

# THE NEWSLETTER OF THE IALJS

# LITERARY JOURNALISM

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INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

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## THRIVING IN DISRUPTION

*Forging ahead with research, new books, and virtual conferences*

By Kate McQueen, University of California, Santa Cruz (U.S.A.)



### EDITOR'S LETTER

A year into the pandemic, I'm pleased to report that IALJS and its membership continue to adapt and thrive in the face of regular disruption and many unknowns.

In this issue, we bring you good news of ongoing research

and connection at conferences around the world. This includes our own annual meeting—to be hosted virtually by Christine Isager and the University of Copenhagen this May—as well as outreach panels at the 2020 Association for Education in Journalism and Mass Communication (AEJMC) and the 2020 Brazilian Association of Journalism

Researchers (SBPJor) online conferences.

Our members continue to write new books (check out our impressive new book round-up), and thanks to the efforts of Sue Joseph, Willa McDonald and Matthew Ricketson, a new series on Literary Journalism is underway with Palgrave. Information on how to pitch to these newly-minted series editors is inside.

We won't physically meet in Copenhagen this year, but articles by Turið Nolsø and Søren Boy Skjold on our host university and Literary Journalism in Denmark will help you get there, imaginatively speaking. Last but not least, in the spirit of reflection, essays by Tom Doig and Ken Pratt encourage us to think through the role of literary journalism in our ever-evolving and often disastrous present-day, "to help us try to comprehend the eye-watering new world we have stumbled into," as Tom so compellingly writes.

Enjoy!



A view Copenhagen from Castle Christiansborg. The IALJS-15-conference will be hosted virtually by the University of Copenhagen, May 20–22, 2021. (Photo credit: Wikimedia Commons, Pudelek, [Creative Commons Attribution-Share Alike 4.0 International license](https://creativecommons.org/licenses/by-sa/4.0/))

## FUTURE IALJS CONFERENCE SITES

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

**Note: Dates and locations may change due to restrictions resulting from COVID-19.**

**IALJS-15:** University of Copenhagen, Denmark (hosted virtually), 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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# IALJS-15 CONFERENCE UPDATE

*Virtual conference with full lineup hosted by the University of Copenhagen*

By Rob Alexander, Brock University (Canada), Tobias Eberwein, Austrian Academy of Sciences (Austria), Lindsay Morton, Pacific Union College (U.S.A.), and Christine Isager, University of Copenhagen (Denmark)

The program for the fifteenth International Conference for Literary Journalism Studies has arrived and promises three days of the sort of energizing and collegial engagement we've been missing for the past year.

The conference, to be conducted through Zoom, will be hosted by Christine Isager and the University of Copenhagen, May 20–22, 2021. All sessions have been scheduled for between 13:30 and 20:00 Copenhagen time (UTC +1). Start and end times vary from day to day, so be sure to check the program carefully.

With 20 sessions and 70 participants from 21 countries, the program includes a full slate of research papers and works in progress on topics

ranging from the historical to the theoretical to the pedagogical. A final session will focus on the landmark publication of *The Routledge Companion to American Literary Journalism*. This year's keynote speaker will be past IALJS president and association co-founder Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal), who will present a talk entitled, "From within the Ecosystem: Notes from an Observer of Literary Journalism."

Conference fees have been waived for this year, but all participants and attendees must be paid-up members of the IALJS. (Note: Membership payments made in 2020 will also cover 2021.) Please visit the IALJS website on

<https://ialjs.org/conferences/> to renew your membership and register for the conference. A Zoom link will be provided shortly before the conference if current membership is confirmed. (Members are encouraged to consider directing a portion of the money they save on the waived conference fees to the IALJS Student Travel Fund!)

Conference fees paid for the canceled 2020 conference will be deferred to the 2022 conference in Santiago. Conference host Christine Isager and the Conference Planning Committee look forward to welcoming you (virtually!) to Copenhagen, Denmark, for the 15th conference of the International Association for Literary Journalism Studies.

## *In Case You Missed It*

*Be sure to check out the  
December 2020 issue  
of Literary Journalism  
Studies available at  
[www.ialjs.org](http://www.ialjs.org).*

*Literary Journalism Studies*  
Vol. 12, No. 2, December 2020

**Fantastic Art  
dada  
SURREALISM**

**And Their  
influence on  
JAMES AGEE'S**



*let us now praise famous men*



# WELCOME TO THE UNIVERSITY OF COPENHAGEN AND THE SOUTHERN CAMPUS

*Your venue for the virtual IALJS-15 conference*

*By Turið Nolsøe, University of Copenhagen (Denmark)*

*\*Editor's note: IALJS may not be able to physically visit University of Copenhagen this year but we still are delighted to honor their campus with this preview in our newsletter.*

The University of Copenhagen (Københavns Universitet) is the oldest university and research institution in Denmark, founded in 1479 by King Christian I after Queen Dorothea secured permission to establish the university from Pope Sixtus IV in 1475. Today, the university's activities are spread across four main campuses across the city, but the beautiful historic facilities alongside the Copenhagen Cathedral in Copenhagen's city center still

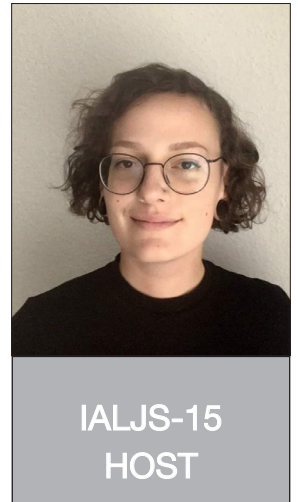
host ceremonial events and parts of the administration.

