

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 10 NO 3

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SUMMER 2016

FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are confirmed and/or planned:

IALJS-12: University of King's College, Halifax, Nova Scotia, Canada, 11-13 May 2017.

IALJS-13: Austrian Academy of Sciences, Vienna, Austria, 17-19 May 2018.

IALJS-14: (tba), U.S.A., 9-11 May 2019.

IALJS-15: University of Copenhagen, Denmark, 21-23 May 2020.

IALJS-16: (tba), U.S.A., 13-15 May 2021.

IALJS-17: South Africa or Sweden, 19-21 May 2022 (pending).

IALJS-18: Brussels, Antwerp or Leuven, Belgium, 11-13 May 2023 (pending).

IALJS-19: Santiago, Chile, 23-25 May 2024 (pending).

IALJS-20: Brock University, St. Catharines, Canada, 15-17 May 2025 (pending).

IALJS-21: Poland, 21-23 May 2026 (pending).

2016 MEMBERSHIP

Our association's membership, as of 31 May 2016, including all IALJS-10 attendees at the Brazil conference, totals 131 members from 27 countries around the globe. More than 58% of our members are not from the U.S.

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WWW.IALJS.ORG

DIFFERENT LANGUAGES, ONE VOICE

Masters of exploration.

By Isabel Soares,
Universidade de Lisboa (Portugal)

Serendipity. Throughout the course of these eleven years, many a time have I heard the word pronounced *a propos* the fortunate coincidences that have brought IALJS into existence. *Serendipitous* is certainly the right adjective to describe the occasion when a Portuguese-speaking



PRESIDENT'S LETTER

dipity and our conference at the Pontifícia Universidade Católica do Rio Grande do Sul in Porto Alegre.

Portuguese is the main European language spoken south of the Equator—largely on account of Brazil—and IALJS-11 was our very first conference south of the Equator. Who would have guessed that a decade after the serendipitous encounter that brought a few of us literary journalism enthusiasts together at the former University of Nancy (now the Université de Lorraine) in France, I would be using the word to characterize so many things so personally meaningful?

I was a graduate student back in 2006 at the birth of our association, and literary journalism in Portuguese was

unheard of— or, at best, incredibly exotic. I remember the first person I saw in the Nancy audience was John C. Hartsock. My heart raced in fear because he was going to hear what tiny, insignificant me had to say about literary journalism in a country of ten million inhabitants and a language vastly overlooked in a world dominated by English. To my further amazement it was that guru of literary journalism research who opened the Q&A after I finished presenting.

"Yep," the guru said, turning to face the audience, "there's got to be more out there." I think I must have frozen in

To honor his lifelong dedication
to students, we
have renamed the best student
paper award
the Norman H. Sims Prize

perplexity and, from that moment on, IALJS has been characterized by the pursuit and discovery of literary journalism in a multilingual world. How's that for serendipity?

Serendipity is also a former graduate student finding herself as president of our association, a learned society that cares for its young because it does care for its future. This spirit has been perfectly embodied by Norm Sims' tenure as IALJS President and his determination to make IALJS a forum where students can freely both debate their ideas and rub shoulders with more senior academics.

It was Norm who suggested that IALJS create a fund to help finance graduate students' attending our annual conferences. In gratitude to Norm his support for students over the years, we have thus taken the liberty of renaming the Best

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PRESIDENT'S LETTER

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Student Paper award the Norman H. Sims Prize for the Best Student Research Paper.

Starting with our 2014 Paris conference, we have been encouraged by the success of holding research panels in the language of host countries. So at IALJS-11 this past May we went the extra mile and held two panels in languages other than English. Given the hegemony of Portuguese and Castilian (which we all call Spanish) as the official languages of the South American continent, one panel was in Portuguese, covering its rich varieties of European-Portuguese and Brazilian-Portuguese and the richer varieties of literary journalism in Portuguese.

The second panel in Spanish focused on the manifold instances of literary journalism in Spanish on both sides of the Atlantic. Indeed, both Portuguese and Spanish give their word *crónica* all the attributes of literary journalism, defining it as a literary journalistic form on its own while bragging it being untranslatable into English. Again, the serendipity of the nuances of literary journalism in different languages coming together under one umbrella.

In closing my first "President's Letter, a word of gratitude to the Pontifícia Universidade Católica do Rio Grande do Sul for IALJS-11. Moreover, we have to thank our perfect host, Prof. Juan de Moraes Domingues who, along with his students, made it happen so flawlessly. Dear Juan, we are indebted: *obrigada!*

IALJS-11 was another great conference, showing how literary journalism is thriving across the linguistic spectrum. Having members from 27 different countries certainly reaffirms IALJS's international stature. Again, this was a moment to celebrate the meaning of serendipity—a word, by the way, untranslatable into Portuguese. ♦

Literary Journalism

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2016 IALJS ANNUAL CONVENTION IN BRAZIL *Porto Alegre is the site of our first South American meeting.*

By Alice Donat Trindade, Universidade de Lisboa (Portugal)

The 11th International Conference in Brazil inaugurated the second decade of IALJS meetings. IALJS-11 took place in Porto Alegre at the Pontifícia Universidade Católica de Rio Grande do Sul (PUCRS), more precisely at its Social Communication School, FAMECOS. Porto



IALJS-11
CONFERENCE

Alegre—situated in the southernmost Brazilian State, Rio Grande do Sul—was a hospitable and pleasant destination for all participants who, once again, came from most of the world's continents bearing witness to global

interest in the literary journalism genre.

The highlight of the first morning was the conference's keynote address, this year by IALJS founding member and American University of Paris scholar, William Dow. It was a thoughtful and profound piece of both theoretical and applied scholarship that set just the right tone for the rest of the meeting.

The two-and-a-half day conference was the perfect setting for the (re) discovery of the transnational body of author/journalists who constantly provide researchers with new avenues of research for both canonical authors and newly spotted writers who steadily add *corpus* to ongoing research.

For the first time in Latin America, IALJS's Research and Program Committees and our local organizer, Prof. Juan de Moraes Dominguez, put together an extensive program after having received 40 submissions for works-in-progress and

research papers, as well as eight panel proposals. Of special note is the fact that two IALJS-11 panels were held in languages other than English, i.e., Portuguese and Spanish, with significant success. The Portuguese one was entitled "*Vozes coletivas, olhar individual: Jornalismo literário em Português e de cada lado dos oceanos*," while the Spanish-language one was "*Nuevas voces y nuevas visiones en el periodismo literario latinoamericano en español*." At the same time, for all participants who had not mastered the languages originating in the Iberian Peninsula, concurrent sessions in

Our annual
conference benefited from
the indefatigable
assistance from a number
of our host's students

English were being held.

IALJS has always placed special emphasis not only on the past and the present, but also on the future of literary journalism scholarship. President Norm Sims—whose term of office was concluded at IALJS-11—chose a specific goal in this area when he started his term by dedicating special attention to graduate students and their success.

In recognition for his efforts in this regard, as well as his lifetime commitment to the success of students, the IALJS Executive Committee unanimously voted that the Best Student Paper award by renamed the Norman H. Sims Prize for the Best Student Research Paper.

This year it was awarded to Thomas Schmidt of the University of

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IALJS-11 *Continued from previous page*

Oregon for "Pioneer of Style: How the Washington Post Adopted Literary Journalism." The Susan L. Greenberg Prize for Best Research Paper at the conference was awarded for the second time to Pablo Calvi from Stony Brook University, in the U.S.A, for his new contribution to Borges' studies, "The Universal History of Infamy: Borges' Experiment on Journalism and Democracy at the Revista Multicolor."

As an contribution to the quality of IALJS-11, we must acknowledge the smooth and cheerful organization of the logistics related to the conference. The attendees benefited from the indefatigable efforts of a group of FAMECOS students who were our gracious assistants through the entire conference. Our "Teenagers in Black"—as Norm Sims and Juan Domingues warmly named them—kept a watchful eye over the participants, be it on our way to and from the conference on the bus kindly offered by PUCRS or throughout our stay at the beautifully modernist 26,000-student university campus.

The IALJS annual business meeting was the stage for yet another important moment: the election of our new president, Prof. Isabel Soares from the Universidade de Lisboa in Portugal. Isabel witnessed the founding moments of IALJS in Nancy in 2006, and at the business meeting was unanimously elected the association's president for 2016-2018. A hearty round of applause was heard as she was handed the presidential gavel by Norm Sims.

In her gracious acceptance speech, Isabel referred to her wish to support the study of literary journalism in more languages and cultures, a task to be continued by the association and its members in our journal, *Literary Journalism Studies*, the IALJS quarterly newsletter, *Literary Journalism*, our annual conferences and also at the joint programming with other learned societies such as ACLA, AEJMC or ESSE.

Finally, all participants left this year's conference venue already planning for next year's activities and conference in Halifax, Nova Scotia in Canada. Prof. David Swick and the University of King's College will host IALJS-12, the 2017 Conference "Literary Journalism: From the Center, From the Margins." We hope to meet again in Canada! ♦



MANY OF THE CONFERENCE ATTENDEES POSE FOR A FINAL FAREWELL PHOTO IN FRONT OF THE IALJS-11 POSTER.

