource Database, via Unsplash license

Depicts the turbulent development of AI

A version of the exhibition was shown at UC Berkeley last fall, but since then there has been enormous development in the AI field. The Bergen version of the exhibition captures the major changes, and the newest artwork is barely a month old. Whether you are an artist, a technologist, or just curious about how society meets AI art, “More than meets AI” provides an overview of the current state of the art.

The exhibition is organized in collaboration between the CDN with the Norwegian Research Council project Extending Digital Narrative, the Peder Sather for Advanced Study, the Faculty of Humanities and Art, Music and Design (KMD) at the University of Bergen, the University of California, Berkeley, and the host cities.

CDN launches CELL, the Index

The Center for Digital Narrative at the University of Bergen is launching CELL, The Index, aiming to revolutionise digital humanities research in electronic literature.

Since its inception in 2009, the Consortium on Electronic Literature (CELL) has had the goal of being one platform to search across several electronic literature databases. After some years of inactivity of the CELL project, the Center for Digital Narrative is revitalising this common goal as The Index.

This brings a new interface, infrastructure, and data model that will ensure longevity and lessen the burden on individual scholars. With the rise of linked open data, the collaborative, open-data knowledge graph Wikidata has been chosen.

“It is all research output. We are contributing to a larger pool of knowledge,” explains Hannah Ackermans, coordinator on The Index project, in a presentation at the ELO conference.

The advantages of Wikidata

“We need to take into account the weird and wonderful ways that electronic literature can break the barriers of how to document literature and art, and the very traditions of documentation in different places,” said Ackermans at ELO.

Wikidata is ideally suited for this dynamic and brings along many advantages. Based on our carefully developed data model, the documentation on the Wikidata platform can be expansive. Wikidata also allows for multilingual documentation, which furthers the trend of global inclusivity in the electronic literature community.

Manually adding information that is already well-documented online is very inefficient. By integrating the crowd-sourcing capabilities of Wikidata with the quality control of a peer-reviewed database, CELL, the Index aims to significantly increase the amount of accessible information. CELL, as well as ELMCIP, is also a verified database in Wikidata, along with others such as ORCID and ISNI.

This integration expands the available data by several orders of magnitude, and with Wikidata’s Q id, we give universal identifiers to works that previously have not had “the ISBN for electronic literature”.

“We would like for the member databases of CELL these unique Q ids from Wikidata to refer to works of electronic literature,” says Colin Robinson, CDN technologist.

“We want our research to be seen, and we want it to be useful.”

Revitalising CELL

This migration revitalises CELL and provides new opportunities to make metadata about electronic literature available to a wider audience in a sustainable manner, as well as promote individual electronic literature databases who have been doing foundational work over the recent decades.

“Wikidata tries to document everything, which means our records can be seen by people and processed by bots with no prior relation to electronic literature,” says Ackermans.

The project is linking different research databases to the API in The Index, which then pushes to Wikidata, maintaining updated records. Changes done directly to Wikidata are not automatically synced with The Index, but they are monitored.

This focused environment has a taxonomy that is relevant to the electronic literature community in particular. While platforms like Wikipedia and its knowledge base sister project Wikidata offer a vast amount of information – they often lack the reliability required for academic research. We bridge this gap by providing a peer-reviewed database that can be browsed alongside Wikidata, ensuring both accessibility and trustworthiness.

“This is one of the first projects that has solved this problem: How do you use something global like Wikipedia, but also make sure the data is exactly correct and only entered by researchers? Having this kind of index as the intermediary stage solves that problem,” says Robinson.

Becoming a CELL member

Researchers can find and contribute to the database without being part of the system, enhancing the visibility and accessibility of digital works. The database will serve as a hub for searching specific parts of Wikidata while linking to existing databases, making it easier for researchers to find and share information.

Members in the CELL consortium match the properties and fields with the CELL Index, and match records avoiding duplicates, before exporting data to CELL, The Index. We can troubleshoot this with you.

CDN is also looking into developing a “research database as a platform”, providing databases for smaller projects in electronic literature which will have full CELL Index support.

Reference

Ackermans, Hannah; Tabbi, Joseph; Pyke, Tegan; and Robinson, Colin, “(Un)Linked Open Data: Documenting E-lit in Wikidata” (2024). ELO (Un)linked 2024. 29.<https://stars.library.ucf.edu/elo2024/hypertextsandfictions/schedule/29>

GRANTS



Reception of ERC award to Jill Walker Rettberg at CDN
Photo: CDN

The European Research Council wants to learn about AI stories and what shapes them

Professor [Jill Walker Rettberg](#)⁶, co-director of the Centre for Digital Narrative at the University of Bergen, is awarded an ERC Advanced Grant for the project AI STORIES. This is Rettberg’s second ERC Grant.

“The AI STORIES project builds on the premise that storytelling is central to human culture, with narratives shaping our understanding of the world. We will study artificial intelligence and how it creates new narratives,” says Rettberg.

Generative AI has been dubbed a “stochastic parrot”, mimics of language patterns who doesn’t really understand what they are saying. AI STORIES posits that the large language models (LLMs) which form the foundations for ChatGPT are more influenced by deep narrative structures than previously recognized. To manage AI bias, we need to consider the underlying narratives in the training data and not just proximity of words and images.

When [Microsoft’s AI chatbot expressed its love for a journalist in 2023](#)⁷, was it really in love? Most likely not. Generative AI is, after all, a statistical game, and not actual feelings. This new research will test the hypothesis that the AI said “I love you” because it is trained on so many of our sci-fi stories where AI gains conscience and human emotions.

The Center for Digital Narrative opened in 2023, and will house research projects with grants from ERC, The Research Council of Norway, and the Trond Mohn Research Foundation, among others.

AI stories are our stories, but to what end?

Earlier Rettberg has talked about how AI can replace or homogenise stories from certain storytelling traditions,

like the Norwegian childrens’ story *When the Robbers Came to Cardamom Town*:

“This story is more than a shared cultural reference – it supports the Norwegian criminal justice system’s priority of rehabilitation over punishment. It is distinct from Disney movies, with their unambiguous villains who are punished at the end, and from Hollywood bank heists and gangster movies that glorify criminals.”

The project will conduct case studies on Scandinavian, Australian, and Indian or Nigerian narratives, contrasting them with the dominant American and English-speaking narratives in LLMs.

“Generative AI might well bury stories like *Cardamom Town* by stuffing chatbot responses and search results worldwide with homogenized American narratives,” says Rettberg.

A new narratology for AI

“I think what we need is a new narratology, to see how narrative theory shapes and can be used when we develop and use AI,” says Rettberg.

The new narratology will inform policymakers, developers, and educators on the future direction of AI. Current LLMs have mainly been developed by computer scientists and linguists, but Rettberg posits that narratologists should perhaps be just as important to the AI future.

Rettberg and her colleagues will cooperate with developer industry and developer communities.

50th ERC grant to UiB

“Jill is extremely competent in her field, and we are particularly proud that she has managed to achieve success while she has built an exceptional research group,” says Camilla Brautaset, Dean at the Faculty of Humanities.

Brautaset says Rettberg gives this an extra dimension by showing how relevant and topical humanities can be, even though Advanced Grants are for basic research.

“I congratulate Jill Walker Rettberg, who solidifies her position at the top of her field, demonstrating both quality and originality. Her achievements serve as an inspiration for others at UiB,” says Rector Margareth Hagen.

With Rettberg’s project, researchers at the University of Bergen have so far secured a total of 50 ERC grants spanning the period from 2010 to 2024. The Rector underscores the sustained commitment to fostering strong applications and successful implementation of ERC projects over several years, with plans for continued efforts:

“I would also like to thank the researchers, managers, and the exceptionally skilled support staff at UiB who have worked hard to make this happen. These good results are inspiring, and we are working systematically to get more people to apply for ERC funding in the years ahead,” she concludes.