Due to its age and Copenhagen's at times dramatic history, many of the university's buildings have been destroyed and rebuilt, especially after the devastating fire of 1728 and the 1807 bombardment by England. Nevertheless, the more than five centuries old university still stands as a pillar in Danish and international education and research, employing 5000 researchers with 39000 students enrolled from undergraduate to doctoral level.

From originally focusing on studies in law, medicine, theology and philosophy, the University of Copenhagen has grown tremendously. Today, its four

campuses host six faculties and contribute with leading research in a host of fields from which nine Nobel laureates have emerged. As a state-funded, research-based university, the University of Copenhagen emphasizes sustainability,

diversity and international cooperation and all departments are based on the symbiosis between research and education. In addition to contributing with world class research and education the university also comprises ten museums and gardens well worth a visit, such as the Botanical Gardens and Museum of Natural History, which are spread out across and around



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Copenhagen University (Photo credit: Anne Trap-Lind)

## WELCOME TO COPENHAGEN

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the city.

The IALJS-15 virtual conference will be hosted by associate professor of rhetoric, Christine Isager, based at University of Copenhagen's Southern Campus. Here the university's arts department, the Faculty of Humanities, descendent from the original Faculty of Philosophy, is located. The Section of Rhetoric belongs to the Department of Communication alongside film, media and education studies, philosophy, information studies and more. The Faculty of Humanities houses around 9000 of the university's students as well as 810 researchers, 125 doctoral students and 420 administrative employees across six departments offering close to 80 degree

programs at BA and MA levels.

These degrees currently cover about 40 languages and 30 subjects focusing on history, culture, aesthetics, media, cognition and

communication and the faculty continues to develop new degrees and research which address the ever-changing needs of both society and students. As part of



the esteemed University of Copenhagen, the Faculty of Humanities states as its

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# STORYTELLING FOREVER: THE DANISH TRADITION

*Since Hans Christian Andersen's time, journalistic storytelling has been doing well in Denmark—at least most of the time*

*By Søren Boy Skjold, The Danish School of Media and Journalism (Aarhus, Denmark)*



## AROUND THE WORLD

the bloody story of warfare in Copenhagen between two biker gangs, Bullshit and the

In 2017 the most prestigious award in Danish journalism, the Cavling Prize, went to the authors of a 400-page nonfiction book entitled *Bullshit: The Story of a Family*. It reconstructs

Hells Angels, in the 1970s and 1980s.

Here's an excerpt from the prologue in which the Bullshit president, Henning Norbert Knudsen, is murdered before the eyes of his young wife:

*She had been there. She had seen the man aiming his machine gun right at their VW Transporter. She had felt Henning push his way out of the van, a hard blow against her shoulder. She had heard him roaring, and she had heard the gunfire, the hissing of the bullets and then the silence. She had heard him die, but she didn't even realize. (...)*

The story of the killing and the rivalry between the two gangs is familiar to most Danish newspaper readers. Still the detailed retelling of the story is recognized, praised and sold in large numbers. Why? Because the book, which is co-authored by journalists and spouses Camilla Stockmann and Janus Køster-Rasmussen, basically tells a really good story. It uses the writing techniques that have defined literary journalism since its appearance in a Danish—and an international — context more than 150

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## STORYTELLING FOREVER

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years ago. This is what enabled the book to win a Cavling Prize over a number of investigative and much more news-oriented journalistic productions that year.

### Andersen wrote literary journalism too

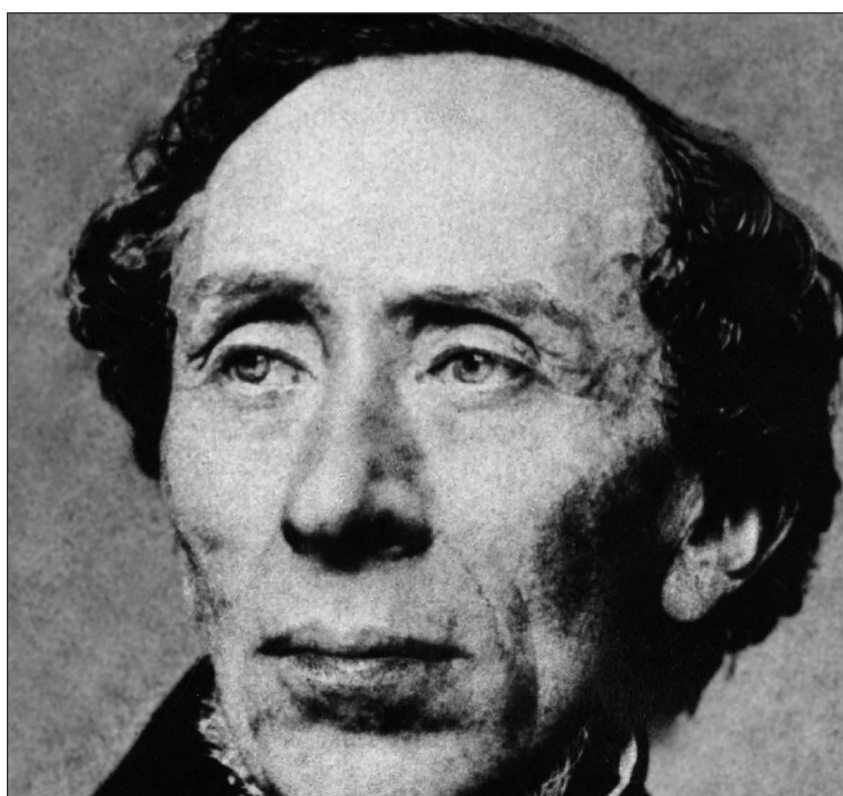
Just as in many other countries, Denmark has a historic tradition for fiction writers working in journalism too. Often they have been more successful when crossing over into journalism than trained journalists who have ventured into fiction writing.