BELOW, BILL DOW DELIVERS AN INSPIRING CONFERENCE KEYNOTE SPEECH ENTITLED "READING OTHERWISE: LITERARY JOURNALISM AS AN AESTHETIC COSMOPOLITANISM" AFTER BEING INTRODUCED BY IALJS PRESIDENT NORM SIMS.



LEFT, THE CONFERENCE BANQUET ON FRIDAY EVENING SET A NEW RECORD OF CONVIVIALITY AND GOOD CHEER. A WONDERFUL MOMENT DURING THE OCCASION WAS WHEN THE NEWLY ELECTED IALJS PRESIDENT ISABEL SOARES PROPOSED A TOAST TO OUR GRACIOUS HOST JUAN DOMINGUES AND THE PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL IN PORTO ALEGRE, BRAZIL.

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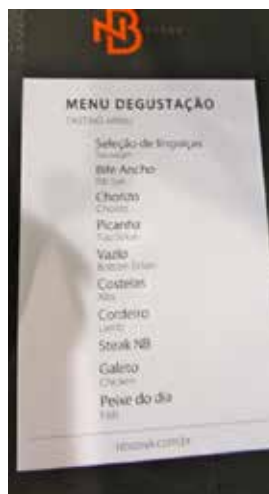
IALJS-11 CONFERENCE *Continued from previous page*



ABOVE LEFT, ROBERTO HERRSCHER ORGANIZED THE SPANISH--LANGUAGE PANEL, "NEW VOICES AND VISIONS IN LATIN AMERICAN LITERARY JOURNALISM." SPEAKERS INCLUDED HERRSCHER, ANTONIO CUARTERO, MARCELA AGUILAR GUZMÁN, JUAN CRISTÓBAL PEÑA AND PABLO CALVI. ABOVE RIGHT, THE SUMPTUOUS BUFFET THE UNIVERSITY OFFERED AT LUNCH TIME.

ABOVE LEFT, THE CONFERENCE'S FIRST-EVER PORTUGUESE-LANGUAGE PANEL WITH JUAN DOMINGUES, ISABEL SOARES, ANTONIO HOHLFELDT AND ALICE TRINDADE. ABOVE RIGHT, AN AERIAL VIEW OF THE HOST CITY, PORTO ALEGRE, THE CAPITAL OF BRAZIL'S SOUTHERNMOST STATE, RIO GRANDE DO SUL.

FAR RIGHT, THE PRESIDENT'S PANEL, ENTITLED "HISTORY AND LITERARY JOURNALISM: A LIGHTLY GUARDED BORDER" AND MODERATED BY NORM SIMS, FEATURED PRESENTATIONS BY WILLIAM DOW, TOBIAS EBERWEIN, JAEL RINCÓN AND JULIE WHEELWRIGHT. NEAR RIGHT, THE HIGHLY CARNIVOROUS MENU THE ATTENDEES OF THE FRIDAY EVENING CONFERENCE BANQUET HAD A CHANCE TO ENJOY.



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IALJS-11 CONFERENCE *Continued from previous page*



ABOVE, IALJS PRESIDENT ISABEL SOARES THANKS NORM SIMS FOR HIS 2014-2016 SERVICE AS THE ASSOCIATION'S PRESIDENT AT THE ANNUAL BUSINESS MEETING AND, TO A ROUND OF HEARTY APPLAUSE FROM THE MEMBERSHIP, PRESENTS HIM WITH A COMMEMORATIVE PLAQUE. RIGHT, DECORATIVE BENCHES ON THE BEAUTIFUL CAMPUS OF THE PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL IN PORTO ALEGRE.



ABOVE LEFT, ISABEL SOARES PRESENTS PABLO CALVI WITH THE 2016 SUSAN L. GREENBERG PRIZE OF LITERARY JOURNALISM STUDIES; THIS IS THE SECOND TIME THAT PABLO HAS BEEN AWARDED IALJS'S HIGHEST PRIZE FOR SCHOLARSHIP. MIDDLE ABOVE AND LEFT, THE STUDENTS OF THE PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL'S FACULDADE DE COMUNICAÇÃO SOCIAL (FAMECOS) WHO WENT ABOVE AND BEYOND TO ENSURE THE CONFERENCE'S SUCCESS. AT THE RIGHT END OF THE GROUP AT LEFT IS OUR HOST, JUAN DOMINGUES. ABOVE RIGHT, DAVID SWICK SHARES THE PLANS FOR IALJS-12 WHICH HE WILL HOST AT THE UNIVERSITY OF KING'S COLLEGE IN HALIFAX, NOVA SCOTIA, CANADA IN MAY 2017.

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Special Issue: Historical Research and Delpher - Issue 38 - 2015

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Editorial



Hidden gems and pointing fingers
Thomas Smits



07 Dec 2015
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Articles



Digital Gatekeeper of the Past: Delpher and the
Emergence of the Press in the Dutch Golden Age
Michiel Van Groesen



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Towards a Complete Bibliography of Seventeenth-
Century Dutch Newspapers: Delpher and its
Applications
Arthur Der Weduwen



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The Grapevine: Measuring the Influence of Dutch
Newspapers on Delpher
Maarten Van den Bos, Hermione Giffard



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Using Digital Archives in Quantitative Discourse
Studies: Methodological Reflections
Kobie Van Krieken



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The Cultural-historical Value of and Problems with
Digitized Advertisements. Historical Newspapers
and the Portable Radio, 1950-1969
Jesper Verhoef



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<https://www.tijdschriftstudies.nl/41/volume/0/issue/38/>

2016 IALJS ANNUAL BUSINESS MEETING

Minutes from the meeting held at IALJS-11 in Porto Alegre, Brazil on 20 May 2016.

By David Abrahamson, Northwestern University (U.S.A.)

President Norman Sims called the 2016 annual business meeting of the International Association for Literary Journalism Studies to order at 4:55 p.m. It was moved and seconded to approve the minutes from the 2015 IALJS annual meeting at the University of St. Thomas in Minneapolis, MN, and the motion carried unanimously. Norm then thanked Juan Domingues of the Pontificia Universidade Católica do Rio Grande do Sul for his extraordinarily successful efforts as the host of IALJS-11.

Treasurer Bill Reynolds reported that the current assets total \$68,374.36, which includes \$20,000.30 in an interest-bearing savings account and \$30,225.31 in certificates of deposit. There are balances of \$1,460.50 in the Student Travel Fund account and \$1,000 in the association's PayPal account. \$16,688.25 in the checking account with cover pending accounts payable, including \$3,000 in disbursements of Student Travel grants, approximately \$7,000 for the printing and mailing of the 2016 issues of the journal and \$5,000 expenses for IALJS-11, including the Friday Banquet.

Secretary David Abrahamson reported the association currently has 131 members (down from 149 last year but close to our historical average) from 27 countries. Forty-two percent are from the United States, and 58 percent from nations other than the U.S. Registrations for IALJS-11 are 54, our conference average. Norm then read a letter of appreciation sent last fall to Joan Didion.

Research Chair Josh Roiland sent word of 33 acceptances from a total of 40 research paper and work-in-progress submissions for IALJS-11, an acceptance rate of 82 percent. Josh thanked the 2016 jury members for their work, as well as the members of the Greenberg Prize jury, which awarded the 2016 honor to Pablo Calvi of Stony Brook University. The newly named 2016 Norman H. Sims Prize for the Best Student Research Paper was awarded to Thomas Schmidt of the University of Oregon. Program Chair Rob Alexander reported that seven panels (from eight

proposed) were programmed this year.

Awards Chair Isabel Soares reported on the award of two additional IALJS prizes: the 2016 Prize for the Best Article in Literary Journalism Studies in the previous year to Nancy L. Roberts of the University at Albany, and the 2015 Prize for the Best Article in the Literary Journalism newsletter to Kate Galbraith, an independent scholar. This year also marked the second awarding of student travel funds by her committee. All of the association's awards, including honoraria and stipends, cost the association \$4,200 this year. Publicity Chair Ashlee Nelson sent word on the association's publicity efforts.

Literary Journalism Studies editor Bill Reynolds reported that the journal's Spring 2016 issue (Vol. 8, No. 1) will be in the mail shortly and that the journal's acceptance rate is less than 40 percent. Bill announced that Isabelle Meuret will be the guest editor of the Fall 2016 issue. Associate editors Roberta and Miles Maguire reported they designed a Google Scholar alert for "literary journalism" which is producing bibliographic results. *LJS* Book Review editor Nancy L. Roberts reported that she is very open to suggestions for books of and about literary journalism to review. David A. reported that the quarterly newsletter, *Literary Journalism*, continues to prosper. Bill R. reported that Webmaster Nick Jackson did an excellent job with our website, IALJS.ORG.

