

# THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

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INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

JULY 2020

## DENMARK DELAYED

*IALJS-15 to be held in 2022*

*By Thomas C. Connery  
University of St. Thomas (U.S.A.)*



### PRESIDENT'S LETTER

**P**ostponed. That's what happened to the annual IALJS conference for 2020. It was postponed and definitely not cancelled. As clearly stated on the IALJS website, this

year's conference will be held next year, May 20-22, 2021, still in Copenhagen and will consist, we hope, of the entire 2020 program. If we are notified that presenters are not be able to attend next year, it's possible that there would be a limited call for papers or abstracts with proposals due, as usual, in December. Stay tuned.

Please keep in mind that the board's discussion about postponing or rescheduling the conference started in early March and consisted of extensive online discussion. All sorts of factors

entered the conversation.

For instance, Australian universities imposed a travel ban, which, of course meant no travel funds. Other universities suspended university sponsored travel. As the conference approached, would under-booked airlines cancel flights, leaving members with no way to get to Denmark?

At first, there was some consideration given to simply continue with the conference but have it online. But that would just be "mailing it in," so to speak. Part of the great value of our annual conference consists of its moderate size and hence the ease with which we interact and get to know one another, during sessions, between sessions and at our social functions.

And that often leads to new research collaborations as well as new friendships.

Significantly, our conference host, Christine Isager, also wanted the conference postponed to 2021, and she had the support of her university.

So, just before mid-March, the extensive give-and-take was brought to a close by Tobias Eberwein who wisely and succinctly declared: "There's only one option left: We need to cancel the conference this year and move it to May 2021." And, consequently meet in Santiago in 2022 and in Australia in 2024.

Done deal. The handling of the conference cancellation and its rescheduling was in the traditional spirit of our organization, with its history of cooperation, mutual consideration, and always taking action in the best interest of our organization, its members and, of course, the study and practice of literary journalism.

## FUTURE IALJS CONFERENCE SITES

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

**IALJS-15:** University of Copenhagen, Denmark, 20-22 May 2021.

**IALJS-16:** Universidad Alberto Hurtado, Santiago, Chile, 12-14 May 2022.

**IALJS-17:** University of Gdansk, Poland 19-21 May 2023.

**IALJS-18:** University of Technology Sydney, Australia, 11-13 May 2024.

**IALJS-19:** University of California, Irvine, U.S.A., 23-25 May 2025 (pending).

**IALJS-20:** Belgium, 15-17 May 2026 (pending).

**IALJS-21:** Brock University, St. Catharines, Canada, 21-23 May 2027 (pending).

**IALJS-22:** Lisbon, Portugal or Cape Town, South Africa, 13-15 May 2028 (pending).

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## CONGRATULATIONS TO THE 2019 IALJS ARTICLE AWARD WINNERS!

James Rodgers & Lisa A. Phillips

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*The International Association for Literary Journalism Studies continues to monitor the impacts of COVID-19. Please visit the Conference Information page at [ialjs.org](http://ialjs.org) for the latest updates.*

[WWW.IALJS.ORG](http://WWW.IALJS.ORG)

# DOCUMENTARY THEATRE: *Your sources on stage*

By Roberto Herrscher, Universidad Alberto Hurtado (Chile)

Imagine that after you have chosen your subject, selected your specific voices, interviewed them and decided which of their stories will appear in your piece, you ask them to jump onstage and act as themselves in a play?

Would that be theatre?

Journalism? Or perhaps a strange, original combination of both?

This is what young Argentine “documentary theatre” playwright and director Lola Arias and a handful of other Latin American artists are doing, and it is especially useful as a tool to understand and deal with the traumas of the violent past in this sub-continent.

And it is also an example of new experimental roads in the blending of journalism and the arts. Because these plays include, apart from the oral testimony of victims, perpetrators and witnesses of crimes, conflicts and eventful national moments, loads of documents, photos, maps and graphs recorded and screened by the characters/actors, well summarized context explanations and scenes where the other performers play

supporting characters while one of them is “acting out” what happened.

*“Have you ever been in a war?”*

On the stage of the Teatro General San Martín, the main public theatre in Buenos Aires, Lou Armour yells these questions as his cast mates David Jackson, Gabriel Sagastume y Marcelo Vallejo play two electric guitars and a bass with the impetus of a heavy metal band. Stationed behind his drums, as if they were a military parapet, Rubén Otero lashes his sticks on the drums while Armour looks at the public and goes on shouting.

*“Have you ever killed a man?”*

It is the final scene of *Minefield*, Lola Arias’ play about the Falklands or Malvinas War. Half of the cast are Argentine veterans. Sagastume and Vallejo were Army conscripts during the 1982 war; both saw 18-year-old kids like them getting killed by enemy fire or by landmines planted by their own forces.