1 of 255 among 1829 – strong competition

Rettberg is among the 255 selected outstanding research leaders in Europe to receive this grant, according to a press release from the ERC.

The competition attracted 1,829 proposals which were reviewed by panels of internationally renowned researchers. The funding is amongst the EU’s most prestigious and competitive, providing leading senior researchers with the opportunity to pursue ambitious, curiosity-driven projects that could lead to major scientific breakthroughs.

Supported by ERC grant AI Stories, DOI: 10.3030/101142306.



Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Research Council Executive Agency. Neither the European Union nor the granting authority can be held responsible for them.



off
center
THE PODCAST

Listen now!



A podcast about digital narratives in
electronic literature, computer games,
social media, AI, XR, and more.

— a podcast from —
THE CENTER FOR DIGITAL NARRATIVE

OUR PODCAST, OFF CENTER



2024 saw 30 episodes of the podcast Off Center, growing the collection to 46 episodes in total (and counting, as of writing this). In each episode, director Scott Rettberg is joined by a researcher from the center or other academics in the field for an interesting discussion of their expertise.

Halfway through the year we also began producing shorter AI Updates with Scott Rettberg and AI post-doc Jhave Johnston that are about rapid developments in the AI world.

A peer-reviewed transcript of a selected episode is also published monthly in the journal *electronic book review*.

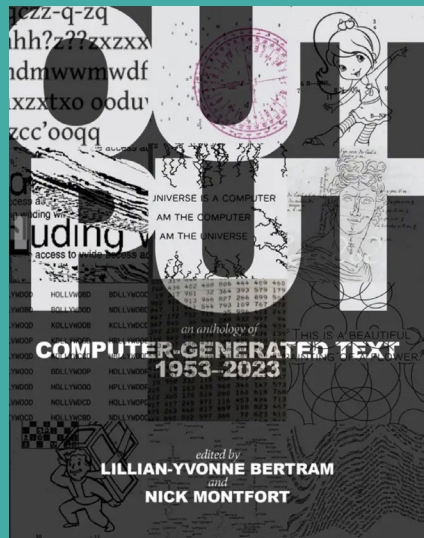
The podcast is produced by Jessie van Balkom and Esteban Piedrahita. The transcripts are edited by Daniel Johannes Flaten Rosnes.

In 2025 we change gears a bit, using guest hosts within the center to talk more specifically about the research projects.

Published episodes in 2024

- Episode 12: **Existential Transformative Game Design** with Doris Rusch
- Episode 13: **Creative AI** with David Jhave Johnston
- Episode 14: **Machine Vision** with Jill Walker Rettberg
- Episode 15: **Surveillance Microcosms** with Mathias Klang
- Episode 16: **Alternate Reality Games** with Patrick Jagoda
- Episode 17: **Transgressive Games and Understanding Male Gamers** with Kristine Jørgensen
- Episode 18: **Speculative Design** with Sarah Edmands Martin
- Episode 19: **Critical Software Art** with Ben Grosser
- Episode 20: **AI Essayistic** with Mario Aquilina
- Episode 21: **Digital Ethnography and Algorithmic Folklore** with Gabriele de Seta
- Episode 22: **Platformization and COVID E-LIT** with Søren Pold
- Episode 23: **Tactical Publishing** with Alessandro Ludovico
- Episode 24: **Netprov** with Rob Wittig
- Episode 25: **AI Cinema** with Will Luers
- The AI Update: **More Than Meets AI Exhibition**
- Episode 26: **Digital Media, Performance, and AR** with Kat Mustatea
- The AI Update: **Future of Cinema**
- Episode 27: **Video Game Monstrosity** with Jaroslav Švelch
- The AI Update: **AI-made Podcasts**
- Special Episode: **Remembering Robert Coover**
- Episode 28: **Game Poems** with Jordan Magnuson
- The AI Update: **Nobel Prizes** for AI Research
- Episode 29: **Dark Tourism** with Nicole Basaraba
- The AI Update: **Reasoning AI**
- Episode 30: **Digital Poetics and Disability Aesthetics** with Talan Memmott
- The AI Update: **AI Agents**
- Episode 31: **Net Art and Fiction** with Mark Amerika
- The AI Update: **AI goes Hollywood**
- Episode 32: **Creepypasta, Fandoms, and AI Assistants** with Marianne Gunderson
- The AI Update: **AI and Violence**

2024 IN CDN BOOKS



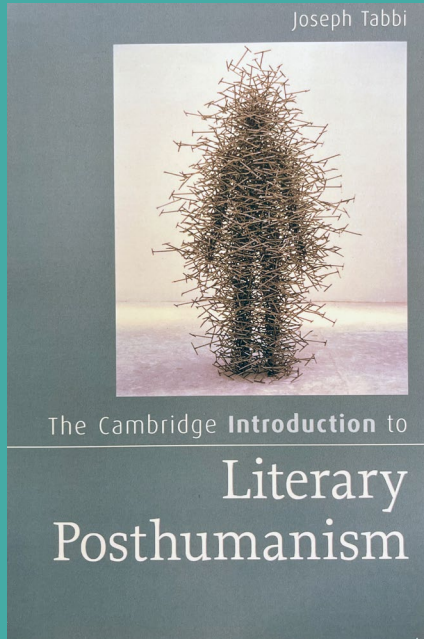
Output: An Anthology of Computer-Generated Text, 1953–2023

“This anthology spans seven decades of computer-generated text, beginning before the term “artificial intelligence” was even coined. While not restricted to poetry, fiction, and other creative projects, it reveals the rich work that has been done by artists, poets, and other sorts of writers who have taken computing and code into their own hands.

The anthology includes examples of powerful and principled rhetorical generation along with story generation systems based on cognitive research. There are examples of “real news” generation that have already been informing us — along with hoaxes and humor.”

Published by MIT Press and Counterpath Press.

We hosted the European book launch of this book, edited by Nick Montfort, MIT Professor and PI at CDN, and Lillian-Yvonne Bertram, Associate Professor at University of Maryland.



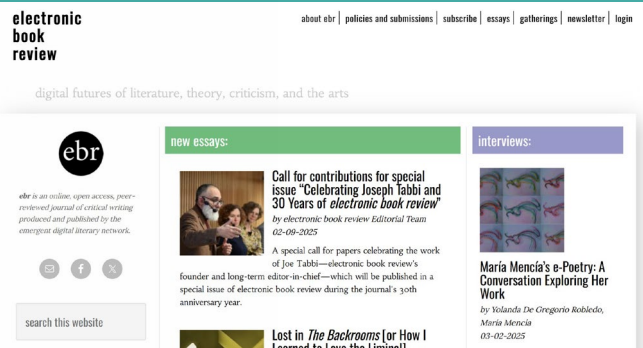
The Cambridge Introduction to Literary Posthumanism

“At a time when scholars in both literary and scientific disciplines are advancing the term posthumanism, this book offers a through-line. Beginning with Mary Shelley’s Frankenstein and continuing into the post-print, born-digital excursions of Shelley Jackson’s Patchwork Girl, this literary introduction defines posthumanism and provides a summary account of the key literary and cultural theorists in the field. It embraces humanist refusals from Melville’s Bartelby to Thomas Pynchon’s authorial surrogation, and more recent evasions and avoidances in the writing of William Gibson, Tom McCarthy, Coleson Whitehead, Jeanette Winterson, and Claire-Louise Bennett. This book also provides close readings of key posthuman fiction, poetry, and conceptual approaches that help ground the discipline.”

Published by Cambridge University Press.

We hosted the book launch for CDN PI Joseph Tabbi’s important volume at the University Library.