Graduate Committee Chair Maitrayee Basu sent word that the Friday morning event for graduate student members has been combined with the Friday reception. David Swick said that, as IALJS-12 Host Committee Chair, he and the University of King's College in Halifax, Nova Scotia are looking forward to welcoming the association next May, and Tobias Eberwein reported that the Austrian Academy of Sciences in Vienna is already planning to host IALJS-13 in May 2018.

Joint programming was the next item on the agenda. Rob Alexander reported the successful IALJS panel at the

American Comparative Literature Association meeting in March at Harvard in Cambridge, MA and next year's ACLA conference in March at the University of Utrecht in July 2017. Lisa Phillips reported that there will be a three-session IALJS program at the AEJMC convention in August in Minneapolis; and John Bak and David A. will convene three IALJS sessions at the ESSE conference in August 2016 in Galway, Ireland.

There being no old business, under new business a call for nominations from the floor was followed by a motion to elect by acclamation the slate of officers and chairs for 2016-2018 proposed by the Nominations Committee. The motion was seconded and carried unanimously, electing PRESIDENT Isabel Soares; FIRST VICE PRESIDENT Tom Connery; SECOND VICE PRESIDENT Rob Alexander; TREASURER Bill Reynolds, SECRETARY David Abrahamson; RESEARCH COMMITTEE CHAIR Josh Roiland; DEPUTY RESEARCH COMMITTEE CHAIR Tobias Eberwein; PROGRAM COMMITTEE CHAIR Rob Alexander; PUBLICITY COMMITTEE CHAIR Ashlee Nelson; and LITERARY JOURNALISM STUDIES EDITOR Bill Reynolds. Norm then passed the ceremonial gavel to the new IALJS President Isabel Soares.

Newly installed IALJS President Isabel Soares delivered a thoughtful acceptance speech, offered a reminder that we hope to see everyone in Halifax, Nova Scotia in May 2017 and at 5:47 p.m. called for a motion of adjournment, which was moved, seconded and unanimously approved.

Respectfully Submitted,



David Abrahamson, Secretary, International Association for Literary Journalism Studies

IALJS-11 AND LITERARY JOURNALISM MAKE NEWS

A celebration of our conference in a local Porto Alegre newspaper.

By Isabel Soares and Alice Trindade, Universidade de Lisboa (Portugal)

Editor's note: A number of IALJS-11 attendees were invited to write about our literary journalism conference by *Correio do Povo*, a Porto Alegre newspaper. The result was a special section; two of the texts are reprinted below.

Bringing IALJS to Brazil and To the Portuguese Language

When it was created in 2006, the International Association for Literary Journalism Studies (IALJS) aimed at taking the stage among learned societies as a truly international association which might explore the transnational and trans-linguistic occurrences of literary journalism, that journalistic endeavour at the crossroads between literature and journalism. In a globalized world where international communication is carried out in the modern planetary lingua franca, English, it is worth noting that, after two conferences held in France and one in Portugal in 2008, it was only in the fourth year of its existence that IALJS convened in an Anglophone country, the United States. This was proof enough that the often undisputed hegemony of the English language in contemporary societies opens the doors to other linguistic spaces. Indeed, whether it is in Belgium or Finland, countries that have also welcomed the annual IALJS conferences outside the English-speaking locus, what should be emphasized is that English is mainly the working language, that most-needed link in the sharing and spread of knowledge.

In 2014, at the conference held in Paris, IALJS implemented for the first time a panel in the language of the host country, which meant that the program of the conference accommodated a panel presented in French. The experience was a great success, and this year we dare to host two panels in languages other than English. Thus, there is a panel in the mother-tongue of the host country titled "Collective Voices, Individual Gaze: Literary Journalism in Portuguese and across the Oceans." The panel debates topics as relevant as the perception of Brazil under the lens of Portuguese literary journalism

as well as Brazilian literary journalism and that of African Portuguese-speaking countries such as Angola, Mozambique and Cape Verde. However, the linguistic reality of the South American continent is characterised by the coexistence of two giant languages, Portuguese and Castilian. Therefore, on the programme there is also a session in this last language whose title, "New Voices and Visions in the Spanish Language: Latin-American Literary Journalism," aims at the varied and specific reality of literary journalism in countries like Spain, Argentina, Colombia or Chile.

The possibility that at an international conference dedicated to literary journalism we can give space for the debate regarding this genre in languages other than English, allows us to enrich the discussion about a type of journalism which both Portuguese and Spanish call *crónica* and that in Portuguese also goes by the *reportagem*. These expressions, it should be mentioned, lack appropriate translation in English for they exist in the idiomatic sphere of their languages and therefore cannot be literally translated. Besides, holding these panels in Portuguese and Spanish is a way for IALJS—as an inclusive association in the pursuit of the sharing of ideas—to allow further dissemination of the research in literary journalism among all those less familiar with the global *lingua franca*. Simultaneously, we thus acknowledge the variety and the richness of literary journalism in non-Anglophone contexts. Let us not forget that Portuguese, largely due to Brazil, is the most spoken language south of the Equator and Spanish is, currently, the European language in most rapid expansion in terms of learners.

It is an honor to be holding the 11th International Conference of IALJS in Brazil, more so at the Pontifícia Universidade Católica do Rio Grande do Sul, where, regardless of the language we speak, it is the



universal language of literary journalism what unites us. We thank the hospitality and hope that, as in previous editions, the IALJS conference is another incremental moment of the studies in literary journalism. ♦

Isabel Soares is an assistant professor at Instituto Superior de Ciências Sociais e Políticas at Universidade de Lisboa and a research fellow at the Centre for Public Administration and Policies. She currently serves as the director of the institute's Language School and the president of the International Association for Literary Journalism Studies.

Literary Journalism in Portuguese: A Multicultural Elocution

Younger than mankind but older than all of us, language as expressed by its many forms is both a source for all understanding and a vehicle for much disagreement. All over the world this vehicle for communication assumes, interprets and lends voice to not only local life-forms

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MAKING NEWS *Continued from previous page*

but ideas developed over the history of a territory by the women and men who inhabit it. Languages travel the world when taken by their speakers to begin new lives if they settle elsewhere. They have traveled by speakers' voices, in direct and indirect speech, in recordings and digital media. In many of those journeys they support a journalism genre.

Journalism is a special vehicle for mankind's words, as it daily exercises close encounters with news (*news* meant here as a compilation of words structured to reflect society's and its constituents' events); with the public (whether directly participating in the events reported or merely as audience); and finally with the journalist (who is herself a member of a specific society as well as a member of the public).

And when this encounter narrates events reported by a journalist who sets a wide-ranging agenda, we get to have journalism which breaks away from standardized gate-keeping. To shape this type of journalism, the author reconstructs a character, event or situation that may have been earlier ignored. The goal is to produce texts that share details of its object, reproduce dialogues in their genuine form of expression—all of which acquired by genuine immersive research and openly admitting that the text has an authorial voice. This journalism genre has, for a number of years, been named literary journalism.

During the

course of both history itself and the history of languages, much existed before having ever having been given a name. Earth, its continents and seas preceded Man by millions of years. Then men and women developed the skill to represent their experience in organized sounds, words and sentences, thus structuring their lives and sharing practices.

Some languages are circumscribed and confined to small territories, while others have left their lands of origin and traveled the world, having reached destinations where they have been, in turn, re-shaped by other people, realities and languages. Via this contact they have permeated and enriched each other. The Earth is one, but its humans speak using different voices.

In an ever-more globalized media world, Portuguese-language literary journalism allows better understanding of respec-

tive countries and peoples, and the dissemination of processes of identity building, also summoning media attention to issues that otherwise would never become public knowledge.

Among many others that could be here referred, volumes such as *A Vida que Ninguém vê*, by Brazilian Eliane Brum, *Três Anos de Vida* by Angolan Luís Fernando and *Agora e na hora da nossa morte*, by Portuguese Susana Moreira Marques all picture everyday events or people who may not have conventional public relevance or strategic importance but mean, when taken altogether, that Portuguese language literary journalism is indeed a multicultural elocution. ♦

Alice Donat Trindade is an associate professor at Instituto Superior de Ciências Sociais e Políticas at Universidade de Lisboa and a past president of the International Association for Literary Journalism Studies.



Mapping the Magazine 4 (MtM4) Conference

12-14 December 2016

Department of Media and Communications
University of Sydney

Call for abstracts

“Mapping the Magazine” is a series of conferences established by Tim Holmes of the Cardiff University School of Journalism, Media and Cultural Studies (JOMEC). Three conferences have run so far—in 2011, 2007 and 2005. The fourth Mapping the Magazine conference will be held at the University of Sydney, Department of Media and Communications, from December 12 – 14, 2016.