The diary entries and autobiographical writings of Hans Christian Andersen, a well-traveled literary superstar, testify to his unmatched sense of recording details, reflections, dialogue, and sensory impressions that became the building blocks of compelling narratives. Along with Herman Bang, the absolute master of Danish impressionist literature, Andersen was among the pioneers of what was to become a wave of literary journalism in the Nordic countries in the late nineteenth century.

In this excerpt from *My Own Fairytale Without Inventions* from 1847 we are joining Hans Christian Andersen in France:

*The sun burned like a demon, the tiny trees hardly cast a shadow. People say that the South of France is a piece of Paradise; to me, under the circumstances I witnessed, it seemed like a piece of Hell itself had erupted there, complete with all its infernal heat.*

*In Béziers the stagecoach was waiting. All the best seats were taken; for the first time and hopefully for the last time, I entered the back compartment of such a vehicle; a horrible madame in slippers and a towering headpiece, which was put on a hanger in there, took a seat next to me; then a sailor entered, singing, seemingly after too many rounds of toasts; then a couple of dirty farm hands etc. (...)*



In Denmark, this era ended in the years leading up to World War I which is when modern mass-produced newspapers independent of party politics began to appear.

### Narratives on more and new platforms

After about half a century of hibernation, literary journalism reappears in a Danish context in the 1970s and 1980s. The inspiration from American magazine journalism, the *New Journalism*, and an

occasional Gonzo-esque style of reporting is clear. On par with the social and political developments in the rest of the Western world, popular rebellion and the general breach with familiar conventions required Danish media institutions to reinvent their ways.

Here we can appropriately revisit the award-winning *Bullshit: The Story of Family*. The same story, namely, forms the basis of a forty-page piece of

literary journalism, "The Life Story of a Biker," featured in a 1987 issue of the monthly *Press*, a journalistic magazine with high literary ambitions regarding the writing as well as photography and graphic design.

As video and audio has now become accessible and workable for common media users as well as professional journalists, literary journalism seems to have had no trouble finding its feet. It exists in the form of thick, bestselling nonfiction books as well as in multimedia narratives within the framework of traditional media corporations and on newer platforms.

One example is the digital magazine *Third Ear*

whose well-told stories combine words, images and sound and have become tremendously popular with listeners across generations. A podcast which might appeal to international audiences as well, is entitled "In Search of Søren Kierkegaard" and invites us to join radio producer Benjamin Walker for a tour around Copenhagen. While trying to follow the footsteps of the famous Danish philosopher, Walker attempts to make

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## STORYTELLING FOREVER

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sense of the tricky local language as well as Kierkegaard's high-flown existential thinking.

It seems clear that literary journalism has managed to adapt to new platforms like smartphones, computers, and tablets, while still thriving in traditional media like radio, tv, and print papers. Perhaps due to the very fact that we are fed way too fast news around the

clock, storytelling still lives. A basic human desire for a good story has been with us since we gathered around the campfire in prehistoric times.

To make a cautious status update on the Danish context, it seems that, at this point in time, digital platforms are providing literary journalism with the most favorable living conditions through its use of sound, video, and oral storytelling. Clearly, this trend corresponds with the decline in circulation

of print papers and a general turn away from traditional media platforms. However, the desire for stories that provide plots, characters, and suggestive details, that dare slow down the pace of media communication and offer a well-presented break from our daily routines, remains with us. And this is why literary journalism survives, regardless of what platforms are currently sustaining it.

*English translation by Christine Isager.*

# NEW SOLUTIONS

## *Merging academic and journalistic research with the literary to improve international development journalism*

*By Ken Pratt (University of The West of Scotland)*



### RESEARCH ESSAY

One of the few positives of the COVID pandemic in Scotland is that it has given journalists and creative practitioners time to consider ways of developing their

material to press what I refer to as new 'aesthetic buttons.'

Imagine publishing an investigative piece in *The Sunday Times* that holds the powerful to account. Then imagine, for once, having the time and space to return to the piece to consider ways of working with the academy to provide curriculum solutions to the issues prompted by the story.

You might say Solutions

Journalism, or International Development Journalism (IDJ) as we sometimes refer to it in its global context here in the UK, is nothing new. And that would be correct. The Reuters Institute, for example, is leading the way on combining academic and journalistic research methods, weaving them into a symbiotic whole. However, imagine the scenario whereby the merging of academic and journalistic interrogation is further tied to literary output to form a tri-partite alignment that sensitizes "the package" beyond the feeling of "routine outrage" normally instigated by traditional investigative journalism.

In November, *The Sunday Times* Scotland ran my story headlined "Scots Clinical Director Jason Leitch's Indian Charity Accused of Dastardly Acts."<sup>1</sup> The piece told how the India-based Legal Rights Protection Forum claimed the Christian non-governmental organization (NGO), the India Rural Evangelical Fellowship, was using the offer of help

as a front to convert young people to Christianity, in some cases without parental permission. Professor Leitch, the national clinical director at the heart of the Scottish drive against COVID-19, works closely with Scotland's First Minister in fronting up the government's COVID-19 strategy to a weary Scottish public.

The story laid the foundation for a further academic exploration as to how we as journalists should interact with NGO's using a new symbiotic model, and, moreover, how we can begin to adopt interdisciplinary techniques to reinvent how we develop our teaching of international development journalism programmes for both undergraduate and master's programs. As research is starting to demonstrate, there are wide and complex reasons for journalists themselves feeling restricted and/or repressed in the international aid environment.