ELECTRONIC BOOK REVIEW HOSTED AT UIB

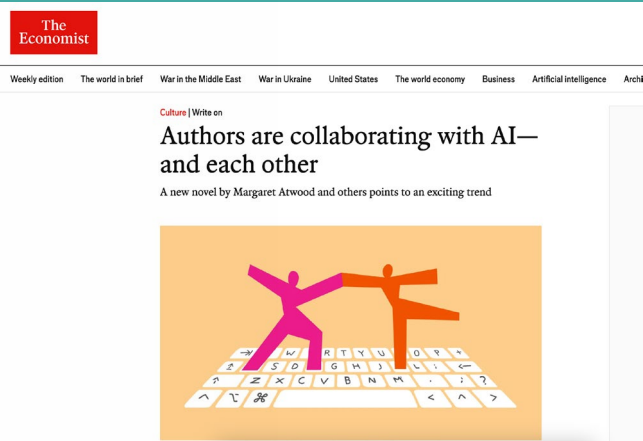


Screenshot ebr’s webpage
<https://electronicbookreview.com/>

One of the oldest open-access journals on the internet is now hosted at the University of Bergen. Founded by Joseph Tabbi and Mark Amerika as a web journal in 1995, the early childhood of internet, *ebr* has been a pioneer in digital scholarship, emphasizing innovative and genre-defying works that leverage emerging electronic and web-specific media.

ebr continues to evolve under the stewardship of new managing editor Anna Nacher, associate professor at the Jagiellonian University, and co-editors Tegan Pyke and Daniel Flaten Rosnes from CDN, its new host at UiB. We are also providing technical and design support from our research technologist Colin Robinson, as we prepare to move the journal’s infrastructure to UiB.

DISSEMINATION AND COMMUNICATION



CDN researchers had 17 media appearances in 2024. Among these was Scott Rettbergs interview in a larger article in The Economist on authors collaborating with AI.

<https://www.economist.com/culture/2024/02/01/authors-are-collaborating-with-ai-and-each-other>



GRANTS

- Jill Walker Rettberg was granted an **ERC Advanced Grant for her project AI STORIES**
- Sérgio Roxo, **Nordic Gender Fund**
 - “Surviving SOGICE”, open-access digital platform on Sexual Orientation and Gender Identity Change Efforts (SOGICE), Norway
- Tom Legierse and Ida Martine Gard Rysjedal, **Nordic Gender Fund**
 - Interdisciplinary network for Research on Gender and Games, Norway



Researchers hard at work in the CDN Games Lab, one of the research infrastructures we opened in 2024. Photo: Eivind Senneset

Our house, we live here now!

After patiently waiting for a building, the CDN joins forces under a shared roof in Langes gate 1 and 3.

“It’s the realization of a long-sought dream to finally have all of Center’s research in one place, rather than scattered across campus. It enables us to consult with each other, to generate new ideas quickly, and to socialize together as a team,” says Center Director Scott Rettberg.

Our house is a very very very fine house. Langes gate 1-3 has a long history at the University and its surrounding area on the Nygårdshøyden. Built in 1839, Langes gate 3 was originally the home of artillery captain J.F. Sandborg.

Later, C. Sundt, the city’s richest merchant and patron of Bergen Museum (UiB’s predecessor), took over the property and used it as a family summer home, where he could watch the closest neighbour being built – the new Bergen Museum, the first dedicated museum building in Norway. In the 1870s he had Langes gate 1 built.

The Museum’s closest neighbour

The city bought Langes gate 3 in 1913 to stop a housing block from being built just next to Bergen Museum (helped by the fact that the Museum director at the time was a local politician) and the museum took over the building in 1931. In the University’s first year, 1946, they bought Langes gate 1 as well. Director Scott Rettberg is happy with working in historical environments:

“The fact that we are doing so in a such a beautiful pair of buildings is an added bonus. We bring together one



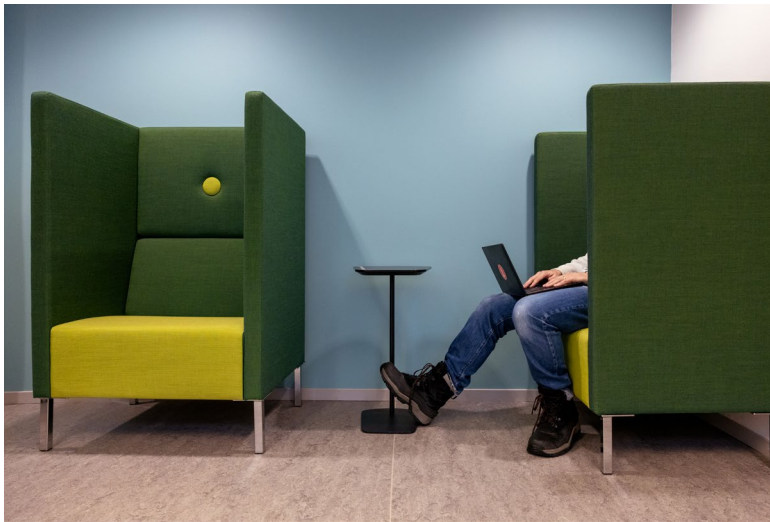
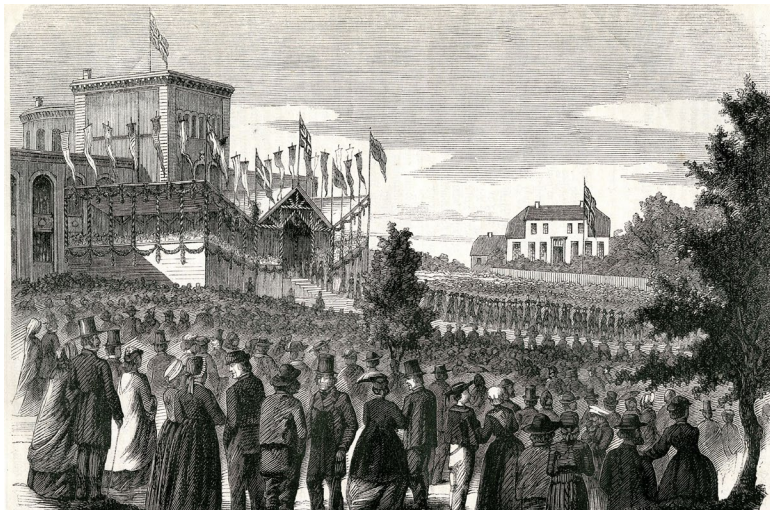
of the newest and most active fields of research with the second-oldest historic building at the center of the UiB campus.”

In the early years of the UiB, Langes gate 1 was the offices of the Rector, while Langes gate 3 was the home of the director of the Bergen botanic gardens. Throughout the second half of the 1900s, the two buildings have houses several offices of the UiB, the latest being Division of Student and Academic Affairs.

In 2001, the houses were joined by a glass pavilion, which now forms our entrance. CDN has spent 2024 gradually moving in, and is now settling in and making the house our own.



Woodcut illustration of Bergen museum building on the left is, on the right is Langes gate 1-3 where CDN’s headquarters are now located. Illustration: from Skilling-Magazin, September 9, 1865.





Building a research community

We are building the center to be conducive to new ideas and cooperation.

Every week we have gatherings and events, presentations and workshops to help build the community part of a research community, and we try to gather as many of us as possible at least once per week in our Wednesday lunch presentations.

CDN lunches presents projects, interesting research, guests and their practice, introductions to Norwegian phenomena, as well as home-made food in our lounge area has been a boon for the center, and many of our guests has emphasized this as an important space for what makes CDN CDN.

“I am so impressed with what happens in this very room,” said guest researcher and UiB alumnus Rob Wittig about the CDN lounge after spending two periods in the Center in 2024. “You can sit down next to anyone, and you know you’ll have an interesting conversation.”

Every other Monday we do **research roundtables**, talking about current research, reading other people’s works, or exploring a research theme. We have also had a series of methods workshops.