As in the past, the conference aims to create an intimate meeting of magazine scholars from many disciplines (Media and Communications, Journalism, Gender and Cultural Studies, Sociology, Linguistics, English, History, Visual Communications...) who are interested in exploring the current state of magazine research and possibly developing collaborative research projects. The conference is open to all scholars working in the broad field of magazine research. Contributors could, however, consider the following topics:

- the place of print in the ecology of magazine publishing
- the concept of ‘magazine media’
- business models and distribution
- ‘wrapping’ (using Snapchat/Facebook Instant Articles/Medium etc. to wrap around original material)
- temporality and magazines
- alternative magazines
- the future of magazine publishing
- the ‘field’ of magazine studies
- magazine journalism
- magazine education
- gender in magazines – and beyond gender

Abstracts of 400 words for 20-minute papers are due by **June 27**. Please email to the conference organisers at <meco.MtM4conference@sydney.edu.au>. Successful applicants will be contacted within a month after this date. As in the past, papers will be delivered sequentially over the three days, not concurrently in separate streams. Conference delegates are asked to commit to attending all papers. **There will be no registration fees**. The organisers are planning to edit a special issue of a journal based on selected papers from the conference.

The dates of the MtM4 conference immediately precede the 2016 Crossroads in Cultural Studies Conference being held at the University of Sydney, December 14 – 17. Delegates could consider coming to Sydney for a week of gorgeous summer weather and presenting papers at both conferences.

A website will be developed shortly. Any enquiries should be directed to Megan Le Masurier at <meco.MtM4conference@sydney.edu.au>. The Organizing committee includes Megan Le Masurier (University of Sydney), Fiona Giles (University of Sydney), , Rebecca Johnke (University of Sydney); Tim Holmes (Cardiff University)

IALJS/ACLA AT HARVARD

When one explores beyond borders, it's clear that literary journalism is a global genre.

By Rob Alexander, Brock University (Canada)

Perhaps it was the allure of the ivied halls. Or maybe it's a sign of an ever-growing scholarly interest in literary journalism. Or maybe it's a bit of both. Whatever the case, this year's call for papers for an IALJS-sponsored seminar at the annual meeting of the American



Comparative Literature Association, March 17 to 20 at Harvard University, attracted more panelists than ever.

The IALJS has been a part of the sprawling ACLA conference for seven of the last eight years. The first year, 2009, also at Harvard, nine panelists convened in

a seminar room around an imposing wood table for two sessions of papers, many of which have since appeared in print. Strong interest in this year's call for papers made it necessary to forego the big table, the fireplace, the high ceiling, and the sconces of the venerable seminar room for the theatre seating of two lecture halls. What was lost in atmosphere, though, was gained in the range of innovative papers—15 in all presented by 18 scholars from 10 countries.

The call encouraged participants to focus on literary journalism's rich global history and diverse contemporary presence. The response was a slate of papers approaching literary journalism from a comparative perspective and some exciting new theoretical angles. Topics covered in the five sessions of "Beyond Borders: Literary Journalism as a Global Genre, I and II" included a study of the

relationship between form and affect in the work of Swiss literary reporter Erwin Koch, an analysis, through the example of translations of John Hersey's work, of the global reach of literary journalism, an interview-based comparison of the elements and values American and French journalists regard as the key features of the genre, and a discussion of the neuroscientific effects of reading literary journalism.

Papers also considered the consequences of the lack of domestic literary

journalism of Rosario Castellanos and Clarice Lispector in creating the conditions for what has been called "the feminization of journalism" in Mexico and Brazil, and the critique of traditional journalism in Daisy Hernández's remarkable memoir *A Cup of Water Under My Bed*. The program also included a comparative analysis of boxing metaphors in the work of Gay Talese and Colombian journalist Alberto Salcedo-Ramos, an exploration of the crónicas of everyday life by the Brazilian anthropologist Robert DaMatta, a co-authored study of book-length works on the War on Terror by the American Dexter Filkins and the Australian Paul McGeough, and last, but far from least, ground-breaking accounts of the origin of Italian literary journalism, of literary journalism in 1930s China, and in Wilhelmine Berlin. All in all, it was a very full and rewarding three days of literary journalism scholarship.

Panelists included Marie Vanoost (Université Catholique de Louvain, Belgium), Kelly Konya (Trinity College, Dublin), Rob Alexander (Brock University, Canada), Monica Hanna (California State University, Fullerton), Vera Hanna

Presentations included
a critique of
Daisy Hernández's remarkable
memoir, *A Cup
of Water Under My Bed*

journalism during the Irish "Troubles," Sonia Faleiro's necessarily "complicated" accounts of the Indian experience of marginalization, the role of the literary jour-

Continued on next page



IALJS/ACLA *Continued from previous page*

(Universidade Presbiteriana Mackenzie), Maitrayee Basu (Middlesex University, London), Pascal Gin (Carleton University, Canada), Kate McQueen (University of Illinois Urbana-Champaign), Isabel Nery (Center for Language and Literature, Lisbon Faculty of Letters), Lei Qin (Washington University in St. Louis), Josh Roiland (University of Maine), Lindsay Morton (Avondale College of Higher Education, Australia), Ignacio Corona (Ohio State University), Federico Casari (Durham University – The British School at Rome), Berkley Hudson, Carlos A. Cortés-Martínez, Joy Jenkins (University of Missouri), and Hendrik Michael (Otto-Friedrich-Universität – University of Bamberg).

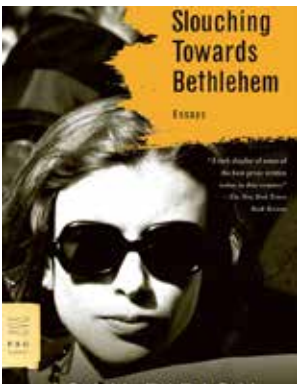
European members of the IALJS, along with others with a desire to travel

to Europe next summer will be pleased to learn that the ACLA will be holding its first overseas conference July 6 to 9, 2017 at Utrecht University, the Netherlands. Hope to see you there! ♦



FROM LEFT TO RIGHT: ROB ALEXANDER (BROCK UNIVERSITY, CANADA), MARIE VANOOST (UNIVERSITÉ CATHOLIQUE DE LOUVAIN, BELGIUM), LINDSAY MORTON (AVONDALE COLLEGE OF HIGHER EDUCATION, AUSTRALIA), MAITRAYEE BASU (MIDDLESEX UNIVERSITY, LONDON), PASCAL GIN (CARLETON UNIVERSITY, CANADA), ISABEL NERY (CENTER FOR LANGUAGE AND LITERATURE, LISBON FACULTY OF LETTERS), JOSH ROILAND (UNIVERSITY OF MAINE), HENDRIK MICHAEL (OTTO-FRIEDRICH-UNIVERSITÄT – UNIVERSITY OF BAMBERG), KATE MCQUEEN (UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN), IGNACIO CORONA (OHIO STATE UNIVERSITY).

TEACHING TIPS *Continued from Page 24*



and will ask for help pronouncing a word. And I have two suggested readings that have worked well in my class. One of the best pieces of

literary journalism to read out loud is Jon Franklin's "Mrs. Kelly's Monster." It takes about 20-25 minutes or so to read, and it's got it all: compelling characters, big themes, bracing pacing, and perfectly placed punctuation. With every insertion of Franklin's "pop, pop, pops," the students can visualize the operating room scene that drives the narrative. It's better than a movie. Plus, they learn how he actually got the story.

Another good choice is comparing Stephen's Crane's newspaper reporting about the sinking of the *Commodore* to his fictionalized "Open Boat." I typically have the students read first the

I hold
to the hope that
my students
will one day return to their
unfinished readings

simple newspaper clipping that describes the crew's final ordeal and then read the corresponding fictionalized passages in the "Open Boat" that detail the moment when the men finally plunge into the

surf. (Full disclosure: I consider the "Open Boat" as a piece of literary journalism.) Though students often stumble over Crane's nineteenth century prose, they soon discern the difference between his "journalism" and his "art." The juxtaposition illuminates literary qualities that made Crane a great reporter and artist. We talk about which account is more truthful to the human experience.

Tip 3: Have fun and be dramatic. (You can't be shy either.)

Finally, a clarifying point: Yes, I do not expect my students to read all of the course material. Yes, I still want them to read everything. I hold onto the hope that they will return to their unfinished readings just as I returned to the poems, essays, novels, and short stories I skimmed, scanned, and cribbed in undergraduate school.

In the meantime, I know that we have read some of the best literary journalism together. ♦

"A valuable, sophisticated, and provocative book that will appeal to scholars in journalism studies and literary criticism and a good complement to Hartsock's earlier work."

—John C. Nerone,
editor of *Last Rights:
Revisiting Four Theories
of the Press*

MAKES THE CASE FOR NARRATIVE LITERARY JOURNALISM AS A DISTINCT AND VALUABLE GENRE

Literary Journalism and the Aesthetics of Experience

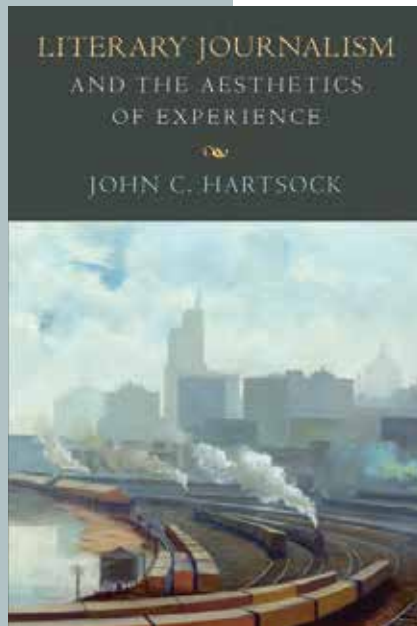
JOHN C. HARTSOCK

Proponents and practitioners of narrative literary journalism have sought to assert its distinctiveness as both a literary form and a type of journalism. In *Literary Journalism and the Aesthetics of Experience*, John C. Hartsock argues that this often neglected kind of journalism—exemplified by such renowned works as John Hersey's *Hiroshima*, James Agee's *Let Us Now Praise Famous Men*, and Joan Didion's *Slouching Towards Bethlehem*—has emerged as an important genre of its own, not just a hybrid of the techniques of fiction and the conventions of traditional journalism.