I've been on a few assignments where controlling NGOs presented their case studies, then set about effectively preventing me from following up sharp news leads extracted from the interviews. This manifested itself in various ways. For example, no access to the real people who wanted to tell their real stories, and negative or silent responses to previously collegiate and constructive discussions. I'm not alone. *The Aid Industry-What*

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## NEW SOLUTIONS

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*Journalists Really Think Report*, published by the International Broadcast Trust (2014), paints a dark picture of relations between reporters and agencies. In it, journalists accuse NGOs of “neglecting individuals on the frontline of conflict zones to focus on relatively safe refugee camps—as well as exaggerating the scale of disasters to attract donor money.”<sup>2</sup>

According to the report, Tim Miller, former foreign editor at *Sky News*, calls for greater scrutiny on aid agencies using donations. “The nadir in NGO activity was the tsunami in 2005 when it became apparent that aid money had been raised and no one knew where it was going,” he says.<sup>3</sup> Nevine Mabro, head of foreign news at Channel 4 News, was one of many interviewees to suggest that the media was now more prepared to scrutinize the work of NGOs.

The relationship between privilege and power in media-related work is worth noting. It’s time we faced up to the fact that an elitist culture exists within both media and NGO work. While this is no great revelation in itself, the way forward as IDJ educators may be to begin to create new reading lists that consciously (and more subtly) investigate the cultural and psychological processes that occur when progressive entities such as IDJ and NGO’s begin to merge.

This is where the calls to arms for global literary reportage in this zone should be heard.

Another way forward is to consider a growing academic literature which questions the value of development aid and the shift away from the belief that charities are necessarily a ‘good thing.’ Works such as Basil Cracknell’s *Evaluating Development Aid Issues, Problems and Solutions* (2000) or William Easterly’s *The White Man’s Burden: why the West’s Efforts to Aid The Rest Have Done So Much Ill and So Little Good* (2006).

But of course the key to a



progressive IDJ teaching plan is not simply the reliance on economics texts but a cross-disciplinary approach that also embraces works of literature such as Orwell’s *Animal Farm*; works of neuroscience like Ian Robertson’s *The Winner Effect* (2013); works on best reflective practice within journalism itself such as Mark Pearson’s “Reflective practice in action: Preparing Samoan journalists to cover court cases” (2000) and Sarah Niblock’s “From ‘Knowing How’ to ‘Being Able’: Negotiating the meanings of reflective practice and reflexive research in journalism studies” (2007); as well as works that show literary reportage at its best, including David Randall’s *The Great Reporters* (2005).

The third branch of the tri-partite hypothesis is literary output that allows the journalist to dig deeper into the feelings or atmosphere of the conscious and unconscious realms of experience so completely that the world of dream and fantasy would be joined to the everyday rational world in an absolute reality, a surreality.

In the chapter I wrote to accompany The Sunday Times piece, the narrator finds himself in a leper colony in India trying to track down Captain George Henley, the conscious or sub-conscious imperialist who brutalized the narrator’s father in the British Army in 1952. Decades

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## NEW SOLUTIONS

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later Henley is working for an NGO in the leper colony, the backdrop to the ensuing scene:

Sevagram, near Wardha Station: the village where Gandhi built his ashram and, officially, the hottest place in India. In the nearby city of Nagpur open sewers flow into the curry and chapatti shacks, uniting, in a common culinary concoction, the scent of food and hot spicy faeces. Suffering cheerfully endured ceases to be suffering, the Mahatma once said.

It is transmuted into an ineffable joy. Mamamamama cried the tiny one-legged baby by the sewerside. A skeletal dog casually walked over and licked her head, pausing to pant and briefly guard tis relationally constructed isn't new, the way we choose or are able to platform or showcase the range of creative and constituent elements making up those 'relationally constructed' elements is surely a challenge worth considering.

This is what Scottish war correspondent David Pratt is already doing. At his highly successful Sogo Arts exhibition in Glasgow Pictures From Afghanistan, Pratt sets out to show the beauty of the Afghan people in the face of the ongoing bloody conflicts that have engulfed their country. The results are startling. Members of the public are buying his photographs not necessarily for their journalistic qualities but for the aesthetics of the black and white photographs being exhibited.

In "The Loathsome, the Rough Type and the Monster: The Violence and Wounding of Media Texts on Rape," Mona Livholts examines the media representation of rape in a small town in the north of Sweden. Livholts does not just conduct a discourse analysis of news reports, but includes memory work and short stories to make explicit the way herself, as a researcher, was being affected by the material she was investigating. While social scientific approaches to

content or discourse analysis often play a valuable role in media analysis it could be argued that such research techniques could pause to consider the intellectual value of an engagement with an additional and simultaneous 'sensual reflective' narrative, the pressing of new aesthetic buttons.

And now the news.

We ran a US election special in our Newsroom Practice module on Tuesday, November 3, 2020. A third-year journalism, Eilidh Hamilton student wrote the following poem:

### *The Election*

*There is a wraith in the heart of progress,  
A voice that cries out: 'Go forth, do not digress.'  
To be a sphinx is no mystery,  
To be a seraph is to lie incessantly,  
It is the will of the optimist verses the will of a man,  
Which will prevail? Which one can?  
For that is the reason, the cause in which they ran,  
To thrive in the blood of policies,  
To drink its life force with personal goal,  
The excursion will take its toll,  
Each throat shall pulse,  
As they convulse to each syllable like shock is to the body,  
And their words shall promote the rise or fall to all,  
But what of the optimist? What of a man?  
A podium of supporters, they know opinion is power,  
Meanwhile the optimist and the man watch from the tower,  
And overthrow their souls to the masses,  
Lecturers calling out to some distant classes,  
And shall this all be in vain?  
The eye is no longer difficult to train,  
The man knows his worth,  
The optimist believes in the cloud,  
And each shall shout aloud:  
"Here I am, the time has come, for you people to decide who has won."*

Eilidh said, "I was trying to

outline that being your true self when faced with competition can be difficult. Especially if you know that your opponent is being pretentious. The US Election is the confrontation within."

Objectivity and balance in political reporting may be paramount. And so therefore is a new form of literary reportage. One that will allow us to explore the real human experience beyond the limitations of the current mainstream.