Otero was a sailor at the Belgrano Navy destroyer, which was sunk in the South Atlantic. A third of its crew of 1092 drowned. Armour and Jackson were their enemies back then. They were both Royal Marines in that war, and helped recover that tiny archipelago as a British colonial



## REFLECTIVE ESSAY

outpost. The most interesting member of the cast is Sukrim Rai, a Gurkha warrior from Nepal at the service of Her Majesty’s army.

*Minefield*, the most successful and long-living Latin American documentary

play so far, follows its six characters through their entry to the military, their dramas of horror and self-discovery during the war and the struggle of coming back home. I had the rare privilege of listening to these men’s stories in a meeting with Argentine veterans the day before they started rehearsing for the play.

It is fascinating how the same war anecdotes and musings, which they had been telling for three decades with minimal changes, got radically transformed in the building of a theatrical artifact full of noise, sharp confrontations, tragically funny scenes with the masks of then Argentine dictator Leopoldo Galtieri and UK Prime Minister Margaret Thatcher ... and especially, music.

In the book version of the play, Arias explained that one of the first things she sought in the casting process was the ability to sing and play an instrument. The Argentines sing a bit of their folklore, but for most of the performance, British rock, especially the Beatles classics, are the common ground. It is a powerful and exciting experience to hear these former enemies making music together.

Those of us who have spent years interviewing people to build a coherent narrative with their voices without betraying the way they want to present themselves and the their view of their own lives, it is a huge impression to see how a director/playwright can change, twist,

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The cast of “The Laramie Project” performs at Oberlin College. The play, based on original reporting and reactions from the cast members, is a work of documentary theater in the U.S. and focuses on the murder of a gay college student, Mathew Shepard, in 1998  
Photo credit: Otterbein University Theatre & Dance licensed under Creative Commons.

## DOCUMENTARY THEATER

*Continued from Page 2*

add, subtract, transform ideas into scenes, and at the same time, have the sources themselves play out your version of who they are and what has happened to them.

The Spanish cultural critic Jorge Carrión has written an essay about these plays, calling them “the most innovative form of non-fiction”, while the Argentine author Cristian Alarcón has labeled it “performatic journalism”.

Not only that: Alarcón, who is the director of a Narrative Journalism Master’s Program at the San Martín University in Buenos Aires, has included Lola Arias among the professors. The wheel has turned completely: this playwright now teaches journalists how to tell their true stories.

The Colombian actress and director Alejandra Borrero gathered a guerrilla leader, a soldier who lost a leg stepping on a mine, a woman who was raped by paramilitary forces and other actors in the internal conflict in her country to stage a potent cry for peace (*Victus*). The Spanish director Carla Rovira gathered the threads of the tragic killing of her own uncle during the Civil War, and summoned her own mother onstage to confront her with the conflicting needs to

remember and to forget, which have torn her family apart (*Matria*). The Venezuelan actor Kelvin Urdaneta invites a handful of theatregoers to a dinner where he cooks for them as he tells the trials and tribulations of his own exile, and that of two million of his compatriots (*Estuche de monerías*).

And, according to a feature story by Hannah Winnick for the Heinrich Böll Foundation, the German director and playwright Christine Umpfenbach “makes documentary theater that deals with the social and political realities in cities”, using “the voices and experiences of ordinary people” For example, her play [Gleis 11](#) (Platform 11) tells the story of immigrants who came to Germany as guestworkers after the Second World War. The former workers themselves perform the piece in one of the factories where they actually worked. Umpfenbach is best known in the US for [The Laramie Project](#), which focuses on reactions to the hate-based murder of gay college student Matthew Shephard.

Documentary theatre has a rich and varied history. Its forebearers are the European creators Erwin Piscator and Peter Weiss. In Argentina, Vivi Tellas has mixed performance with testimonial monologues in what some have called “non-fiction theatre”. Many actors, like John Leguizamo, have used their dramatic

talent to tell their own story. What is new in the art of Lola Arias is the use of the stories of others to create a narrative work, like a documentary or a literary reportage, with the participation of the true actors.

Her most influential work is a parallel project in Argentina (*My life after that*) and Chile (*The year I was born*): in both countries, young adults who were children during the dictatorships of the 1970’s make their conflicting memories come alive as they discuss, play, remember and come to terms with the past. A member of the cast of *The year I was born*, Ítalo Gallardo, is one of Arias’ successors: his group La Laura Palmer has already staged four plays of documentary theatre, with subjects like the memories of women who grew with absent or abusive fathers, or the recollections of old blue-collar workers of the days before and during the dictatorship.