Hartsock situates narrative literary journalism within the broader histories of the American tradition of "objective" journalism and the standard novel. While all embrace the value of narrative, or storytelling, literary journalism offers a particular "aesthetics of experience" lacking in both the others. Not only does literary journalism disrupt the myths sustained by conventional journalism and the novel, but its rich details and attention to everyday life question readers' cultural assumptions. Drawing on the critical theories of Nietzsche, Bakhtin, Benjamin, and others, Hartsock argues that the aesthetics of experience challenge the shibboleths that often obscure the realities the other two forms seek to convey.

At a time when print media appear in decline, Hartsock offers a thoughtful response to those who ask, "What place if any is there for a narrative literary journalism in a rapidly changing media world?"

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2001), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



Journalism and Media Studies / American Studies

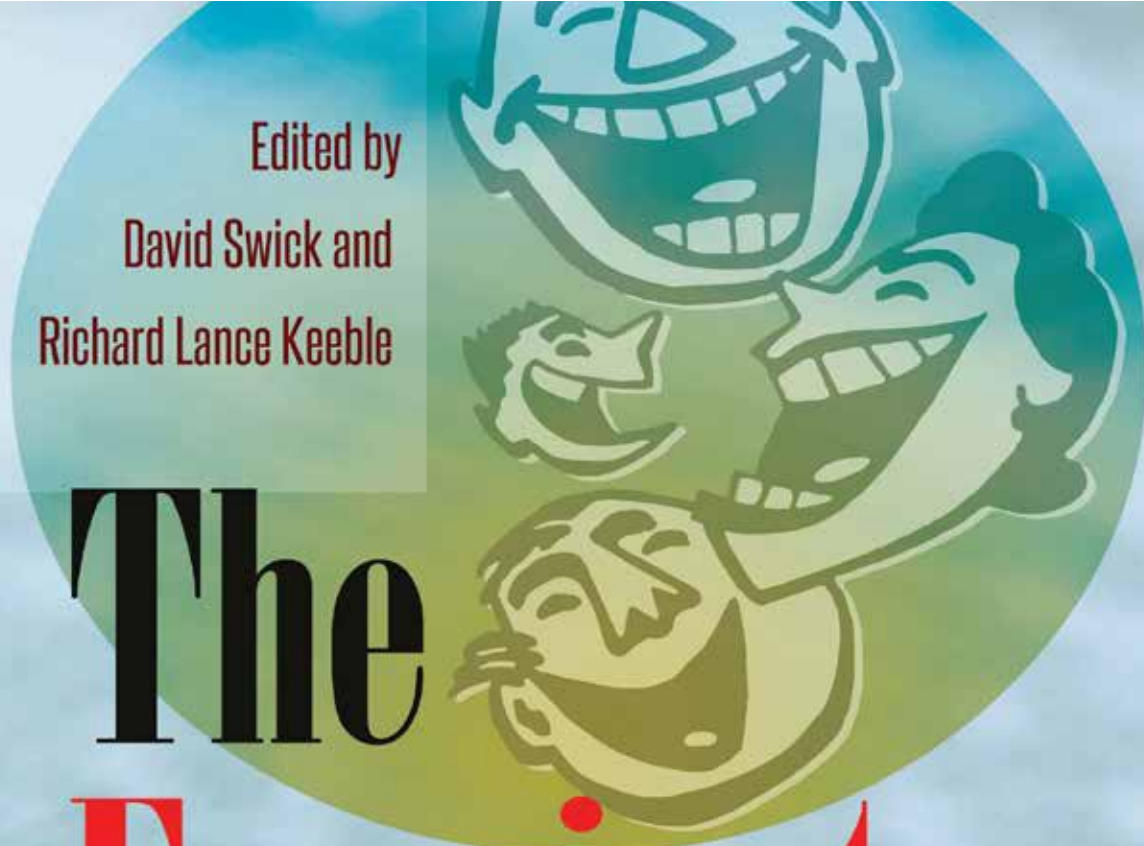
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The Funniest Pages

INTERNATIONAL
PERSPECTIVES
ON HUMOR
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LITERARY JOURNALISM IN CHILE

The country has a rich tradition of both the genre and scholarship focused on it.

By Marcela Aguilar Guzman, Pontificia Universidad Católica de Chile (Chile)

The history of Chilean literary journalism is full of interesting details. For instance, the Nicaraguan poet, journalist and diplomat Rubén Darío, one of the founding fathers of the Latin American Modernist *crónica*, lived in Chile and worked for an important newspaper at the beginning of the 20th century. It



AROUND THE
WORLD

appears to be that the liberal Chilean press at those decades was a good environment for exploring new journalistic narratives. Latin American cronistas at the Modernist period were like the *flâneurs* that Walter Benjamin found in Paris,

but they had to write for newspapers in order to survive. “*Ganado tengo el pan, hágase el verso* (the bread’s been earned, let the verse be made),” wrote with relief José Martí, a great Cuban *cronista*, in one of his best known poems. The most popular Chilean *cronistas* were Joaquín Edwards Bello and Daniel de la Vega—both National Journalism Prize winners—but many other novelists and poets were also great *cronistas*, such as Jenaro Prieto, Rosamel del Valle and Teófilo Cid.

The journalistic standards imposed by the international news agencies during the first half of the 20th century put the old *cronistas* out of the game. However, in the 1950s and 1960s, some Chilean magazines explored new forms of storytelling: *Revista del Domingo* (Sunday’s magazine of *El Mercurio* newspaper) and *Paula* magazine encouraged their teams to try forms of immersive journalism, with a mix of sensitiveness and humor. Isabel Allende was a very successful reporter at *Paula* before she became a famous novelist.

Chilean press was diverse and passionate until the coup d’état in 1973. The military dictatorship closed most of the newspapers and magazines, and many journalists were persecuted, jailed, assassinated or exiled. Even so, during the 1980s some interesting political and cultural magazines circulated in semi clandestine ways. One of them, *Apsi*, was a great laboratory for literary journalism, and some well-known contemporary *cronistas*, like Francisco Mouat and Roberto Merino, started their careers writing for

Chilean scholars
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recently started to pay
attention to
contemporary *cronica*

Apsi.

Chile returned to democracy in 1990, but the Chilean press took more time to recover from the dictatorship’s oppression. In the meantime, the boom of contemporary *crónica* spread through Latin America. This genre, that combines the methods of ethnographic research with literary writing skills, has been developed specially in Colombian, Peruvian and Argentine magazines. In Chile, the most important media for *crónica* are *Paula* and *Sábado* magazines, and *The Clinic* weekly. Chilean readers also have supported with great enthusiasm the books of young *cronistas*, such as Rodrigo Fluxá, Javier Rebolledo and Juan Cristóbal Peña, who address relevant issues of Chilean society, both current or from its recent past.

At this point, we are aware that *crónica* is a wide tag to name many forms of nonfiction narrative. We need to study them. However, communication research-

ers have been reluctant to address this contemporary phenomenon. So



far, major *crónica* studies have taken place in Chilean faculties of literature, and this research has focused mainly on the old *crónica modernista* written by novelists and poets from the late nineteenth century to the early twentieth century. Journalism scholars have just recently started paying attention to contemporary *crónica* and other forms of literary journalism.

In this context, some remarkable research has been conducted at the Pontificia Universidad Católica de Chile’s communications faculty by Gonzalo Saavedra, Ingrid Bachmann and Constanza Mujica, who have all investigated different forms of journalistic narrative and their effects on audiences.

Also noteworthy is the work done by Patricia Poblete from the Universidad Academia de Humanismo Cristiano, on Latin American *crónica*. Universidad Diego Portales has published anthologies of great contemporary *cronistas*, such as María Moreno, Leila Guerriero and Pedro Lemebel.

At the Universidad Finis Terrae we have assembled good collection of literary journalism books: *Domadores de Historias* (2010) brings together 14 interviews with great Latin American *cronistas*. *Escrituras a ras de suelo* (2014) is a selection of academic essays about contemporary *crónica*. And *Periodismo Narrativo* by Roberto Herrscher (2009, 2nd edition in 2015) is the best scholarship in Spanish about the field; it is a must for journalism professors and students in Latin America and Spain.