*Dr. Ken Pratt is Lecturer in Journalism at University of The West of Scotland. He was previously news reporter and finalist at the Guardian International Development Journalism Awards for his reportage from DR Congo and Uganda. His work uses personal experiences to explore a hidden narrative behind the reporter's prose.*

## NOTES

<sup>1</sup> Ken Pratt, "Scots Clinical Director Jason Leitch's Indian Charity Accused of Dastardly Acts," *The Sunday Times*, November 15, 2020. <https://www.thetimes.co.uk/article/scots-clinical-director-jason-leitchs-indian-charity-accused-of-dastardly-acts-xfm0fmt77>.

<sup>2</sup> Helen Magee, *The Aid Industry - What Journalists Really Think*, (London: International Broadcast Trust, 2015), <https://www.ibt.org.uk/reports/the-aid-industry/>.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ken Pratt, "Hunting Captain Henley," PhD diss. (University of Glasgow, 2009), 290.

<sup>6</sup> Cristina Archetti, "Journalism, Practice and ... Poetry: Or the unexpected effects of creative writing on journalism research," *Journalism Studies* 18 no. 9 (December 2015): 1-22.

<sup>7</sup> Mona Livholts, "The Loathsome, the Rough Type and the Monster: The Violence and Wounding of Media Texts on Rape," in *Sex, Violence and the Body*, eds. V. Burr and J. Hearn (London: Palgrave Macmillian UK, 2008), 194-211.

<sup>8</sup> Eilidh Hamilton, "The Election" (poem, University of The West of Scotland, 2020)



# THE DOMESTICATION OF DISASTER

*A writer reflects on the challenges of covering environmental catastrophe in longform*

By Tom Doig, Massey University (New Zealand)

When my book *Hazelwood* came out in June last year, it was born into a world much-changed from the one it had been conceived in. The manuscript had been sent to the Australian printers back in early 2019, when I could still confidently declare that the 2014 Hazelwood mine fire, two hours east of Melbourne, was “one of the worst industrial disasters [the state of] Victoria has ever experienced,” which “may also prove to be one of the worst public health disasters in Australia.”<sup>1</sup>

My editors were happy for me to quote the Environment Protection Authority Victoria and Environment Victoria’s claims that the six-weeks-long out-of-control blaze, in an open-cut brown coal mine directly upwind from the impoverished town of Morwell, was “a world’s first in terms of prolonged adverse air quality” and “possibly the worst incident of environmental pollution in our state’s history.”<sup>2</sup>

But twelve months later, the book was still packed away in boxes in a warehouse on the outskirts of Melbourne. Its publication was delayed by two major legal cases against Hazelwood mine’s multinational owners Engie Group, which both ground to a halt

in the Victorian Supreme Court, along with everything else, in The Year of the Lockdown.

The east coast of Australia had just endured its fourth month of record-breaking, deadly and spectacular wildfires, a lurid Dantean nightmare which came to be known by the millions who suffered through it as “Black Summer.” Black Summer killed 479 people in the short-term—34 by flames, 445 by smoke—with thousands more predicted to get sick and die early in years to come.<sup>3</sup>

All of a sudden, Hazelwood’s air-pollution death toll of 23 people seemed minor.<sup>4</sup> And before Melburnians and Sydneysiders could take off their face masks, Covid-19 started arriving on Australian shores, in one case via a gargantuan cruise ship named, of all things, the *Ruby Princess*.

Between printing and eventual publication, the Hazelwood mine fire found itself unceremoniously relegated to the status of “third-worst disaster in Victoria in the last six years”—which wasn’t nearly as catchy. It felt like my small-but-important book about a small-but-important coal mine disaster had bumped into a pandemic and been swallowed whole. Looking back on Hazelwood’s tortuous journey from dictaphone to bookshop, I’m struck by the tension between the two different temporal dimensions at play in literary journalism.

Journalism, as we all know, needs to be current, topical, up-to-the-minute: able to provide citizens with trusted information about the conditions they find themselves in. Literature, on the other hand, is distinguished in part by its “timeless” nature; it is able to delight readers decades, even centuries, after it is written (issues with the critical blind-spots of “the canon” notwithstanding). If you write well and do it in a hurry, like John Hersey did with *Hiroshima* (1946), you can have it both ways: update the public about vital current events, while producing what goes on to become an enduring testament to pain, loss and stoicism.

But most book-length literary journalism takes time: two years, four years, seven years. And as we move into an era of accelerating climate breakdown and mass extinction, and prolonged Covid-19

devastation, and who-knows-what-next—an age where catastrophes no longer wait patiently for the previous calamity to run its course before taking their turn on the world stage—time is something we don’t have.

New Zealand author Ingrid Horrocks

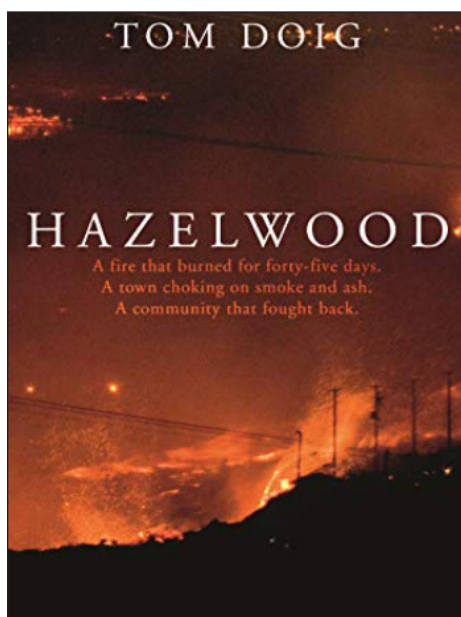
makes this point better than I can. Reflecting on the difficulty of writing about climate change, a crisis which is worsening quicker than our ability to describe it, Horrocks notes that “as a writer, it can be hard to keep telling myself that this slow act of storytelling on the page is of much importance, especially now ... The ground is constantly shifting, and never faster than it has in 2020.”<sup>5</sup> But she then turns this around, declaring, “I’ve never felt the need for stories more, nor found what is being written more urgent.”<sup>6</sup> I feel the same.