Is this new way to tell true stories useful? I asked Gabriel Sagastume, an actor in *Minefield*, and Ítalo Gallardo. They both agreed that for them, transforming their old sufferings into a work of art and truth helped them see their own story, that of their old enemies or adversaries and the news of today’s conflicts in a new light. But for them the most important effect is on the public. After every performance they are told that bringing the past to life on a stage is a powerful way to make sure the crimes and errors of the past are not forgotten.

That is why Gallardo and the other ten cast members of *The year I was born* continue to get together and tour almost a decade after the beginning of the play. In each resurrection, they end the performance sitting on the border of the stage and telling the public what has changed since the last time.

“Sometimes I wish we could leave it behind,” says Gallardo. “That would mean that the wounds are cured, that the public already know and have learned from what we come to share. But that is not going to happen soon.”



Documentary theater. Cast from left to right, Sagastume, Jackson, Vallejo, Rai, Otero and Armour



## IALJS SESSIONS AT AEJMC CONFERENCE IN TORONTO

*Two-panel workshop focuses on the role of humor in literary journalism*

*By Holly Schreiber, University of Maine (U.S.A.)*



The Association for Education in Journalism and Mass Communication annual meeting was held August 10, 2019, in Toronto. The next AEJMC annual meeting will be held virtually from August 6–9, 2020.



### IALJS OUTREACH

as a decline in journalistic standards in favor of “infotainment.”

But humor need not always signal a lack of rigor. It performs powerful work in its own right, challenging taken-

**W**ith the public increasingly relying on social media and late-night comedians as purveyors of news, one could argue that humorous journalism is in a moment of ascendancy. Some decry this

for-granted conventions and reframing social issues. After traumatic events, it can offer catharsis and promote healing. Of course humor can have its downsides as well, diverting attention away from critical issues and encouraging political divisiveness.

Not coincidentally, humor has played an important role in the development of literary journalism. The field is rich with comedic treasures, ranging from biting political satire to the wild stylistic experimentation of Gonzo. In order to explore the role of humor in the past, present, and future of literary journalism, IALJS sponsored two themed panels at the Association for Education in Journalism and Mass Communication annual meeting in Toronto, Canada on August 10, 2019.

Holly Schreiber (University of Maine) opened the first panel by outlining a theoretical approach to conducting humor analysis on literary journalism. After reviewing the basic tenets of humor theory, Schreiber argued that identifying sources of cognitive incongruity can serve as a starting point toward dissecting how humor functions in texts, allowing scholars to then move on to a more complete consideration of the social effects of humor. Neil Stubbs (Camosun College, Canada) and Douglas Grant (Carpe Diem New Media Publishing, Canada) followed by presenting a case study on the role of humor in student newspaper writing. They chronicled the rise and fall

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## IALJS AT AEJMC

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of "Generation Landslide," a satirical high school newspaper. Krystyna Henke of Brock University, Canada, shared results from her qualitative analysis of cover illustrations in *The New Yorker*. She argued that satirical images of Donald Trump serve as a form of counter-hegemony.

After a short break, the session reconvened for three presentations that explored how canonical authors of literary journalism could be re-interpreted through

the lens of humor. Dmitry Kharitonov (Library for Foreign Literature, Moscow, Russia) offered a novel comparison between Russian author Nikolai Gogol and Hunter S. Thompson based similarities in their uses of a carnivalesque humor style.

Patrick Walters (Kutztown University) highlighted the delicate balance between humor and journalistic integrity in David Foster Wallace's non-fiction. Finally, David Dowling (University of Iowa) explained the crucial role that humor has played in the ongoing

public reception of John D'Agata's contentious *The Lifespan of a Fact*, noting that the Broadway adaptation of the book encountered far less resistance than the original text, in part because the humor was better detected and appreciated by audience members.

The next AEJMC annual meeting will be held virtually from August 6–9, 2020. IALJS will sponsor two themed panels on the theme of "Space and Setting in Literary Journalism." Please mark your calendars.

## THE IMPORTANCE OF JOINING INTERNATIONAL LEARNED SOCIETIES

### *IALJS and growing global engagement*

*By Monica Martinez, Universidade de Sorocaba (Brazil)*

**J**uly, 27, 2019. When I open my e-mail inbox, one message pops up in front of my eyes, sent by David Abrahamson. The subject: Global Engagement Committee. It caught my attention, and I immediately start reading it.