While the old print media are shrinking in Chile as everywhere else, good nonfiction stories told by good storytellers are finding enthusiastic readers here. ♦

THE WORTHY ELEPHANT: ON TRUMAN CAPOTE'S *IN COLD BLOOD*

For the fiftieth anniversary of the book's publication, a discussion of craft, veracity and the literary appeal of true crime.

By David Hayes and Sarah Weinman

The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there." Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clear air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with a prairie twang, a ranch-hand nasal-ness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high-heeled boots with pointed toes. The land is flat, and the views are awesomely extensive; horses, herds of cattle, a white cluster of grain elevators rising as gracefully as Greek temples are visible long before a traveler reaches them.

—From *In Cold Blood*
by Truman Capote

Has there been a more evocative opening of a nonfiction book than this first paragraph of Truman Capote's "nonfiction novel," *In Cold Blood*? This year is the 50th anniversary of the



ANALYTICAL
RETROSPECT

book's publication in 1966, and it's a reminder that with this book Capote managed to simultaneously achieve commercial success and earn critical respect. But his modern nonfiction classic is also among the most controversial of all works of journalism.

In Cold Blood is seen as a pioneering book, and was originally published as a series in the *New*

Yorker. It was the first conscious attempt to harness the techniques of fiction and journalism to document a crime, effectively inventing the modern true-crime genre. Why a crime? Capote said "murder was a theme not likely to darken and yellow with time." The book has sold millions

of copies and is in print to this day; it has been translated into 30 languages and studied on university curricula. It was the subject of a black-and-white movie in 1967, a color remake in 1996, and films about the author's reporting on the crime came out in 2005 (Capote, with Philip Seymour Hoffman as the titular character) and 2006 (*Infamous*, with Toby Jones).

At the heart of the text was the key technique that is perhaps the reason the work lends itself so well to cinema: reconstructing scenes and dialogue. Read-

In Cold Blood really should
have carried a
disclaimer, "based on a
true story," like
so many movies today

ing *In Cold Blood* is a singular experience, more engrossing than any of Capote's fiction, showing a writer in command of his powers. But in the decades since the book was published, evidence of Capote's elastic attitude toward the truth surfaced. In just one of many examples in Gerald Clarke's 1988 biography of Capote, Clarke detailed how a key moment at the end of the book, when Kansas Bureau of Investigation Detective Alvin Dewey met a girlfriend of Nancy Clutter's at her grave site, never happened. In the 2012 book, *Truman Capote and the Legacy of In Cold Blood*, author Ralph L. Voss's research emphasizes the ways that Capote changed time-lines, invented scenes and exaggerated the role played by Detective Dewey, his hero, among many other examples of fact-fudging, many of them departing from Capote's own 6,000 pages of notes.

It didn't help matters that at the time Capote publicly declared his book

was entirely factual. Also, he bragged that he didn't use a tape recorder nor take many notes when conducting interviews, relying instead on what he claimed was a near-photographic memory. After Capote's death in 1984, George Plimpton told the *New York Times*: "Sometimes he said he had ninety-six per cent total recall and sometimes he said he had ninety-four per cent total recall. He could recall everything, but he could never remember what percentage recall he had."

In a journal entry in 1967 about the actor Robert Blake, who portrayed Perry Smith in Richard Brook's film adaptation of his book, Capote wrote: "Reflected reality is the essence of reality, the truer truth ... all art is composed of selected detail, either imaginary or, as in *In Cold Blood*, a distillation of reality."

In Cold Blood really should have carried the disclaimer "based on a true story," like so many movies do today. But that wasn't Capote's ambition at the time. After successfully writing fiction, he wanted to create a masterpiece based on the power that comes when the public believes what they're reading is true.

The book raises many questions. How much "fiction," if any, is permissible in a work of creative nonfiction? Does artistic vision trump verifiable reportage? Can we forgive the sins of writers experimenting with long-form nonfiction at a time when clear guidelines hadn't been established? Writer and crime specialist (both fiction and non) Sarah Weinman and I will discuss Capote and his legendary book.

David Hayes: So, with all the talk of contemporary writers producing creative nonfiction books but mixing fiction in with it—I'm thinking of James Frey with *A Million Little Pieces*; Joe McGinniss with his biography of Ted Kennedy; Edmund Morris with his biography of Ronald Reagan—we often forget the classic *In Cold Blood*. Some believe that we can "grandfather" Capote's crimes

Continued on next page

CAPOTE *Continued from previous page*

because in the mid-'60s, he and others like him were experimenting with forms, and no one had laid out clear guidelines for this kind of long-form nonfiction. Do you think that's fair or is Capote getting off too lightly?

Sarah Weinman: An excellent question to kick off this discussion, and I think I go back and forth. On the one hand, even as far back as the late 1950s and early 1960s, when Capote (with Harper Lee) went to Holcomb to research the crimes and talk to everyone there, "standard journalistic practice" wasn't as entrenched as it certainly is now—but was much more so than, say, the 1920s, when newspaper-people trampled on crime scenes willy-nilly (cf. the Hall-Mills murders). But on the other hand that ending is entirely made up and is not defensible—why was it so important for Capote to end things that way, putting words in the mouth that were never said, by people who may or may not have existed? Still, the ending doesn't take away from the power and the brilliance of the entire book, but does leave readers—or at least this one—with a slightly unpleasant taste. It seems another example of Capote's self-absorption, valuing himself above the story. But it worked.

DH: As much as I've liked re-reading *In Cold Blood* (twice when I was writing my first book, which was true crime), I think Capote was more style than substance. To me, *Breakfast at Tiffany's* was the only novel of his that I liked. He wrote another supposedly factual piece after *In Cold Blood*: *Handcarved Coffins*, which he called "a nonfiction account of an American crime." I loved it. It was as absorbing as *In Cold Blood*, but I noticed a few odd things from the start. Main characters with one pseudonymous name, for legal reasons, Capote claimed. When people started investigating the details of that story it appeared to be entirely fictional. So why didn't he just write *In Cold Blood* and call it "fiction?" I think because nonfiction was the hot genre in the 1960s and into the 1970s. Tom Wolfe and Joan Didion

and the rest of the "New Journalists." That stuff sold and got a lot of attention. But nonfiction often doesn't allow you to craft such perfectly symbolic moments (like the ending of *In Cold Blood*). And calling it a "nonfiction novel," a new literary genre, guaranteed attention. And Capote was nothing if not a self-promoter.

SW: *Handcarved Coffins*! I haven't read all of it and was dissuaded largely because of the *Times* (London) piece that thoroughly debunked its veracity (and was itself, as I recall, an entertaining

The more
respected and valued the
writer, the more
a publication will accept what
he/she wrote

exposé.) This would also be a good time to discuss how *In Cold Blood* was viewed within the *New Yorker* itself, since it seems like Capote kind of pulled a fast one on editor William Shawn, promising one kind of story—aftermath, about family—and then delivering a crime story above all, even if it was a crime story outstandingly written and doing things that "true crime" had not really tried to do before. And sure, the magazine printed the multi-part version first, and those issues sold insanely well after what seemed like years of advance promotion, but somehow it never really sat well with Shawn. And how much of that came down to snobbery about covering crime, even though the magazine already had an "Annals of Crime" section? It's interesting to look at this snobbery in light of what is purported to be a revival—*Serial/The Jinx/Making a Murderer*—but one that is more perennial. Capote knew crime stories sold, lurid sto-

ries already had an audience, but he was going to do it his way no matter what.

DH: *Time* magazine and the *New Yorker* invented "fact-checking" and the *New Yorker* has always prided itself on its accuracy. Ben Yagoda, who wrote a book about the *New Yorker*, talked about Capote's fact-checking materials being in the University of Delaware's library. The checker was a guy named Sandy Campbell who went with Capote to Kansas at one point. According to Yagoda's reading of the files, fact-checking at the *New Yorker* was mainly about verifying dates, spellings of names, distances, physical descriptions of buildings, etc. It seems a lot of stuff was accepted "on author," as the saying goes. The more respected and valued the writer, the more likely a publication would accept a lot of what he/she wrote. Remember that another respected *New Yorker* writer, Janet Malcolm, was sued by psychoanalyst Jeffrey Masson over some details in her *New Yorker* profile of him (which later became a book). Still, it's surprising that Campbell wouldn't have talked to some of the many sources who were still alive and appeared as characters in the book. (For example, ask Alvin Dewey and Nancy Clutter's friend, whom Dewey supposedly met near the grave-site, whether that meeting happened. That's the invented scene that ends the book.)