I actually wrote a shorter version of *Hazelwood*, which came out as *The Coal Face* (2015), just one year after the mine fire. I immersed myself in the still-traumatized Morwell community from September to November 2014, interviewing as many people as I could; then went home, took up smoking (again), and in a white heat bashed out a 22,000-word manuscript by Christmas.

When *The Coal Face* came out in March 2015, it did its job, as far as one can tell with these things, as journalism. It meant a lot to the disaster survivors in Morwell. Their story, which the conservative state government had ignored, was getting told. And it gave the newly-elected Labor government a hurry-up to keep their promises to the community; *The Coal Face*’s final line is the non-subtle “Daniel Andrews was the new Premier of Victoria, and



REFLECTIVE  
ESSAY



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## DOMESTICATION OF DISASTER

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he had promised to reopen the Hazelwood Mine Fire Inquiry.<sup>7</sup> And reopen the inquiry they did. When Wendy Farmermeek—homemaker-turned-community-activist, “star” of *The Coal Face* and *Hazelwood*—feels like flattering me, she says, “Your book set the terms of reference for the new Inquiry.” That’s probably not true, although it’s nice to think about.

But even once the fire was out, the story wasn’t over. Hazelwood was the dirtiest coal power station in the Global North, and it was still operational, pumping out 16 million tons of carbon dioxide every year. Australian Climate scientist David Karoly calculated that Hazelwood’s total emissions would be responsible for the future flooding of 7,500 people’s homes around the planet, each and every year.<sup>8</sup>

Meanwhile, the power station’s owners, Engie Group, were anything but responsible. Rather than paying for basic safety and maintenance of their infrastructure, Engie were maximizing their profits by running the place into the ground. The next disaster might be *inside* the power station, where all the workers were.

By this point I was halfway through a research-as-practice Journalism PhD at Monash University, and had jettisoned my earlier, much vaguer proposal (“The lived experience of climate change in Australia”), because the Hazelwood story encapsulated everything I wanted to talk about. In 2015 and 2016, I devoted all my energy to crafting a narrative that made a watertight case that Hazelwood power station needed to be shut down as soon as possible—without ever saying it that baldly. I wasn’t sure how the book was going to end, but I knew the result I wanted it to have.

Then, in March 2017 ... the place *did* shut down. It was a great result for the community and the climate, and it gave me a much-needed ending. But it also raised a devilish question: what was the point of my longer manuscript? What was I trying to say?

The answer was there all along, even if it took me years to articulate it. The Australian coal industry didn’t just *cause* disasters; it *was* a disaster, from start to finish.<sup>9</sup> Most people know this, but I had found a way of showing it in visceral terms. This was my

metanarrative, my little contribution to the impossible battle against climate change.

This was why it was so important, when faced with overwhelmingly complex and abstract issues, to bear witness to the bleeding noses and sleepless nights of ordinary people. If I could upset and outrage readers enough about the human cost of the fossil fuel industry, then they might be a little less susceptible to Prime Minister Scott Morrison’s pro-coal bullshit. And perhaps, even, a little more empathetic towards the down-and-out bogans of Morwell.

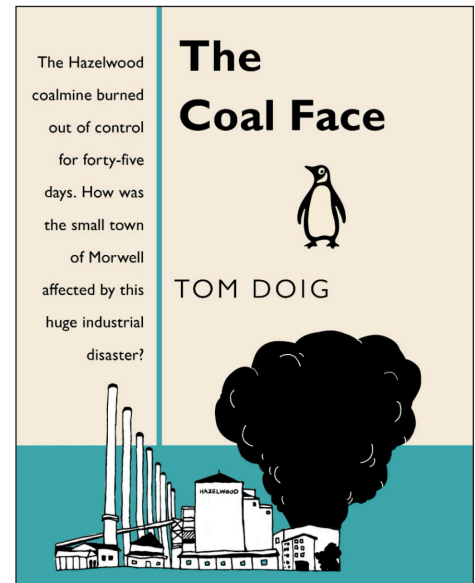
As I worked away on the final version of *Hazelwood*, I thought of the mine fire story as a ghost-of-Christmas-future flash of our shared apocalyptic destiny. In this (cautionary) tale, the burning of coal no longer affects nameless victims, distant in space and time. Instead, coal smoke ruins the lives of Kiery-Anne Clissold, whose husband died of a brain aneurysm six months after the fire, and Julia Browell, who died of multiple organ failure six months after I interviewed her. I kept returning to fire-fighter Doug Steley’s description of the floor and walls of the coal mine on that first night of the blaze:

*Imagine as far as you can see, the ground itself is burning. The trees are still there, but the earth underneath the trees is burning ... it’s all you can see. You can feel the heat against your face, you can see the giant cracks in the earth opening up and the glowing red embers inside. Holy bloody hell, the whole hill is on fire ...*<sup>10</sup>

In 2014, this seemed like some outlandish vision of a climate dystopia we still had some slim chance of avoiding. But seven years on, following Australia and California’s unprecedented bushfires (with Covid on top), the suffering of Kiery-Anne and Julia is starting to seem commonplace. Disasters no longer know their place, only affecting small (and poor) regional communities, leaving everyone else to get on with their day-to-day lives. In an age of Big C’s (Covid, Climate, Crisis), disaster is our day-to-day life. We have all seen the smoke on the horizon now.