Other social activities include our **Defrag Fridays**, where we spend the end of the week on presenting and playing games, social events outside the house, or creative workshops. Last year one of these Defrags led to thecyborg authored book *Authors Reviewing Authors Reviewing Authors Reviewing Authors Reviewing Authors Reviewing Authors Reviewing Authors*





Our arcade machine provides a different form of flow state in-between other work. Classics like Galaga, and Ms. Pac-Man have become staples for some of our employees, and we post high scores on our center info screen.

GALAGA	
125020.....	SRR
107750.....	SRR
72790.....	SRR

MS. PAC-MAN	
49680.....	TOM
46360.....	TOM
45450.....	HHL



Research themes and affiliated projects in brief

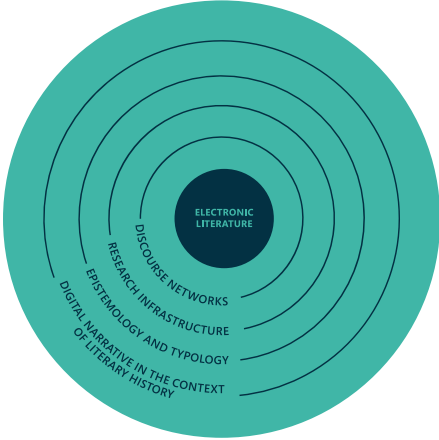
CDN consists of six nodes, and a number of affiliated projects.

Electronic Literature

PI: JOSEPH TABBI, PROF II: LAI-TZE FAN

The Electronic Literature research theme has seen significant developments. The Bergen University Library hosted an exhibition for the launch of “Cambridge Introduction to Literary Posthumanism,” a book that began its journey shortly before Joseph Tabbi’s arrival at the University of Bergen in 2019. Published by Cambridge University Press in November 2024, the book was also presented at a Comparative Literature conference organized by Stephano Ercolino at the University of Bologna in December, 2024. The official book launch took place on February 6, 2025.

In September several of our researchers took part in a seminar on the post-digital at the University of Stuttgart, as part of our ongoing collaboration with their digital humanities faculty at the Institute for Literary Studies in the project Born Digital. Throughout the year we have hosted guests, masters students and PhDs, from Stuttgart as part of this project. We also introduced CELL, The Index (page 22), and made substantial progress on the Living Glossary of Digital Narrative, which is set to launch in Spring 2025.

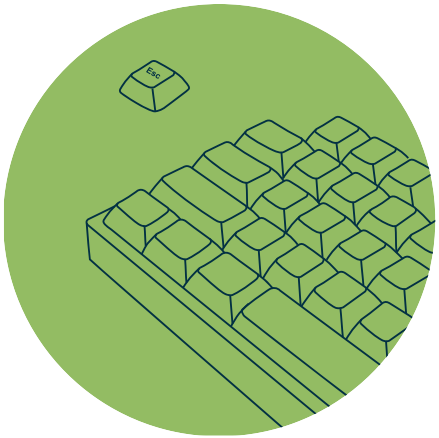


Computational Narrative Systems

PI: NICK MONTFORT, PROF II: RAFAEL PÉREZ Y PÉREZ

Computational Narrative Systems research supported the publication of a major book by the MIT Press and Counterpath, *Output: An Anthology of Computer-Generated Text, 1953–2023*, co-edited by University of Maryland Prof. Lillian-Yvonne Bertram and the CDN’s Prof. II Nick Montfort, who also is on the faculty at MIT. The 200 selections allow computer-generated narratives (from storytelling research systems, related to the novel, non-fictional, or otherwise) to be situated in a context of 70 years of work. The CDN’s Rafael Pérez y Pérez spoke at the Center on how his long-term research project MEXICA, can help us understand the nature of narrative — and why symbolic AI is suited to this task. Montfort published an article discussing

how large language models could be related to the fundamental project of Surrealism and spoke at the Modern Language Association about the value of free/libre/open source LLMs. With US collaborator Patsy Baudoin, he also developed the first online version of a French/English generator of tiny fictional news stories, *Rubrique: Technologies / Tech Section*. His very small-scale “Gram’s Fairy Tales” was released with example grammars, including one by the CDN’s Dr. Jhave Johnston. At the very beginning of 2024, Montfort also released version 2.0 of Memory Slam, reimplementations of classic text generators. These have already been exhibited in Bergen and used in classes and workshops.



Artistic Integrated Research

JASON NELSON

While 2024 was a pre-launch year for AIR, it was a very productive time for our artistic research. It began with an exciting exhibition of digital poetry/art at the University of Cadiz in Spain. The works, created by AIR PI Jason Nelson and collaborator Dr. Alinta Krauth and focused on AI mediated and assisted creations, were discussed widely throughout the region, alongside workshops and public lectures. As well, a book about the exhibition is being written by Dr. Yolanda de Gregorio, (a 2025 AIR node guest professor) for publication in 2025. As AIR intersects with Digital Culture, numerous research outcomes from working with students across the program. Current MA students, Vegard Fotland and Emma Husa, and MA alumni Florence Walker, were honoured at the 2024 New Media Writing prize, with two wins and an honourable mention.

In June-July the AIR node was a partner to the IDMAA 2024 exhibition at Winona State University in Minnesota, bringing digital narrative to both online and physical spaces. Jason and Alinta’s work Diffracted Hemispheres toured regional Norway beginning at Galleri Espolin in Lofoten, focusing on narrative understandings of Norwegian coastlines and lighthouses. The work Branching Narratives is being shown at the Gold Coast International Airport. Among numerous scholarly publications, a Co-Authored book chapter with Professor Astrid Ensslin was published in the Routledge Handbook of AI and Literature, with Jason’s artwork being featured on the book’s cover. We are excited to see what 2025 and beyond bring.



Social Media and Network Narratives

PI: JILL WALKER RETTBERG, PROF II: LIN PRØITZ

Researching narratives in social media and network narratives often means that you are researching stories being told by ordinary people in real time, and that requires very different methods and ethical considerations than researching published narratives. We have therefore focused on methods and ethics in the first year. Lin Prøitz and Henry Mainsah facilitated a digital methods workshop in May with participation from PhDs and other researchers. PhD Ella Holi, in cooperation with the UiB Centre for Gender Studies PhD Sunniva Árja Tobiasen, arranged and participated in a viewing of the fat activism documentary “Your Fat Friend” and a following

panel discussion with the documentarist Jeanie Finlay. This was part of our cooperation with Bergen International Film Festival this year. Many researchers at CDN are working on different kinds of social media, with PhD candidates exploring topics ranging from how people in the fat community negotiate and challenge narratives about fatness in social media posts to how South African poets use digital media to how gamers talk about masculinity in online spaces to how TikTok users imagine the algorithm to the ALGOFOLK project’s exploration of how people imagine algorithms.



Extending Digital Narrative

PI: SCOTT RETTBERG, PROF II: CAITLIN FISHER

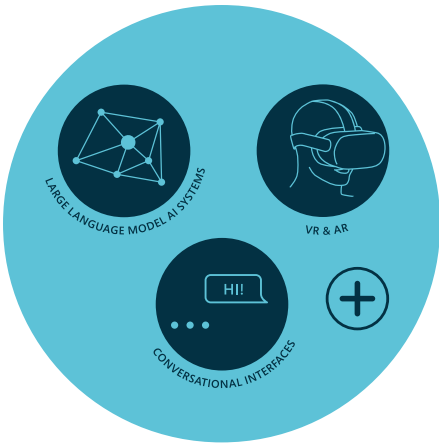
Our research on AI and other emerging technologies is focused on how new narratives forms as new platforms emerge. Extending Digital Narrative (XDN) approaches these from both a theoretical and experimental perspective, which includes both analytical and creative research methods.

During 2024, XDN organized a major five-venue exhibition More Than Meets AI (see more information in the focus on AI in this report), continuing our collaboration on the “Transformation and Disruption: Challenges and Opportunities of AI for Human Creativity” project with the University of California, Berkley. We also hosted an international seminar with leading researchers in the field, which will result in a journal special issue that is now in progress.