SW: Fact-checking is a godsend, having worked with some incredible, thorough, sharp checkers on pieces over the last few years, but yes, it does seem to have been applied differently to those of differing fame. I did want to circle back to the idea of how "ground-breaking" the whole nonfiction novel concept was as it relates to true crime itself, since it does seem, as you pointed out already, to be of a piece with the emerging "New Journalism" genre. Is it that the substance of crime stories was already so suffused with lurid detail that it wasn't necessary to apply distinctly literary narrative devices in

Continued on next page

MEETING ON SPITE AND SATIRE IN CIVIL SOCIETY

The Society for Values in Higher Education will hold its 92nd annual meeting Oberlin College, Oberlin, OH on 13-17 July 2016. The theme of the conference will be "The Politics of Dissent, Satire, Sarcasm and Spite in Civil Society." Some see satire and other forms of political humor as undermining the civility necessary for the functioning of a civil society. Others see these forms of expression as signs of healthy democratic discourse. At its 2016 annual meeting, the Society for Values in Higher Education will explore the nature of civil discourse. How can we establish a more robust and productive dialogue with one another—across our political, religious, and cultural divides? Please direct inquiries and proposals to Eric Bain-Selbo, Executive Director, Society for Values in Higher Education (bain-selbo@svhe.org). Two papers will be selected for the Robert Spivey Excellence in Scholarship Awards which include a prize of \$300 each. To be eligible for an award, completed papers must be submitted by July 1.

SYMPOSIUM ON PULP MAGAZINES SET FOR JULY

James Madison University will host the First Annual Pulp Studies Symposium entitled "Sensational Scholarship" on 7-8 October 2016. The university's Special Collections hosts one of the finest publicly accessible collections of pulp magazines in the United States, including a recent acquisition of over eighty issues of Street and Smith's romance pulp *Love Story*. There has been a recent explosion of scholarly interest in pulp magazines and popular print culture. This conference builds upon emerging scholarship in this exciting and expanding field. We are currently looking for presentation proposals related to methodologies of pulp scholarship, focusing on pulps from 1895 to 1955. We invite proposals that can include discussions related to pulps and print history; histories of pulp readership; literary and visual aesthetics of pulp magazines; pulp authorship and editorship; commercial and industrial concerns of pulps; and pulps and the politics of representation. Proposals will be accepted through 1 July 2016. Please send proposals to Brian Flota <flotabc@jmu.edu>. For more information, please contact <library-special@jmu.edu>.

CAPOTE *Continued from previous page*

the way Capote did? Without *In Cold Blood* would we have had Joan Didion writing about the Manson Murders, for example?

DH: As long as there has been crime there have been town criers or writers telling people about it. In the early 18th century, Defoe wrote about a criminal named Jonathan Wild. Some of the most interesting early newspaper work of the 19th and 20th centuries was accounts of crimes or disasters. A crime has built-in drama, notoriety and an opportunity to reveal aspects of a society at that particular time, so that would make it a natural subject for ambitious writers. In Tom Wolfe's anthology, *The New Journalism*, which gave the movement its name, there were several crime stories. (Joan Didion's "Some Dreamers of the Golden Dream"; James Mills' "The Detective"; an excerpt from Hunter Thompson's "Hells Angels".)

SW: That it does. For the piece I wrote for the *Guardian* about true crime earlier this month it was amazing, if strange, to revisit crime stories written by Benjamin Franklin (!) not to mention Cotton Mather's pamphlets and proselytizing, which would play out in such awful ways with the Salem Witch Trials. And later in the 20th century with coverage by the likes of Dorothy Kilgallen and Miriam Allen deFord (and my own personal touchstone of excellent journalism written on deadline, Mike Berger's *New York Times* story on Howard Unruh's mass shooting in Camden the morning after it happened, which deservedly won a Pulitzer). For centuries we've been enraptured and revolted, thrilled and petrified, by crime stories and what meaning they might have. So no wonder Truman Capote wanted in on that, so to speak. And it seems, now that we're venturing near the end of this conversation, an excellent idea to talk about the ways in which *In Cold Blood* still influences us half a century on. For me it's largely indirect: the novelistic way of telling a seemingly "just-the-facts" story. A good book to argue with over methodology. How do you see the book and its influence?

DH: Oddly, I think Capote's reputation rests almost entirely on *In Cold Blood*. But I'm sure Capote wanted his fiction to be what he would be remembered

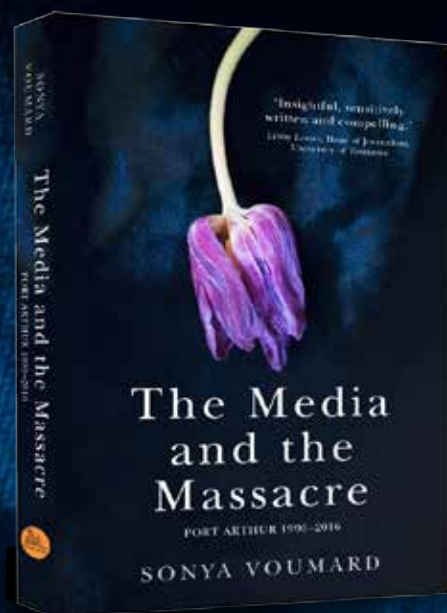
for. In Ralph Voss's book, *Truman Capote and the Legacy of In Cold Blood*, he argues that Capote was always an accomplished stylist but a second-rate writer of fiction. *In Cold Blood*, though, represented in the 1960s the possibilities of writing about crime. That reportage could also be artful.

SW: I am inclined to agree, even if that evaluation would fill Capote himself with utter horror. But it does show how culture makes its own judgment independent of an author's hopes and aspirations. And *In Cold Blood* more than holds up, despite the flaws, despite the ways in which we can argue with how Capote put it together. Its power is so pervasive it got law enforcement to look at a similar crime in Florida, in a place where Hickock and Smith were apparently in the vicinity (though the connection appears to have been ruled out, or the evidence is too minute to test with proper results.) It overshadows everything Capote did after—and, it could be argued, everything Harper Lee did, too, since she tried her hand at a true-crime story and did not finish it. As the crime popularity continues and as people find different ways to tell those stories, it's difficult not to think of *In Cold Blood* as the worthy elephant in the room. You can't ignore it or discount it, and why should you? Fifty years on it has that dark, compelling power still. ♦

David Hayes is an award-winning journalist, author and ghostwriter. His articles, essays and reviews have appeared in publications such as *Toronto Life*, *Reader's Digest*, the *Walrus* and the *New York Times Magazine*. His first book documented a crime set in Nova Scotia and New Jersey.

Sarah Weinman is the editor of *Troubled Daughters, Twisted Wives: Stories From the Trailblazers of Domestic Suspense* (Penguin) and writes the "Crimewave" column for the *National Post*. Her work has appeared in the *Wall Street Journal*, the *Daily Beast*, the *New Republic*, and other publications. She lives in Brooklyn.

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The Media and the Massacre:
Port Arthur 1996-2016
Sonya Voumard
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Release publication date:
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RRP: \$29.95

‘Insightful, sensitively written and compelling.’

Libby Lester, Head of Journalism, University of Tasmania

Sonya Voumard's *The Media and the Massacre* is a chilling portrayal of journalism, betrayal, and storytelling surrounding the 1996 Port Arthur massacre. Inspired, in part, by renowned American author Janet Malcolm's famously controversial work *The Journalist and the Murderer*, Voumard's elegant new work of literary non-fiction examines the fascinating theme of 'the writer's treachery'. The author brings to bear her own journalistic experiences, ideas and practices in a riveting inquiry into her profession that is part memoir and part ethical investigation.

One of her case studies is the 2009 book *Born or Bred?* by two prominent journalists—Robert Wainwright and Paola Totaro—about the perpetrator of the Port Arthur massacre, Martin Bryant, and his mother Carleen Bryant. Carleen received an undisclosed legal settlement, over the best-selling book's use of her personal manuscript.

In the lead-up to the 20th anniversary of the Port Arthur massacre, *The Media and the Massacre* explores the nature of journalistic intent and many of the wider moral and social issues of the storytelling surrounding the events and their place in our cultural memory.

‘An unflinching dissection of the relationships between journalists and their subjects – a compelling exposé of journalistic culture.’

John Dale, author of *Huckstepp*



Sonya Voumard is a journalist, author and academic whose work has been widely published in major Australian newspapers, magazines and literary journals. Her first novel *Political Animals*, published in 2008, was inspired by her time as a political correspondent for the Age in Canberra. She has lectured for many years in creative non-fiction and journalism at UTS where she recently graduated with a Doctorate of Creative Arts, which explored the ethics of storytelling. Her most recent works have appeared in Griffith Review and Meanjin. She lives in Sydney.

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**Periodical Counter Cultures:
Tradition, Conformity, and Dissent**

CONFERENCE ANNOUNCEMENT

The 5th International Conference of the European Society for Periodical Research (ESPRit),
www.espr-it.eu

**7---8 July 2016
Liverpool John Moores University, UK**

From the *Black Dwarf* to the little magazines of the European avant-gardes, from protest literature of the industrial revolution to the samizdat publications of the Soviet Bloc, from *Punch* to punk, periodical publications have long been associated with a challenge to dominant and mainstream culture. For ESPRit 2016 we return to this aspect of periodical culture, exploring the counter-cultural role of periodicals with particular emphasis on comparative and methodological points of view. Topics may include, but are not limited to, the following areas:

- Periodicals as sites for the genesis and dissemination of counter-cultural ideas, programmes, and manifestos
- The assimilation of periodical counter cultures into the tradition
- Theoretical and methodological approaches to the periodical as counter culture and as establishment
- The agency of periodicals at threshold moments of social, political, and cultural change
- Illegal and underground publications
- The interplay between established periodicals and radical newcomers
- Change and disruption in the history of long-standing periodicals

ESPRit encourages scholarship that speak both within and across local, regional and national boundaries and especially those that are able to offer a comparative perspective. We also encourage research that examine the full range of periodical culture, that is, all types of periodical publication, including newspapers and specialist magazines, and all aspects of the periodical as an object of study, including design and backroom production.