*"Dear Monica --- Hope your winter is going well. I am writing on behalf of Tom Connery, our IALJS President, and we would like to ask you if you would be willing to serve as the chair of our association's newly formed Global Engagement Committee. We know that you have expressed a desire to become more involved in IALJS, and we feel you would be a great fit for the role. You should know that your IALJS colleagues are unanimous in hoping that you will be able to accept this appointment."*

You don't receive a message from Abrahamson on behalf of Connery without a feeling of astonishment. Yes, I became acquainted with literary journalism back in 1992, during my last year as a master's candidate in Brazil. Yes, twenty years later, in 2012, when I joined the faculty of

a postgraduate program in my country, for various reasons I gradually distanced myself from this field of studies—until 2016, when I had the chance to participate, for the first time, in an IALJS annual conference, then held in Porto Alegre, in the south of Brazil. The image of Bill Dow, the keynote speaker of the event, delivering his talk is still fresh in my mind.

Having the opportunity to personally meet the field's movers and shakers had the effect of pulling me back into the fold, so to speak, as a literary journalism researcher. Who was that calm guy at coffee time generously talking with everybody? Yes, Norman Sims himself. I felt happy. It felt like being home again – but, now, with a new, international perspective. Halifax (Canada) in 2017; Vienna (Austria) in 2018, Long Island / New York (United States) in 2019 ....

Each year, the opportunity to discuss topics with colleagues, to hear about the projects they were conducting and the challenges they had faced, to socialize with everyone during the banquet – everything together was helping me to

understand the great network of researchers who were there because they supported the, let's say, cause of the studies of literary journalism studies.

I continued reading Abrahamson's message:



**GLOBAL  
ENGAGEMENT**

*"Some background: In the 14 years since its founding, IALJS has grown to the point where we have a stable membership of 125-150 members on every continent except Antarctica. Given this success, there has been an on-going conversation recently among some of us about forming a committee to study ways in which our learned society can expand and enrich the international aspects of its approach to literary journalism studies".*

Yes, this last part was underlined.

At that moment, what came to my mind was the great opportunity I

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## GLOBAL ENGAGEMENT

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Monica Martinez and Mitzi Lewis after presenting on a panel at IALJS-14 in Long Island, New York.

had to participate, in 2018, on the panel organized by John Hanc and Mitzi Lewis on the teaching of literary journalism. That year, almost 30% of all those who had responded to the survey we sent out were Brazilian. One third! They were younger than the world average, and their prompt acceptance in joining was a sign they were eager to have a voice in this community. Well, that made me realize that I have plenty of Brazilian colleagues out there.

To fine-tune this epiphany, I conducted, later in 2019, an exploratory study in Brazil that determined there were 84 higher education institutions in my country offering a course entitled “literary journalism”—which would make Brazil the current leader in the teaching of the genre throughout the Western world. We are now analyzing these surprising preliminary results, in an attempt to understand who we are, what our theoretical and methodological approaches entail, and if there is gender parity in our syllabi and in our classrooms, and so on.

The interesting thing is that this seems to be just the tip of the iceberg. Throughout the world, much of literary journalism education appears to be linked to a variety of courses with different names and locations. In Brazil, for instance, they are connected to Schools of Journalism. In France, they are distributed throughout campuses of *Lettres et Sciences Humaines* in general.

In the United States, whose researchers were among the first to read Tom Wolfe’s manifesto in 1973, there is only one full undergraduate program dedicated to the study of literary journalism at UC Irvine. Most courses on literary journalism in the U.S. seem to be conducted by instructors of English or rhetoric departments.

My eyes reached the end of David’s message.

*“Monica, it is clear you have the interest to be one of the leaders of the next generation of our learned society, the kind of member so essential to the association’s future success. We do hope you’ll consider this position . . . and agree to take it on. With fingers crossed, Tom and David”.*

Without knowing what to do, I sent an email to a dear friend to discuss the call, and he was very reassuring that it would be a great opportunity to serve the association.

But I still had butterflies in my stomach. I remembered that, back in 2011, Bak and Reynolds suggested it was time to formalize literary journalism teaching and research as a discipline. As a discipline, we are filling in the gaps in our LJ canons, sharing specific methodologies and theories, exploring institutional support for various funding agencies, creating learned societies and scientific journals that provide necessary outlets to disseminate research in the field.

But do IALJS members today consider LJ as a discipline? Until 2018, it seemed that the answer was both yes and no. At least, that was conclusion reached in a special issue carried out by the bilingual journal *Brazilian Journalism Studies*, which brought together articles from six different nations. In its introduction, Bak and Martinez proposed that perhaps the path would be pluralistic, with the adoption of the term “field of studies,” which allows a broader inter- and transdisciplinary approach, as in the field of gender studies.

If the same question is asked in two or three years’ time, maybe the answer will become clearer. Perhaps, it will be like breathing, which has the inhalation phase (discipline) and the exhalation phase (field of studies). It is the alternation between the two that makes up the oxygenation process, vital for the health of the organism.