And so we need literary journalism more than ever, to help us try to comprehend the eye-watering new world we have stumbled into.

*Tom Doig is the author of Hazelwood (Walkley Book Award 2020 nominee) and The Coal Face*



(winner, 2015 Oral History Victoria Education Innovation Award). He recently edited *Living with the Climate Crisis: Voices from Aotearoa* (2020).

## NOTES

<sup>1</sup> Tom Doig, *Hazelwood* (Viking Penguin, 2020), 5.

<sup>2</sup> Ibid.

<sup>3</sup> Calla Wahlquist, “Australia’s Summer Bushfire Smoke Killed 445 and Put Thousands in Hospital, Inquiry Hears,” *Guardian*, May 26, 2020, [www.theguardian.com/australia-news/2020/may/26/australias-summer-bushfire-smoke-killed-445-and-put-thousands-in-hospital-inquiry-hears](http://www.theguardian.com/australia-news/2020/may/26/australias-summer-bushfire-smoke-killed-445-and-put-thousands-in-hospital-inquiry-hears).

<sup>4</sup> See Adrian Barnett, quoted in *Hazelwood Mine Fire Inquiry Report 2015–16, Volume II: Investigations Into 2009–2014 Deaths* (Melbourne, Australia: Victorian Government Printer, 2016), 54, <http://hazelwoodinquiry.vic.gov.au/wp-content/uploads/2015/12/Hazelwood-Mine-Fire-Inquiry-Report-2015-16-Volume-II.pdf>.

<sup>5</sup> Ingrid Horrocks, “It’s just there”: Clicking on the crisis,” in *Living with the Climate Crisis*, ed. Tom Doig (Wellington, New Zealand: Bridget Williams Books, 2020), 191.

<sup>6</sup> Ibid.

<sup>7</sup> Tom Doig, *The Coal Face* (Melbourne, Australia: Penguin Group, 2015), 112.

<sup>8</sup> Doig, *Hazelwood*, 251.

<sup>9</sup> Ibid., 284.

<sup>10</sup> Ibid., 22–25.



# IALJS AT AEJMC SAN FRANCISCO GOES ONLINE

*Talking space and place at a virtual conference*

By David Dowling, The University of Iowa (USA)

Like the majority of life during the pandemic, this year's IALJS sessions at the annual AEJMC meeting took place on the web. Originally scheduled to be held in San Francisco, the two virtual sessions on August 7 were dedicated to the theme of "Where the Story Takes Place: Space and Setting in Literary Journalism."

The 2020 sessions marked the last assembled by long-time IALJS at AEJMC Program Coordinator Holly Schreiber. During Schreiber's tenure, these events have spawned lively and fruitful scholarly exchanges thanks in large part to her innovative and imaginative calls for papers. IALJS would not have had a presence at this major international meeting of journalism and communication scholars without Schreiber's ongoing dedication to this role, whose benefits accrued to those of us who attended and took part in the events.

The 2020 meeting featured a stable of strong papers. Patrick Walters moderated the first session that included a presentation by

David Dowling on the role of place in podcast journalism, a talk that addressed how this rapidly growing medium transports audiences into narrative spaces.

Connor Harrison followed with an examination of how literary journalists can leverage user experience strategies as a means of conveying settings. Steffen Moestrup then addressed how persona-driven literary journalism utilizes space across media platforms. His research comprised a case study of Poul Pilgaard Johnsen, a Danish reporter and critic.

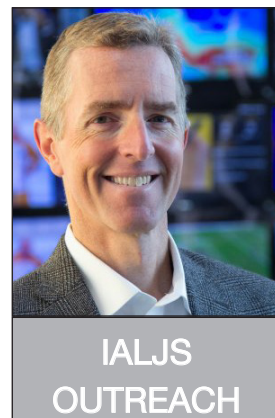
Next was Thomas R. Schmidt, who delivered a stimulating talk titled "The Public Value of Private Space: How Literary Journalism Made the Personal Political" based on research from his recently-published book, *Rewriting the Newspaper: The Storytelling Movement in American Print Journalism*.

The final paper, which focused on data science and the changing place of literary journalism, was presented by Brett Popplewell.

Leading off the second panel, moderated by Thomas R. Schmidt, was Patrick Walters, who delivered a fascinating presentation on the inspiration of newsroom ethnography behind Gay Talese's *The Kingdom* and the *Power: Behind the Scenes at the New York Times*, the *Institution that Influences the World*. Sophie Létourneau then discussed preparations for her Canadian government grant-supported book project on Quebec City's music scene of the 1990s, a time of "quiet upheaval." The project consists of a series of profiles based on interviews with 28 individuals—singers, musicians, songwriters, and producers—at the epicenter of this Gen-Xer alternative music scene.

John Coward then presented his research on the mid-century Osage naturalist John Joseph Mathews, examining the aesthetics of the writer's "blackjack discourse." The final paper, by Kate McQueen, examined the ways in which carceral space bears imaginative appeal for creative inspiration.

Holly Schreiber's dedicated service to conceiving and coordinating IALJS panels at AEJMC is deeply appreciated and will be sorely missed. David Dowling will take over the reins as coordinator beginning with IALJS at AEJMC in 2021 at New Orleans.



## 2020 AEJMC 103rd Annual Conference

*Continued on next page*

**"Saving the Planet through Better Media and Communication"**  
**(Virtual Conference)**

5<sup>th</sup> - 9<sup>th</sup> August 2020 | Live on Wednesday, August 5th at 7:00am PDT

Login

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# A SILVER LINING TO VIRTUAL CONFERENCES

## *The joint Renami-SBPJor / IALJS panels host record numbers of international participants*

*Monica Martinez, University of Sorocaba (Brazil) and Mateus Yuri Passo, Methodist University of São Paulo (Brazil)*



**O**n November 5 and 6, 2020, the Research Network for Contemporary Media Narrative Studies (Renami) held the fourth and fifth joint Renami-SBPJor / IALJS Literary Journalism Panels.