Our core group of Scott Rettberg, Jhave Johnston, Lina Harder, and Haoyuan Tang have been busy with scholarly and popular publications, artistic research outputs such as films and interactive digital media works, invited lectures, and presentations at local, national, and international conferences, including keynote addresses.

The Off Center podcast hosted by Scott Rettberg has been a key form of outreach for our research on AI and other topics. In addition to several interviews with AI experts, Scott and Jhave now host The AI Update, 10-20 minute discussions of breaking developments in the world of AI for our growing international audience.

While we continue our AI research, in 2025 we will also focus on Extended Reality technologies, which will be the focus of a seminar, exhibition, historical report, and new creative projects.



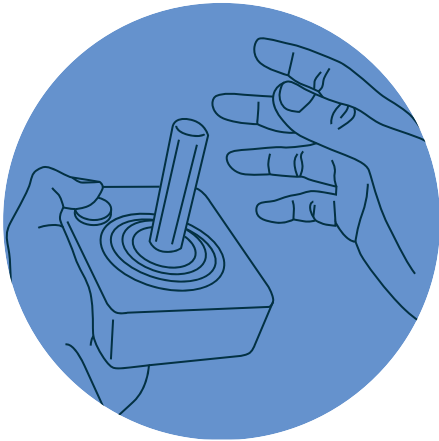
Computer Games and Interactive Digital Narrative

PI: KRISTINE JØRGENSEN, PROF II: DORIS C. RUSCH

With the establishment of the CDN, it has been a goal to make the Computer Games and Interactive Digital Narrative node the central hub for games research at University of Bergen, integrating researchers across disciplines and what has previously been included in the UiB Network for Games Research. On this background, we were proud to announce the establishment of the CDN Games Research Group in June 2024. The group aims to be an outward reaching group where researchers and students are welcome to attend talks and discuss their work. In 2024, the group has hosted four talks by international game scholars – Jaroslav Švelch,

Charles University, Prague, Agata Waszkiewicz, John Paul II Catholic University of Lublin, Nataliya Gorbina, University of Konstanz, and Diffie Bosman, University of Pretoria/University of Tampere.

Next to the UMG project, in collaboration with affiliate partner Astrid Ensslin (University of Regensburg) and Riccardo Fassone (University of Turin), PI Kristine Jørgensen and Professor II Doris C. Rusch have also edited a special issue on transformative games in G|A|M|E: The Italian Journal of Game Studies, published winter 2024-2025.



AFFILIATED PROJECTS



ALGOFOLK started in April 2024, led by Gabriele de Seta. A chapter with a theoretical definition of the concept was published in the book “Critical meme reader III: Breaking the meme”, as well as two methodological articles in the journals Big Data and Society (“Synthetic Ethnography”) and Sociologica (“Synthetic Probes”), and a few other publications on related projects and topics. A lot of international conference presentations was done (8, including the Digital Folklore conference



in London, EASA and EASTS in Barcelona and Amsterdam), and 5 international workshops/seminars, plus several events in Bergen, getting algorithmic folklore on the map. In December 2024 two postdocs and one PhD started on the team, and we kicked off the first two work packages (ALGOFOLK lexicon and archive). We launched our official blog (algofolk.substack.com) and recorded four ALGOPOD podcast episodes.

AI STORIES

CDN PI Jill Walker Rettberg won an ERC Advanced Grant for the project AI STORIES: Narrative Archetypes for Artificial Intelligence, which will explore how narrative archetypes shape AI outputs. The project started in August 2024, and will run until 2029, with funds to hire three postdocs, a PhD and an administrative project manager. By the end of 2024 the first hiring processes were complete, with team members set to join CDN in spring 2025.

AI STORIES held its first seminar in October 2024, with participants from CDN, from LLE and Infomedia at UiB, and guests. In addition to talks on AI-generated literature, workshops on specific AI technologies proved to be a fruitful methodology. Hanna-Riikka Roine led a

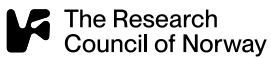


workshop on AI Dungeon, while Jill Walker Rettberg led a workshop on Google’s new service at NotebookLM: and especially the AI-generated podcasts.

In 2024 Jill Walker Rettberg worked with research assistant Hermann Wigers to generate a dataset of stories for 252 countries. Early analyses confirm our assumption that ChatGPT’s idea of a “Norwegian” or “Russian” or “American” story is quite clichéd – there are a lot of fjords and mountains in “Norwegian” stories, while the American stories feature people leaving their busy jobs in the big city to return to their small hometown, where they find community and love. To be continued in 2025...



Within our research on games and interactive digital narrative, led by PI Kristine Jørgensen, our main focus in 2024 has been on the RCN project Understanding Masculinity in Gaming (UMG). The project studies the experiences of gaming men and the role of masculinity



in understanding gaming culture. Within the project, we have focused on fieldwork and organized a symposium in collaboration with AI Stories, and a methods workshop.

How to stay in touch

Newsletter

Our newsletter is quarterly, and contains news of articles, job postings, activities and events.



Podcast

Our podcast, featuring interviews with CDN scholars or scholars in related fields, comes out twice a month. Read more about Off Center on page 27.



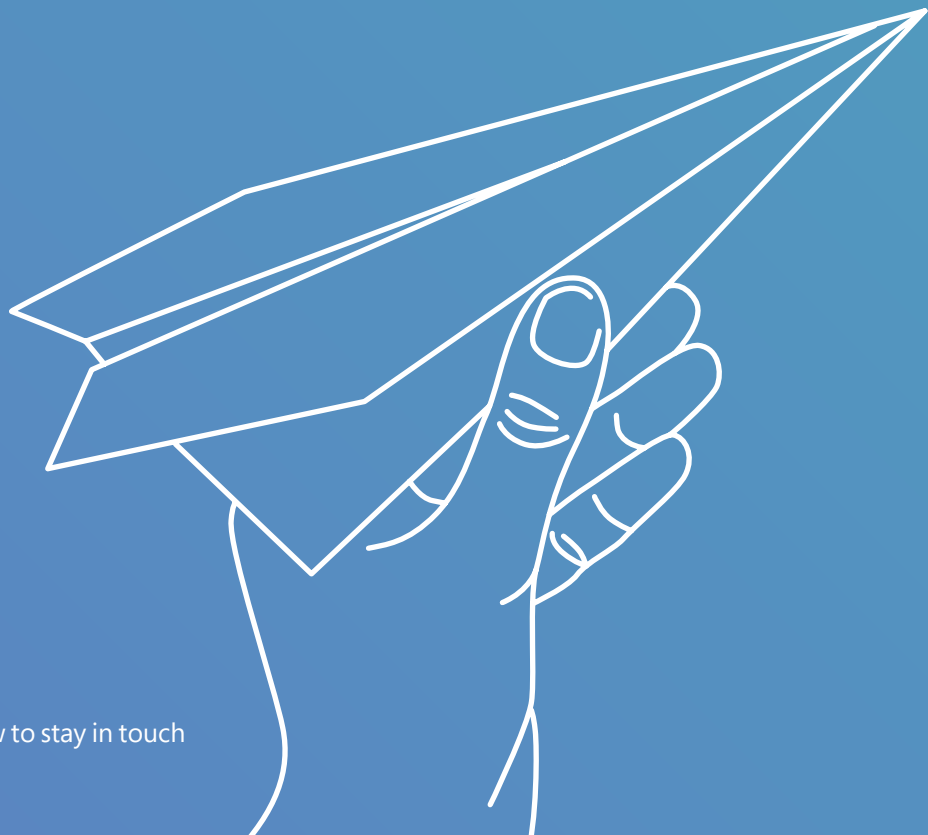
Our Social Media

We have a Youtube channel where we post recordings of selected seminars and talks. We are active on:

YOUTUBE: Center for Digital Narrative, UiB
LINKEDIN: Center for Digital Narrative
BLUESKY: @cdn-bergen.bsky.social
MASTODON: @cdn@fediscience.org
INSTAGRAM: @centerfordigitalnarrative
FACEBOOK: Center for Digital Narrative

You can find
all this on our
website

cdn.uib.no



Opportunities

We will have open positions for both PhDs and post-docs in 2025 and 2026. All positions are advertised at Jobbnorge.no and Euraxess, and are linked to from our website front page.