David’s expression —“fingers crossed”—echoed for quite a while in my mind .... In fact, local / international initiatives like that special issue I helped co-edit seem to be part of the future of our field. Its ability to channel the plurality of voices in our community of researchers is just one of the many “recent trends and topics in literary journalism scholarship” that Miles Maguire has identified in the first issue of *Literary Journalism Studies* in 2019.

So, here I am, after finally saying yes, I do. As Rob Alexander pointed out in the October issue of IALJS’s newsletter, growth brings questions on how we can be truly international, without frontiers. It is not easy at all. The way the newsletter is traditionally publicized per seasons, for instance, is charming, but it does not reflect the reality of an international readership. Fall 2019 Issue (Vol. 13, No. 2). When it was released, naturally it was springtime in the southern hemisphere, where I was. A minor detail to be sure, and in no way tarnishes the greatness of IALJS’s ability to bring together researchers from nearly 70 countries to share good will and to dialogue in an open and a congenial setting.

So, if you have any ideas to share, please do not hesitate to contact me (martinez.monica@uol.com.br) or Robert Alexander (ralexander@brocku.ca). We’d love to hear your ideas by the beginning of September, 2020. We are especially interested in recruiting people from Antarctica; therefore, the next time Abrahamson sends out an invitation, he will be able to say we now have members on every continent.



# INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES EXECUTIVE COMMITTEE MEETING

*Minutes from meeting held remotely on 24 June 2020.*

*Jacqueline Marino, Secretary  
Kent State University (U.S.A.)*

Because IALJS-15 was postponed due to the COVID-19 pandemic, the officers held an executive committee meeting remotely at 3 p.m. EST. Ombudsman David Abrahamson explained that Finance Chair Alice Donat Trindade had been deputized to conduct the meeting in the absence of meeting organizer Isabel Soares, whose father had a health emergency prior to the meeting. Abrahamson gave Treasurer Bill Reynolds's report. Current assets, effective June 1, 2020, total \$78,195, which includes \$5,701 in the Student Travel Fund, \$20,008 in an interest-bearing savings account and \$30,284 in certificates of deposit. The biggest cost continues to be the journal, approximately \$12,000 for the printing and mailing of the two 2020 issues. In light of COVID-19, the decision was made to carry over 2020 annual dues to 2021, which means the association will forgo approximately \$7,000 in revenue in 2021 with no decrease in costs. Nevertheless, the association's conservative fiscal policies are ensuring financial stability.

Trindade accepted the treasurer's report on behalf of the Finance Committee. She relayed Finance Committee member Richard Keeble's question about whether the organization could begin any initiatives to help associates since the organization is in good shape financially. The question was posed before the pandemic, however, and she said next year could be difficult. In response to a question from Roberto Herrscher, Abrahamson confirmed that both conference and membership fees for 2020 would be rolled over to 2021. Abrahamson also asked anyone who would consider becoming the treasurer in 2022 to let Reynolds know. He intends for 2021 to be his last year as treasurer, though he plans to continue on as journal editor.

Secretary Jacqueline Marino said she planned to step down this year but after publicity chair and newsletter co-

editor Jeff Neely reminded everyone that replacing her would require an election of the membership, she said she was willing to serve until the next election in May 2021. Paperwork for the state of Ohio, where IALJS is domiciled, is not due until January of each year. The new secretary would have until January 2022 to establish the organization in their home state. Membership Secretary Mitzi Lewis reported IALJS currently has 101 members from 24 countries. This is a drop from last year when the association had 127 members from 23 countries. This year, 40 percent of members are from the United States and 60 percent are from nations other than the U.S. There are 30 paid registrations for next year's conference. The organization's conference average is approximately 70.

Research Chair Lindsay Morton said IALJS-15 saw an increase of submissions and acceptance rates from IALJS-14 (Stonybrook). Overall, 7 research paper submissions and 44 work-in-progress submissions were received. This is a significant increase from IALJS-14 (1 RP and 28 WIPs), but still slightly less than Vienna (13 RPs and 54 WIPs). Of the seven research paper submissions, six were accepted. Scores ranged from 2.9 to 4.0. Out of the 44 WIPs received, 32 were accepted, with scores ranging from 2.0 to 4.8. Overall, the acceptance rate for RPs and WIPs combined was 75%. Taking into account panelists and moderators (not presenting), an initial count of conference attendees comes to approximately 82 people. This year also saw an increase in the number of WIP submissions from graduate students. While there was only one submission of a research paper, there were 12 WIP submissions; 10 of these were accepted.