For more information, write to 2016esprit@gmail.com.

**“Literary Journalism: From the Center, From the Margins”
The Twelfth International Conference for Literary Journalism Studies (IALJS-12)**

**University of King's College
Halifax, Nova Scotia
Canada**

11-13 May 2017



The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 11-13 May 2017. The conference will be held at the University of King's College, Halifax, Nova <http://www.ialjs.org>.

The conference hopes to be a forum for scholarly work of both breadth and depth in the field of literary journalism, and all research methodologies are welcome, as are research on all aspects of literary journalism and/or literary reportage. For the purpose of scholarly delineation, our definition of literary journalism is "journalism as literature" rather than "journalism about literature." The association especially hopes to receive papers related to the general conference theme, "Literary Journalism: From the Center, From the Margins." All submissions must be in English.

The International Association for Literary Journalism Studies is a multi-disciplinary learned society whose essential purpose is the encouragement and improvement of scholarly research and education in Literary Journalism. As an association in a relatively recently defined field of academic study, it is our agreed intent to be both explicitly inclusive and warmly supportive of a variety of scholarly approaches.

Details of the programs of previous annual meetings can be found at:

<http://ialjs.org/past-ialjs-conferences/>.

Continued on next page

I. GUIDELINES FOR RESEARCH PAPERS

Submitted research papers should not exceed 7,500 words, or about 25 double-spaced pages, plus endnotes. Please regard this as an upper limit; shorter papers are certainly welcome. Endnotes and bibliographic citations should follow the *Chicago Manual of Style*. Papers may not be simultaneously submitted to any other conferences. Papers previously published, presented, accepted or under review are ineligible. Only one paper per author will be accepted for presentation in the conference's research sessions, and at least one author for each paper must be at the convention in order to present the paper. If accepted, each paper presenter at a conference Research Session may be allotted no more than 15 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment in MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax, and e-mail of the lead author.
- (c) Also include a second title page containing only the paper's title and the paper's abstract. The abstract should be approximately 250 words in length.
- (d) Your name and affiliation should *not* appear anywhere in the paper [this information will only appear on the first title page; see (b) above].

II. GUIDELINES FOR WORK-IN-PROGRESS PRESENTATIONS (ABSTRACTS)

Submitted abstracts for Work-in-Progress Sessions should not exceed 250 words. If accepted, each presenter at a conference Work-in-Progress session may be allotted no more than 10 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment using MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.
- (c) Also include a second page containing only the work's title and the actual abstract of the work-in-progress. The abstract should be approximately 250 words in length.

III. GUIDELINES FOR PROPOSALS FOR PANELS

- (a) **Submission by e-mail attachment in MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Panel proposals should contain the panel title, possible participants and their affiliation and e-mail addresses, and a description of the panel's subject. The description should be approximately 250 words in length.
- (c) Panels are encouraged on any topic related to the study, teaching or practice of literary journalism. See <http://ialjs.org/mission-statement/>.

Continued on next page

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

Please submit research papers or abstracts of works-in-progress presentations to:

Prof. Josh Roiland, University of Maine, Orono (U.S.A.)
2015 Research Chair; e-mail: <joshua.roiland@maine.edu>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
IALJS Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2016

For more information regarding the conference or the association, please go to <http://www.ialjs.org> or contact:

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NOTE: Submissions from students are encouraged, and a competitive Student Travel Fund has been established to assist in funding student travel. Applications will be available upon acceptance of submission.

Call for Papers

The Literature Of Remembering: Tracing The Limits of Memoir

The genre of memoir is read so widely that it now "rivals fiction in popularity and critical esteem and exceeds it in cultural currency" (Couser 2012). This call for papers urges scholars from around the globe to find and describe the practice of writing and reading memoir within their own borders as a cultural phenomenon. How does it differ from country to country? How has it evolved? What are the ethical constraints of different countries? Who are each nation's unique memoirists?

We aim to compile a comprehensive and academically entertaining snapshot of the genre. There is a long and deep history of memoir, most agree, that begins with Saint Augustine's *Confessions*. Scholars concur that the contemporary surge in memoir as a favored genre began in the mid-1990s, with Frank McCourt's *Angela's Ashes*, and it has kept building in momentum. Not only are well-known authors rendering their memoirs to acclaim, but seemingly ordinary people finding themselves in extraordinary circumstances, are finding an audience. Sportspeople, politicians, sex workers, trauma victim/survivors, are telling and sharing their stories as a mode of knowing the self.

Sue Joseph, Buntz Avieson and Fiona Giles, the editors, are seeking scholarly essays for this book (of up to 300 pages) to be published in 2017. We are hoping to work with a major international publisher towards this end. While we welcome papers from all countries, submissions must be in English.

Possible part titles:

Section One: The Memoir In History: Life-Writing Throughout the Ages

Section Two: The Ethical/Theoretical Dimensions of Memoir: Political,
Fabricated, Celebrity

Section Three: The Practice of Memoir Writing

These subjects are neither prescriptive nor exhaustive. They merely indicate a possible range of topics that might create new ways of understanding the genre. There are clearly many other equally important routes to explore.

Please send 200-word chapter abstracts to Sue Joseph at <sue.joseph@uts.edu.au> by July 30, 2016. Selected contributions (5-6,000 words) will be confirmed by September 30, 2016. First copy will be due by February 30, 2017. The editors will send out for peer review, then return the copy with any suggested changes by April 30, 2017, with the final copy deadline of May 30, 2017.



2016 IALJS Membership Form

Please fill out form and return (by mail, fax or scanned e-mail attachment) with dues payment to address below.

Name _____ Title (Dr., Prof., Mr., Ms., Mrs., Miss) _____

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Membership Categories: The annual IALJS membership coincides with the **calendar year** (no pro-rating is available). Members receive the *Literary Journalism* newsletter, the *Literary Journalism Studies* journal, all IALJS announcements and conference CFPs.

- Please check category:
- ☐ US\$ 50: Regular Member (Faculty member)
 - ☐ US\$ 50: Associate Member (Professional member)
 - ☐ US\$ 25: Student Member (Master or Doctoral level)
 - ☐ US\$ 25: Retired Faculty Member
 - ☐ US\$ 75: Library or Commercial Journal Subscription (annual)
 - ☐ US\$100: Sponsoring Member (to support the IALJS general operating fund)

Please Note: Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

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Payments may be made via PayPal (and credit cards). Please see "Membership Payments" at <http://www.ialjs.org>. Please also fax completed form (above) to Bill Reynolds, IALJS Treasurer, School of Journalism, Ryerson University: +01-416-979-5216.

2. Make Check Payable, in U.S. Funds only, to "IALJS"; please mail check with completed form to:

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VOCALIZING LITERARY JOURNALISM

Reading aloud to help students understand writing, both that of others and their own.

By Brian Gabrial, Concordia University (Canada)

Being an old English lit. major myself, I remember how I skimmed, scanned, or otherwise cribbed my way through my B.A. I recall clearly when the prof. would ask, "What do you think [fill in the blank] meant when he or she wrote [fill in the blank]?" I stared

back knowingly, faking intelligence but saying nothing. It was not that I didn't want to read all of the poems, essays, novels, and short stories assigned in my four to five classes a semester. I simply did not have enough time.

I bring this up because I teach journalism students who are primarily trained to write and not to read. My literary journalism class is one of few in the program with a demanding reading list with books and other assigned pieces

that are long and often intimidating. It might be sacrilege, but I do not expect students to read everything assigned. To make sure they read the essential material, we read out loud, a lot.

On day one when students learn

It connects the students
to the author's
pacing and style. They become
acquainted with
the magic of word choice

that expectation, they usually give me a "What is this grade school?" look, and, then, we immediately read something out loud. I do not ask for volunteers. They get over it and their shyness. I am lucky because many journalism students want to improve their on-air speaking voices, so a little Didion here, some Kapuscinski there tests their speaking mettle by taking on unfamiliar words and difficult phrases.

When students read out loud they learn the value of reading aloud their own work.

Tip 1: Make sure every student is called upon.

Do they like to read out loud? I don't know because I don't ask (although former students say they did). Still, they seem to like it when I read to them because their faces are on me and not their iPhones. Even though I am not a particularly strong reader, I am a shameless ham.

No less than anyone else reading this newsletter, I view my class as an opportunity to talk about important ideas and wondrous journalistic techniques employed to do literary journalism. Reading out loud connects the students to an author's pacing and style. They become acquainted with the magic of punctuation and word choice. I also know that they have read the necessary passages so that class discussions can focus on themes, concepts, or techniques.

Tip 2: Don't criticize or correct.

Students know when they're stumbling

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