<https://www.jobbnorge.no/search>



<https://euraxess.ec.europa.eu/>



Marie Skłodowska-Curie Actions - Postdoctoral Fellowships

The European Union funds two-year postdoctoral positions for early career scholars of any nationality to move to Norway to carry out their research activities abroad, acquire new skills and develop their career. These are highly competitive grants with an application deadline in September each year, and only applicants with a PhD who have not lived in Norway for more than 12 of the preceding 36 months are eligible.

If you are interested in applying for an MSCA at CDN with UiB as a host, contact the researcher you have an interest in cooperating with, or our administrative project leader.

ERC grant

The European Research Council (ERC) is the premier European funding organization for frontiers research. ERC grants support excellent researchers of any nationality to conduct ambitious, groundbreaking research at institutions in Europe (including Norway) for 5 years. It targets researchers at different stages in their careers and intends to encourage the highest quality researchers in Europe, in any field. If you have a project idea that would contribute to our research objectives, contact our administrative project leader

Fulbright

The Fulbright Scholar Program provides fellowships for U.S. academics and professionals to lecture or conduct research abroad, and for foreign scholars to do the same in the United States. Each year, it awards over 1,700 fellowships, fostering international collaboration and cultural exchange.

Self-funded visiting scholars

If you have your own project funding to cover your expenses you can apply to be a visiting scholar at CDN, which would give you access to our events and facilities and to a shared workspace.

For more information about visiting or initiating a project, contact the researcher you have interest in cooperating with, or our administrative project leader.

New People in 2024



Marianne Gunderson
Post-doc, ALGOFOLK



Debarun Sarkar
Post-doc, ALGOFOLK



Jasmine Matthey
PhD, Electronic Literature




Tom Legierse
PhD, UMG



Hayouan Tang
PhD, XDN



Ella Holi
PhD, Social Media



Lina Harder
PhD, XDN



Sérgio Galvão Roxo
PhD, XDN



Hanna Lauvli
PhD, ALGOFOLK




Martijn Holtkamp
RA, XDN



Elise Marie Strand Hagen
RA, AI STORIES



Esteban Piedrahita
RA, XDN



Hermann Wigers
RA, AI STORIES

Accounts 2024

REVISED BUDGET AND ACCOUNTS 2024,
CENTER FOR DIGITAL NARRATIVE (IN NOK)

	Revised budget	Accounts	Deviation	Budget 2025
Own contribution	6 384 817	6 725 546	-340 729	8 050 985
Tech/Adm	3 188 592	3 339 098	-150 506	3 550 287
Buyout	2 689 697	2 639 855	49 842	2 618 824
Prof II	1 574 426	1 639 434	-65 008	1 612 272
Recruitment positions	880 020	651 508	228 513	2 636 424
RA	818 106	888 972	-70 865	760 195
XDN production costs	85 000	39 984	45 017	178 581
VR/AI	200 000	121 753	78 247	200 000
Core group travel	408 597	440 178	-31 581	617 626
Advisory board	0	0	0	116 471
Events	491 264	545 002	-53 738	960 101
Dissemination	111 330	61 459	49 871	151 603
Guest researcher stays	206 300	214 131	-7 831	127 700
Programming design	0	0	0	279 412
PAIG	107 683	96 159	11 525	182 339
Research stays	0	0	0	360 000
Other costs	33 913	4 667	29 245	33 913
Total	17 179 746	17 407 746	-228 000	22 436 732
			Deviation NFR	112 729
			Deviation wages NFR	-8 024
			Deviation drift NFR	120 754

Appendices

I. 2024 publications

BOOKS AND CHAPTERS

Montfort, Nicholas; Bertram, Lillian-Yvonne Output: An Anthology of Computer-Generated Text, 1953–2023. MIT Press 2024 (9780262380843)

Tabbi, Joseph Paul The Cambridge Introduction to Literary Post-humanism. Cambridge University Press 2024 (9781009256476)

ACADEMIC ARTICLE

Eklund, L., Gluzman, R., Jørgensen, K., Kayali, F., Roinioti, E., Pnueli, V., Use, O. (2024). Games for the Pluriverse: Exploring the Use, Opportunities, and Problems of Drawing from Local Cultural Heritage in Video Games. Games and Culture. <https://doi.org/10.1177/15554120241234126>

Jørgensen, K., Lindtner, S.S. (2024). Dataspillere og maskulinitet – gamermaskulinitet som en hybridmaskulinitet? Norsk medietidsskrift (NMT) <https://doi.org/10.18261/nmt.30.4.4>

Holi, E.M. (2024). FROM #BODYPOSITIVE TO #WEIGHTLOSS-JOURNEY – EXPLORING WEIGHT LOSS NARRATIVES WITHIN THE FAT COMMUNITY. Selected Papers of Internet Research, SPIR <https://doi.org/10.5210/spir.v2024i0.13961>

de Seta, G. (2024). From ASCII lanterns to synthetic livestreams: Three decades of Chinese digital folklore. Communication and the Public <https://doi.org/10.1177/20570473241264902>

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Rossi, G.C., Cooke, I., Clark, L., Pyke, T.R., Smith Nicholls, F. (2024). User-centred collecting for emerging formats. New Review of Hypermedia and Multimedia (1361-4568) Vol. 30 (1-2), s. 114-128 <https://doi.org/10.1080/13614568.2024.2389101>

de Seta, G. (2024). Synthetic Probes: A Qualitative Experiment in Latent Space Exploration. Sociologica – International Journal for Sociological Debate (1971-8853) Vol. 18 (2), s. 9-23 <https://doi.org/10.6092/issn.1971-8853/19512>

Legierse, T., Ruotsalainen, M. (2024). Deconstructing Esports: Why we need to acknowledge bodies in a more toward more equitable esports practices. Eludamos: Journal for Computer Game Culture (1866-6124) Vol. 15 (1), s. 163-181 <https://doi.org/10.7557/23.7704>

Askanius, T.; Rettberg, J.W., Skogerbø, E. (2024). Media and gender: A Nordic perspective. Nordic Journal of Media Studies (2003-184X) Vol. 6 (1), s. 1-10 <https://doi.org/10.2478/njms-2024-0001>

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de Seta, G. (2024). Ball-ache, cow pussy, and dick hair: Vulgarity in Chinese internet language. Global China Pulse (2004-4607)

Rettberg, S. (2024). Fin du Monde: AI Text-To-Image Writing and the Digital Unconscious. The Digital Review <https://doi.org/10.7273/m4ke-zs24>

FEATURE ARTICLE

Rettberg, Jill Walker How Generative AI Endangers Cultural Narratives. Issues in science and technology 2024 (0748-5492) Vol. 40 (2), p. 77-79 <https://doi.org/10.58875/RQJD7538>

EDITORIAL

Jørgensen, K., Rusch, D.C., Ensslin, A., Fassone, R. 2024. Trans-formative Games Across Platforms. G|A|M|E The Italian Journal of Game Studies 2024 Vol. 12

BOOK REVIEW

Ackermans, H. (2024). [review] Pathfinders: Documenting the Experience of Early Digital Literature. Reviews in Digital Humanities 2024 Vol. 5 (9) <https://doi.org/10.21428/3e88f64f3903238c>

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Arellano, R., Rettberg, S. (2024). Hypertext as Technology and Literature . Electronic Book Review (EBR)