Three changes to previous conference schedules were made for IALJS-15. In order to accommodate a higher number of participants, the

Research and Program Committees decided to try holding three concurrent sessions on Friday morning. Conference Host Christine Isager graciously made accommodations for this trial, and the topics for the concurrent sessions were scheduled with an attempt to have as little overlap in theme as possible. The second change was to move the President's Panel to the first session on the first day. This decision was made to accommodate a full program where the first panel of the conference is attended by all participants. The final change was an addition of an (optional) informal lunch for graduate students to gather at the Graduate Student Committee's initiative.

Morton said there will be a limited call for new submissions for the 2021 conference. The current call for new submissions for 2020 needs to be removed from the website. Second Vice President Tobias Eberwein said he would coordinate with webmaster Nick Jackson on the new language for the limited call. An email will be sent to current participants to gauge how many plan to be at the conference in 2021. Morton said they may not know yet, given the state of universities' travel budgets, but presenters will know their spots will be held.

Publicity Chair Neely asked that the research team keep the newsletter co-editors updated. Conference Planning Committee member Kevin Lerner asked if those who submitted Works in Progress should be moved to a research paper session if their work has been completed. Eberwein said they would decide on that once they find out how many presenters will be in this position. Abrahamson asked Eberwein to email presenters for the 2020 conference, asking how many of them plan to attend the 2021 conference. Participants will have until Sept. 15 to respond.

First Vice President Rob Alexander gave the program report. There were 12 proposals from people interested in forming panels for this year's conference. Of these, ten were accepted, the same number as in 2019. As usual, research panels dominated, although the committee also received (and included) a panel on pedagogy and another on professional practice. This year

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the association had a total 45 panelists scheduled to take part, up from 40 last year, 35 in 2018, 22 in 2017, and 29 in 2016. Among the panels on the program was the first devoted to literary journalism and poetry and a special session dedicated to marking the publication of William Dow and Roberta Maguire's landmark volume *The Routledge Companion to American Literary Journalism*.

Trindade gave Soares's awards report. The Susan L. Greenberg Research Prize for Literary Journalism Studies went to Thomas R. Schmidt (University of California, U.S.A.), "'It's OK to Feel'": How Narrative Journalists Advanced Emotional Storytelling." The John C. Hartsock, Best Article in Literary Journalism Studies went to James Rodgers (City, University of London, United Kingdom), for "Making Space for a New Picture of the World: Boys in Zinc and Chernobyl Prayer by Svetlana Alexievich," Vol. 11, No. 2, December 2019. The Norman H. Sims Prize for Best Student Research Paper went to Tess Scholfield-Peters (University of Technology Sydney, Australia) "I Can Hear Them; I Can See Them: The Power of the Epistolary 'Virtual Presence' in Longform Narrative." Abrahamson suggested both awards for 2020 and 2021 be presented at the 2021 conference. Lerner suggested announcing the awards for 2020 now, and Kate McQueen said they will be announced in the newsletter.

Abrahamson thanked Host Committee Chair Christine Isager for rescheduling the conference for next year.

Publicity Chair Jeff Neely said work has primarily consisted this year of maintaining the IALJS Big List and sending out various email announcements related to conference submissions, newsletter publication, and CFP's for various publications and venues. There are currently 887 email addresses on the IALJS Big List. Some of these get returned as undeliverable, and he is removing email addresses that are no longer valid. The publicity chair has also added some email addresses manually by reviewing LJS authors who were not included on the Big List. Thus far, this has resulted in six being added since Spring 2017. He said LJS editor Reynolds has also agreed to forward along email addresses of published

authors who are likely not on the list, so they can be added.

Neely also said the IALJS Facebook Page has been updated with announcements of the newsletter publication and other brief news items. Neely has shared more content more regularly, including articles published by other scholars and practitioners. The Facebook page currently lists 502 "followers" and 516 "likes." The publicity chair tried to obtain login credentials for the Twitter account but was unsuccessful. Neely also followed up on the possibility of getting a permanent email address, such as "announcements@ialjs.org," that could be used in distributing emails to members of the Big List. Because this would require a separate mail server on the IALJS website, he decided to continue sending emails to himself/herself with a blind copy to recipients.

Book Review Editor Nancy Roberts encouraged members to send suggestions for reviews and book review essays, in which an author writes about a group of books on a single topic. She thanked Associate Editor Marcia Prior-Miller for her great work on the journal.

Associate Editor Roberta Maguire said co-Associate Editor Miles Maguire has retired from his university and returned to news – editing the *Oshkosh Examiner*. Since he is returning to journalism, he will no longer be involved in the journal. She will be continuing in the role of Associate Editor. The research review will be in the Fall issue of *Literary Journalism Studies*. There is a huge range of inquiry. So far, she found 28 articles and 11 books.

Prior-Miller said the new journal will be posted on the website by the end of June.

