**PROJECT CO-FUNDED BY EUROPEAN REGIONAL DEVELOPMENT FUNDS (ERDF)**

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**Title**: ‘Micro-storytelling. Digital challenges of modern literary narrative microforms. Consolidation of a genre between the printing house and the web’ (MiRed, Microrrelato. Desafíos digitales de las microformas narrativas literarias de la modernidad. Consolidación de un género entre la imprenta y la red).

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Summary**:**

**OBJECT OF THE STUDY**

Tracing the history of the Spanish and Latin American literary micro-story on the Internet (2000-2015) and contributing to its consolidation within the Theory of literary genres.

* MiREd focuses its study on micro-stories that have been created, disseminated and received by the digital readers and limits the corpus of analysis to the presence on the Internet of Hispanic and Latin American micro-stories within the 2000-2005 period.
* The conceptual framework of study is the micro-story, differentiating it from micro-fiction and virtual non-literary micro-texts.

**NATURE:**

MiREd is a transversal and interdisciplinary project, framed within the field of digital Humanities and it provides the means to create an international network of academic discussion about micro-storytelling from different fields of knowledge (Literary Theory and Comparative Literature, Literary Criticism, History of Literature, Communication, Innovation and Technologies, etc.).

**PURPOSE:**

1. Analyse, within the framework of Information and Communications Technologies (ICT) development, the consolidation of micro-stories and the proliferation of different digital media.
2. Study the changes that the integration into the digital world entails in the micro-story communicative process and explore the new creation, dissemination and reception channels of the genre.
3. Pay attention to the new voices that arise in the Spanish and Latin American creative micro-storytelling scene and shape up a canon of authors.

**OBJECTIVES WITHIN THE MAIN PURPOSE:**

We frame the theoretical specific objectives within the main purpose of MiREd: to draw up the history of Spanish and Latin American literary micro-stories on the Internet (2000-2005) and contributes to its consolidation within the Literary Genre Theory.

1. **Terminology explanation and theoretical basis of hypermedia micro-storytelling. This notion will be developed as soon as possible in order to be able to work on it.**
   1. Limit the theoretical categories involved:
2. Structure and topics of the micro-stories in digital creation.
3. Influence of cyber-world in the referential structure.
4. Micro-stories on the Internet and chain intermediality. Semiotic relations between the literary text and other artistic manifestations (photography, painting, cinema, audiovisual animation, etc.).
5. Define the pragmatic peculiarities of the micro-story on the Internet.
   1. **To trace the epistemological boundaries of the genre on the web, differentiating it from micro-fiction and non-literary virtual micro-texts.**
6. Modernity, postmodernity and micro-storytelling.
7. Look into new ways to formalise this brief narrative manifestation in the digital sphere.
8. Micro-storytelling and liquid society: consumption of literary hiper-brevity and other conditions that this literary micro-narrative entails.
9. Marginal texts or non-aesthetic amateur texts on the Internet.
10. Hypermediality in the reception process.
11. **To examine the impact of these literary micro-narratives on the Internet. To explore the new creation, dissemination and reception channels of the genre.**
    1. Micro-storytelling and emerging languages in the digital sphere.
    2. Interaction networks. Interactive tools of the 2.0 web and interference in the generation of collective reception and dissemination processes.
12. Interactions between the digital world, the publishing market and micro-storytelling: circulation spaces, publishing policies, dissemination channels, etc.
13. From the web to the printing house: reversal of the creative process.
14. Internet reading and cultural and critical intermediation.
15. Cultural hybridisation, globalisation and the reading experience.
    1. The network: a space for disseminating authors. Literary circuit of micro-stories on the net.
16. Blogger generation and micro-storytelling. The blog: online means of publication and desktop publishing.
17. Twitter and micro-storytelling.
18. **New voices of the Spanish and Latin American micro-stories on the Internet.**

To outline a canon of writers, whose presence on the web guarantees the existence of their literary work and the emergence of new authors.