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Rettberg, S., Fan, L-T. Gendered AI and Editorial Labour in Digital Culture with Lai-Tze Fan. Electronic Book Review (EBR)

Rettberg, S., Montfort, N. (2024). Computational Narrative Systems and Platform Studies with Nick Montfort. Electronic Book Review (EBR)

ACADEMIC LECTURE

Ackermans, H. (2024). Let’s Build a City: The Glossary Project as Essential Work. Born Digital

Ackermans, H., Pyke, T., Tabbi, J., Robinson, C. (2024). (Un) Linked Open Data: Documenting E-lit in Wikidata. ELO (Un) Linked

Ackermans, H., Snyder, R., Larsen, D., Skains, L. (2024). LAUNCH: Accessible Bits 1.0. ELO (Un)Linked

Perez, R.P. (2024). Computer models as tools for the reflection on ideas: a model for evaluating the thematic consistency of a narrative. 15th International Conference on Computational Creativity <http://dx.doi.org/10.1016/j.cogsys.2015.06.002>

de Seta, G. (2024). Popular culture in the digital age: Qualitative methods for the study of digital folklore. The Southern Center for Digital Transformation Permanent Seminar

Holi, E.M. (2024) FROM #BODYPOSITIVE TO #WEIGHTLOSS-JOURNEY –EXPLORING WEIGHT LOSS NARRATIVES WITHIN THE FAT COMMUNITY. The 25th Annual Conference of the Association of Internet Researchers

de Seta, G. (2024). From ASCII greetings to synthetic livestreams: Three decades of Chinese digital folklore. “Thirty Years of the Internet in China: A Retrospective”

de Seta, G., Shchetvina, A. (2024) Imagining machine vision: four visual registers from the Chinese AI industry . EASST-4S 2024 “Making and Doing Transformations” conference

de Seta, G. (2024). Global automated futures: Promissory narratives in the Chinese AI industry . EASA 2024 “Doing and Undoing Anthropology” conference

Tang, H. (2024). “Towards the Convergence of AI Generated Narrative and Interactive Narrative in Video Games” presentation. CDN Paris Seminar 2024

de Seta, G. (2024). Philosophical zombies, stochastic parrots, masked shoggoths: New ethnographic interlocutors? . EASA 2024 “Doing and Undoing Anthropology” conference

Rettberg, J.W. (2024). Workshop: AI-generated podcasts. Workshop på Aarhus universitet 2024

Rettberg, J.W. (2024). Generative AI: from Machine Vision to AI Stories. Æestetisk seminar E2024

de Seta, G. (2024). Fake foreigners: The geopolitics of synthetic media on Chinese short video platforms. “The Hidden, the Revealed, and the Fake” conference

Rysjedal, I.M. (2024). Masculinity: aiming to understand expressions of masculinity in gaming discourses. Presentation of PhD project at CDN Seminar: Futures of Digital Narrative Research. CDN Seminar: Futures of Digital Narrative

Johnston, D.J. (2024). Identity Upgrade (Artist Presentation). Screen Studies in the Age of Extended Reality and Synthetic Media

Harder, L.R. (2024). Building the Nethersphere: Artificial Intelligence and the Reanimation of Historical Minds. Presentation of PhD Project for CDN Seminar: Futures of Digital Narrative Research. Futures of Digital Narrative Research

de Seta, G. (2024). de Beyond hallucinations & dreams: Experimental approaches to generative AI models. “1, 2, 3 Playtime” Lecture Series

Rettberg, S. (2024). Cyborg Authorship: Writing with AI. Seminars in the Digital and Public Humanities

Rettberg, S. (2024). The Center for Digital Narrative and recent research in AI. Krebs Center for the Humanities Lectures

Holi, E.M. (2024). From #bodypositive to #weightlossjourney – exploring weight loss narratives within the body positive community. Fat Move(ments)

Rettberg, S. (2024). Small forms within larger forms of digital narrative. Kleinen Formen Research Lectures

Rettberg, S. (2024). Robert Alwriting: Creative Practice as a Critical Method for Investigating Large Language Models. Humanties Meets AI

de Seta, G. (2024). Algorithmic creativity. “Humans and Machines – AI and the Humanities” workshop

Ackermans, H., Fan, L-T., Weicker-O’Connor, T., Yu, A., Kim, J. (2024). Collaborative Keynote: Crossing Commercial Barriers. Access Works

de Seta, G. (2024). de An algorithmic folklore: The mutual shaping of vernacular creativity and everyday automation. “Digital Folklore” conference

Ackermans, H., Ensslin, A., Snyder, R. (2024). Co-authoring Accessible Bits. Access Works

de Seta, G. (2024). When is a field? “In the Field 2” CRISAP conference

Pyke, T.R. (2024). Digital Literature: An Essentially Contested Concept? Electronic Literature Organisation Conference

de Seta, G. (2024). Just add more layers: Metaphors of depth in machine learning. “Dungeon: Iconography of an Archetype From the Antiquity to the Digital Age” conference

de Seta, G. (2024). Algorithmic folklore: What is it, and how to study it. Brown Bag Seminar

LECTURES

de Seta, G. (2024). Algorithmic, augmented, automated: Ethnography after the digital. “Digital Ethnography and Research on/with AI” seminar.

Rettberg, J.W. (2024) Å fortelle med KI: fra narratologi og statistikk til KI-genererte podcaster. Avdelingsseminar Studieavdelingen UiB.

Rettberg, J.W. (2024). Seeing the World Through AI Lenses. CuttingEdgeAI with Stuart Russell - a Kavli Prize Week Special.

Rettberg, J.W. (2024). Stories about artificial intelligence: bias, control and anxiety. ESCITE 2024.

Rettberg, J.W. (2024). Maskinsyn: hvordan endrer algoritmer måten vi ser verden? Lærernes dag 2024.

Rettberg, J.W.; Gunderson, M. (2024). A soirée at Mr Babbage’s – a mini larp. ESCITE 2024.

Rettberg, J.W. (2024). Kunstig intelligens er mer enn teknologi: hvordan velge vei? Kultur- og opplevelseskonferansen 2024.

de Seta, G. (2024). ‘Shaking the black box’: Creative research approaches to generative models. “Humaniora møter kunstig intelligens” conference.

Rettberg, J.W. (2024). Hvordan spille på lag med KI uten å gi opp menneskelig kreativitet? Kultur- og opplevelseskonferansen 2024.

Ackermans, H. (2024). The Embodied Reading Experience: A Call for Creative Digital Accessibility. Lunch Lecture Series BU Centre for Science, Health & Data Comm Research.

de Seta, G. (2024). Philosophical zombies, stochastic parrots, masked shoggoths: Making sense of LLM folklore. mur.at 2024 Worklab.

CONFERENCE PROCEEDINGS

Villagran, D., Montfort, N., Jacob, W. (2024) Cyber Ear / Cypher Ear, a System for Automatically Appreciating Off-the-Top Rap. Association for Computing Machinery (ACM) 2024 (9798400704857), 5 pp. <https://doi.org/10.1145/3635636.3664270>

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Kronman, L. (2024). Performing Bias : Conceptions of Machine Vision Bias in Digital Art. 2024, 313 pp.