Newsletter Co-Editor Kate McQueen gave the newsletter report. She and Neely have produced two newsletters since assuming their positions in September 2019. The newsletter they completed for March needed to be revised when the 2020 conference was cancelled. That newsletter will be published after guidance from the committee on when the next issue should be published. Abrahamson suggested publishing it on the last day of October 2020. Also, the newsletter has replaced its designation

"Fall and Spring" with "month and year" based on feedback from members from the Southern Hemisphere.

Sac-Nicté Guevara Calderón of the Graduate Committee said she and the other members are thinking of ways to attract new members. She suggested a graduate committee panel at the conference, one that is promoted earlier in the year. The host of the conference could then ask graduate students there to participate. She also suggested a meeting for graduate students the day before the conference. Calderón said the graduate students would like to take control of the Twitter account and begin an Instagram account for the organization. (Neely suggested IALJSGradStudent for Instagram.)

Herrscher, Host Committee Chair of the 2022 conference in Chile, had to leave to teach a class but wrote in the Zoom chat that he would update us on his conference plans at a later date.

Jan Miklas-Frankowski, Host Committee Chair of the 2023 conference in Poland, said he has obtained approval from his university for the conference. Abrahamson asked him to work with Eberwein on planning.

ESSE organizing chair John Bak said ESSE was postponed. He will keep us informed on the dates next year. The pieces for the second book from Routledge will be coming in soon. Alexander said the American Comparative Literature Association's annual meeting in Chicago was also postponed. They hope to have the same lineup when ACLA meets next, on April 8-11, 2021 in Montreal. AEJMC Organizing Chair Holly Schreiber said two IALJS sessions for that conference will be conducted remotely. IALJS has two sessions organized around the theme "Space and Setting in Literary Journalism" and nine presenters from three countries (USA, Canada, and Denmark). Trindade gave the report of Juan de Moraes Domingues of the LatinoAmerican Organizing Committee. He is working on a virtual conference in Brazil.

There was no old business or new business.

President Thomas Connery gave closing remarks. The meeting concluded at 4:44 p.m. EST.



## LITERARY JOURNALISM STUDIES INCLUDED IN ELSEVIER SCOPUS DATABASE

### *An interview with associate editor Miles Maguire*

By Claire Dupuis, Literary Journalism Studies Editorial Assistant



#### Q&A

which Amsterdam's Elsevier global information analytics business, has given a stamp of approval and puts peer-reviewed literature at the fingertips of researchers and academics around the world. Reynolds credits Miles Maguire, professor, Department of Journalism at the University of Wisconsin-Oshkosh, as a driving force behind this accomplishment.

Maguire responded to a request for details via a quick Q-A:

**Dupuis:** Why is the listing of *Literary Journalism Studies* in Scopus important?

**Maguire:** The value of indexation is twofold. First, inclusion in an index shows that a given journal is edited to a high scholarly standard. Beyond that, each index measures the impact that a journal is having on the rest of the scholarly community by tracking how frequently articles in that journal are cited by other researchers. Articles that are cited more frequently are the ones that form the basis for future research. As a side note, this

idea of tracking citations as a measure of significance is the basis for the Google search algorithm, which relies on inbound links as an analog for citations. Both of Google's founders were the sons of academics.

**Dupuis:** What is the process for being listed in Scopus?

**Maguire:** Scopus contacted us and asked us to complete a questionnaire. Bill Reynolds took the lead on that. Based on our answers and its own review of our past issues, Scopus sent us this evaluation: The title mentioned above has been evaluated for inclusion in Scopus by the Content Selection & Advisory Board (CSAB). The review of this title is now complete and the CSAB has advised that the title will be accepted for inclusion in Scopus. For your information, the reviewer comments are listed below:

- The journal consistently includes articles that are scientifically sound and relevant to an international academic or professional audience in this field.
- The abstracts are generally clear and provide an excellent summary of each article's content.
- In general, the content of the articles is consistent with the scope and aims of the journal.
- The articles are consistently of high academic quality, consistent with the journal's stated aims.
- The articles are generally well written and understandable.
- This title addresses a subject area not

properly covered by an existing journal.

- The journal has clear aims and scope/journal policies that are consistent with the journal's content.

**Dupuis:** Who were the key players in achieving Scopus inclusion?

**Maguire:** The key players really have been our contributors and reviewers. What got *LJS* into the indexes was the quality of the content. Along the way many IALJS members have helped—by attending panel sessions at our conference and offering feedback, by expressing enthusiasm for new ideas and . . . [by] serving as readers and providing more detailed criticism on submitted manuscripts. This process really goes back to 2011. That's when we applied successfully to get into Ebsco's Communication and Mass Media Complete database. A few years later, in 2016, we were added to the Modern Language Association database, based on the efforts of Dr. Roberta S. Maguire. These databases, which don't index citations the way Scopus and Web of Science (WoS) do, were important because they raised the profile of the journal among scholars and thus paved the way for the citation indexes to evaluate *LJS*.