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Nacher, A., Pold, S., Rettberg, S. (2024). A Pandemic Crisis Seen from the Screen: A Reflection on Pandemic Imagination. Intellect Ltd. 2024 (9781789389876), p. 193–213

de Seta, G. (2024). Ethnographic approaches to digital folklore. Edward Elgar Publishing 2024 (9781800377042), p. 240-254 <https://doi.org/10.4337/9781800377059.00029>

de Seta, G. An algorithmic folklore: Vernacular creativity in times of everyday automation. 2024

Nelson, W.J., Krauth, A.K. (2024). A(l)limal-centred AI Jam: Design Fictions for Positive Multispecies Futures. ACM Digital Library

CHAPTER

Nelson, W.J., Ensslin, A. (2024). Co-creative multimodal authorship as procedural performance with DALL-E . Routledge 2024 (9781032186948)

FOREWORD

Montfort, N. (2024). Foreword to Tactical Publishing: Using Senses, Software, and Archives in the 21st Century by Alessandro Ludovico. MIT Press 2024 (9780262375016) <https://doi.org/10.7551/mitpress/12104.001.0001>

ART EXHIBITIONS

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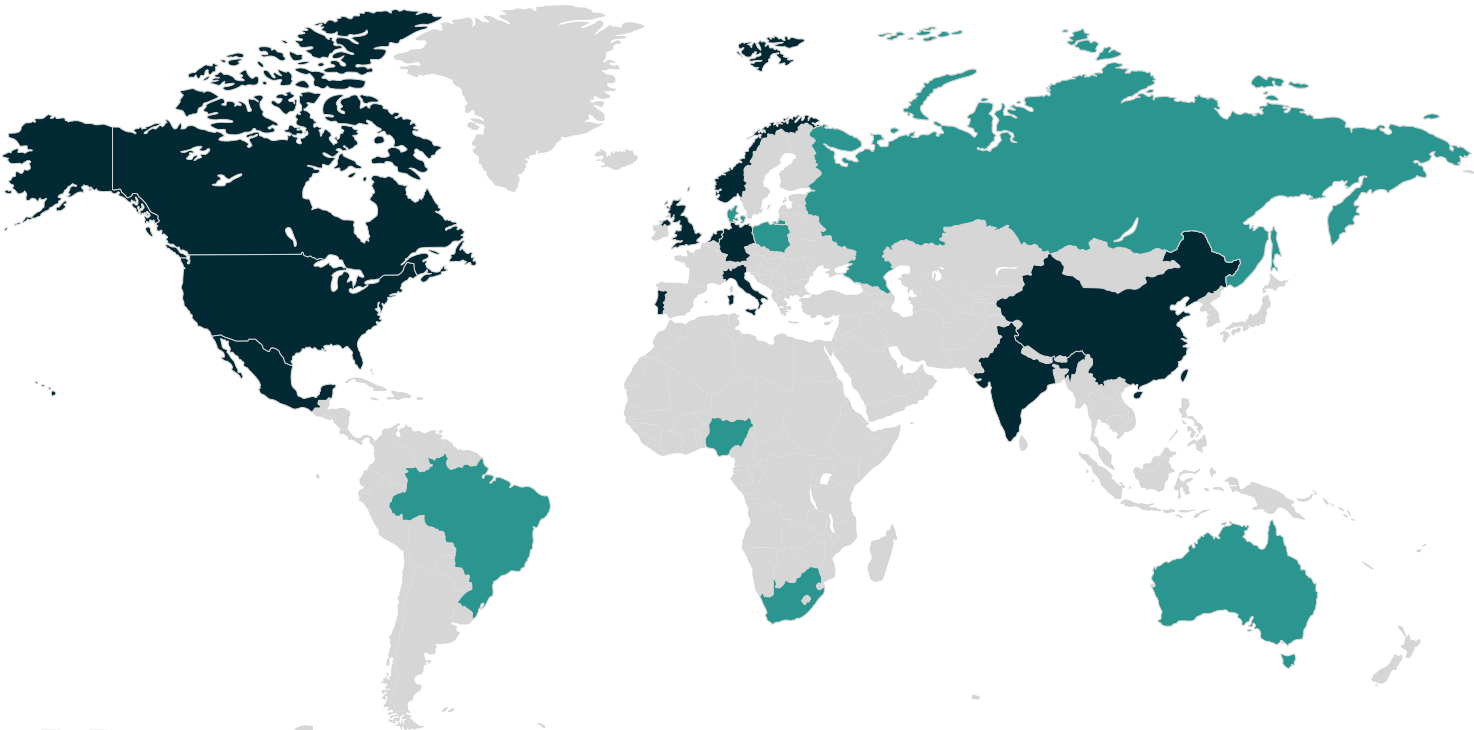
VISUAL ARTS

Nelson, W.J., Krauth, A.K. (2024). ‘Versos Codificados: La poesia creada con Inteligencia Artificial’.

Nelson, W.J., Krauth, A.K. (2024). ‘Entirely Every Forever’. Queen’s Wharf Brisbane public Augmented Reality media artwork and digital narrative.



See our updated publications list in CDN’s profile in the CRISTIN database: <https://app.cristin.no/projects/show.jsf?id=2629404>




Map of the people


- Employees
- Guests

II. CDN Team


CORE GROUP




Scott Rettberg
Professor and Center Director




Jill Walker Rettberg
Professor and Deputy Director




Joseph Tabbi
Professor and Principal Investigator




Nick Montfort
Professor II and Principal Investigator



Kristine Jørgensen
Professor and Principal Investigator



Jason Nelson
Professor and Principal Investigator



Gabriele de Seta
Researcher and ALGOFOLK Project Leader

PROFESSOR II



Lai-Tze Fan
Associate Professor, University of Waterloo, Canada



Rafael Pérez y Pérez
Professor, Universidad Autónoma Metropolitana, Mexico



Doris Rusch
Professor at Uppsala University, Sweden



Lin Prøitz
Professor, Østfold University College, Norway



Caitlin Fisher
Professor, York University, Canada

POSTDOCTORAL RESEARCH FELLOW

Hannah Ackermans
David Jhave Johnston
Marianne Gunderson
Debarun Sarkar
Anne Sigrid Refsum (starting 2025)
Zahra Rizvi (starting 2025)

PHD CANDIDATES

Tegan Pyke
Ida Martin Gard Rysjedal
Tom Legierse
Lina Ruth Harder
Ella Marie Holi
Hanna Hellesø Lauvli
Sérgio Galvão Roxo
Haoyuan Tang
Yağmur Çisem Vik

OTHER SCIENTIFIC STAFF

Daniel Johannes Flaten Rosnes, consultant
Elisa Marie Strand Hagen, research assistant
Drew Keller, research assistant
Martijn Holtkamp, research assistant
Jack Pyke, research assistant
Esteban Piedrahita Martinez, research assistant

ADMINISTRATION

Ola Roth Johnsen, Administrative Project Lead
Mahaut de Vareilles, Research Advisor AI Stories (started 2025)
Colin Robinson, Research Technologist
Andreas Hadsel Opsvik, Communications Advisor

STEERING BOARD

Camilla Brautaset, Dean of Humanities Faculty, UiB
Anders Fagerjord, Head of Dept. of Linguistic, Literary and Aesthetic, UiB
Martin Paulsen, Head of Dept. of Foreign Languages, UiB
Marija Slavkovik, Head of Dept. of Information Science and Media, UiB

ADVISORY BOARD

Crystal Abidin – Curtin University
Hartmut Koenitz – Södertörn University
Kishonna Gray – University of Kentucky
N. Katherine Hayles – UCLA & Duke University
Rui Torres – University Fernando Pessoa
Serge Bouchardon – University of Technology of Compiègne

III. Referenced content as notes



1. Norwegian Research Council
<https://www.forskningsradet.no/en/>



2. Raymond Williams
<https://www.routledge.com/Television-Technology-and-Cultural-Form/Williams/p/book/9780415314565>



3. Dialogues on Digital Society
<https://journals.sagepub.com/doi/10.1177/29768640241255848>



4. Xtending Digital Narrative
<https://jhave.substack.com/>



5. Scott Rettberg
<https://www4.uib.no/en/find-employees/Scott.Rettberg>



6 Jill Walker Rettberg
<https://www.uib.no/en/persons/Jill.Walker.Rettberg>



7 Microsoft’s AI chatbot expressed its love for a journalist in 2023
<https://www.npr.org/2023/03/02/1159895892/ai-microsoft-bing-chatbot>





Center for Digital Narrative
University of Bergen
Department of Linguistic, Literary
and Aesthetic Studies



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