On its website Elsevier describes Scopus as "the largest abstract and citation database of peer-reviewed literature." It is a service which scholars might not connect with Elsevier and its 125-year-old history of magazine, book, and scholarly journal publishing. Also available is a Scopus blog, <https://blog.scopus.com/about>.

## Congratulations to the 2019 IALJS Article Award Winners!

2019 John C. Hartsock Prize for Best Article in *Literary Journalism Studies* - **James Rodgers** (City, University of London, United Kingdom), "Making Space for a New Picture of the World: Boys in Zinc and Chernobyl Prayer by Svetlana Alexievich," Vol. 11, No. 2, December 2019.

2019 David Abrahamson Prize for Best article in *Literary Journalism Newsletter* - **Lisa A. Phillips** (SUNY New Paltz, USA), "Against Split Personality Pedagogy: Teaching Literary Journalism Reporting Techniques Across the Journalism Curriculum," Vol. 13, No. 2, October 2019.

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## *Journal of Periodical Studies*

### *What is Popular? Studies on the Press in Inter-War Europe*

The editorial team of the *Journal of Periodical Studies* is happy to announce the publication of a special issue on the press in inter-war Europe, guest-edited by Fabio Guidali and Gioula Koutsopanagou. The essays selected for inclusion in this special issue are drawn mainly from papers delivered at the 8th ESPRit Annual International Conference on 'Periodicals and Visual Culture', held in Athens in September 2019. Please consult the table of contents below or click on the issue title to go directly to our website.

***Journal of European Periodical Studies* Vol 5 No 1 (2020): Vol 5 No 1 (2020): [What is Popular? Studies on the Press in Inter-War Europe](#)**

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##### ABOUT JEPS

The *Journal for European Periodical Studies* is a bi-annual, peer-reviewed online journal, hosted by Ghent University. It is devoted to the study of periodicals and newspapers in Europe from the seventeenth century to the present. Any contributions to future issues can be submitted via [ojs.ugent.be/jeps](https://ojs.ugent.be/jeps). JEPS is an open access journal that does not charge any subscription fees or article processing charges. Its publication is funded by the European Society for Periodical Research. Please consider [joining ESPRit](#) in order to support our journal.

## CALL FOR SUBMISSIONS: PANDEMIC PEDAGOGY

### *Lessons learned from teaching literary journalism during COVID-19*

*By Rob Alexander, Brock University (Canada)*

“Close, prolonged, personal contact” is the essence of immersion journalism. It is also, unfortunately, one of the most common ways the virus responsible for COVID-19 is spread.

It’s hard to imagine an idea more hostile to literary journalism than “physical distancing.” The genre derives its unique character and truths from its writers’ extended immersion in the sights, sounds, and feel of the lives and worlds of their subjects. We are also living in a moment rich with stories that need to be told, and while it is unlikely that practitioners will be daunted by the threat of COVID-19, those teaching the subject are today confronting special challenges, some formidable. How to teach “intimate journalism” in a time of pandemic?

To address this question, the IALJS newsletter invites submissions to a special section devoted to how you have responded to the current crisis.

Whether you’ve been forced to

retool a tried-and-true syllabus for the new world of virtual pedagogy or are returning to class girded with a set of protocols to protect your students as they learn the basics of literary journalism, we’d love to hear your stories.

What worked? What didn’t? Has it been possible to adapt to the new reality without compromising the strengths and virtues of literary journalism? What technologies have you found best suited to bridging the immersion gap? Have you developed any strategies that may survive the pandemic and even enhance your teaching in a post-locked-down world? Has your experience in the classroom shed any new light for you on the genre itself?

We welcome a variety of approaches to the question: practical strategies, cautionary tales, confessions of frustration (with tech, administrators, and other antagonists), thoughts on assignments, course construction, evaluation, equity, as well as accounts of resistance, resilience, and surprise.

The hope is that submissions will provide members with a toolbox of ideas and inspiration on which they may draw as we make our way through these difficult days. Submissions of 300 to 1200 words are invited.

Send your story to Rob Alexander (ralexander@brocku.ca) with the subject line “Pandemic Pedagogy” by August 31, 2020. The stories will appear in the October issue of the IALJS newsletter.



CALL FOR  
ARTICLES

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LITERARY JOURNALISM  
THE NEWSLETTER OF THE  
INTERNATIONAL ASSOCIATION FOR  
LITERARY JOURNALISM STUDIES  
JULY 2020 VOL. 14 NO. 1