The event was part of the 18th Annual Conference of the Brazilian Association for Journalism Researchers (SBPJor). Since SBPJor's founding in 2003, the conference has been annually held in a different Brazilian city and gathers an average of 400 Journalism

researchers. Due to the worldwide health crisis, this was the first time ever it was held on an online platform.

The fourth panel was coordinated by Monica Martinez (University of Sorocaba, Brazil), who currently serves as IALJS Global Engagement Committee Chair. Its eight participants included Robert Alexander (Brock University, Canada) delivering preliminary results of his research on "Literary Journalism and the Scales of Justice: a New Mobilities Approach."

We also had the Brazilian master candidate Bruna Camargo (University of Sorocaba, Brazil) delivering the paper "Literary Journalism, War Correspondents and Gender Studies: Oriana Fallaci's Coverage of Vietnam for Realidade Magazine," coauthored by Monica Martinez. Bruna had been eager to join the IALJS conference last year, in 2020, but the pandemic crisis prevented her from becoming

one of the youngest participants to attend an IALJS meeting. But she is ready to participate in this year's online conference.

Professor Raúl Hernando Osorio Vargas (University of Antioquia, Colombia) delivered the paper "Crónica, Reporting and Novel Narrative Methods." He is one of the leading scholars on our field in Medellin, Colombia. Renata Carraro (Superior School for Advertising and Marketing Studies, Brazil) and Dimas A. Künsch (Methodist University of São Paulo, Brazil) delivered the paper "Dogs, Rats and Vultures: a Comprehensive View on Profiles."

Rodrigo Bartz, a PhD candidate at the University of Santa Cruz do Sul (Brazil) delivered the paper "Narrative Reconfigurations of Biography Writing: a Mediatized Case". Finally, Luiz Henrique Zart (University of the Santa Catarina's Highlands) delivered the paper "Beyond What is Obvious: the Journalism in Football Crônicas of the Trivela Website."

The fifth SBPJor-Renami/IALJS Literary Journalism Panel was coordinated by Mateus Yuri Passos (Methodist University of São Paulo, Brazil), an IALJS member and coeditor of *Literary Journalism and Latin American Wars* (2020). The panel had six participants. Among them are former IALJS presidents Alice Trindade and Isabel Soares (University of de Lisbon, Portugal) who delivered the paper "From the Atlantic to the Indian - Contemporary Crônica in African Countries."

Passos presented "Close Reading as a Method for Literary Journalism Studies." Boanerges Balbino Lopes Filho (University of Espírito Santo, Brazil) delivered the paper "Bolsonaro under the Perspective of Literary Journalism". Carolina Moura Klautau (University of São Paulo, Brazil) delivered the paper "Ricardo Corrêa, Also Known as Fofão da Augusta: a Well-known Character and an Invisible Person." And Raquel Wandelli Loth (University of the South of Santa Catarina, Brazil) delivered the paper "In the Heart of Brazil: Newsart Against the Uncommunicability of Hate."

If we look on the bright side of this pandemic, we might say it fostered the possibility of participants to join conferences abroad. Until then, we had an average of one IALJS participant per year. In 2017, we had Roberto Herscher (Universidad Alberto Hurtado, Chile) and Juan Domingues (Catholic University of Rio Grande do Sul, Brazil).

In 2018, SBPJor keynote speaker, John S. Bak (University of Lorraine, France) joined the panel. And in 2019, Edvaldo Pereira Lima (University of São Paulo), the pioneer in Literary Journalism Studies in Brazil took part in the panel. In 2019, Lima received SBPJor's PAGF Senior Researcher Award for the contribution of his studies in literary journalism in Brazil.

It is difficult to say anything about the future of conferences, but the present experience suggests that hybrid participation models (featuring both online and in-person panels) are likely to be one of the legacies of scholarly events in the post-pandemic world.

In this sense, there will likely be less difficulties for the participation of IALJS members in the next SBPJor-Renami / IALJS panels. What may perhaps be a bottleneck will be the language, since the SBPJor conferences have been only held in Portuguese until now, with the one exception of Roberto Herscher and Robert Alexander, who delivered their papers in Spanish and English, respectively.



IALJS  
OUTREACH





# T h e   n e w s l e t t e r   o f   t h e   i a l j s

International Association for Literary Journalism Studies

## IALJS-15 CONFERENCE PROGRAM

“Literary Journalism Across Media”

The Fifteenth International Conference for Literary Journalism Studies (IALJS-15)

Virtual conference hosted by University of Copenhagen  
Department of Communication  
Copenhagen, Denmark

20-22 May 2021



**Thursday, 20<sup>th</sup> May 2021 (All times are UTC +1)**

**13.30 – 13.45    Get Together**

**Session 1        13.45 – 14.00    Introduction and Welcome**

IALJS Vice President Rob Alexander (Brock University, Canada)

Christine Isager, Host (University of Copenhagen, Denmark)

Kirsten Busch Nielsen, Dean of the Faculty of Humanities (University of Copenhagen, Denmark)

**Session 2        14.00 – 15.00    Panel I — PRESIDENT’S PANEL**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: Empathy and its Function in Longform Narrative**

Introduction: IALJS Vice President Rob Alexander (Brock University, Canada)

Moderator: David Abrahamson (Northwestern University, U.S.A.)

# T h e   n e w s l e t t e r   o f   t h e   i a l j s

1. Willa McDonald (Macquarie University, Australia), “The Heart of the Matter: Empathy, Social Justice, and Literary Journalism, through the Lens of Behrouz Boochani’s *No Friend but the Mountains*”
2. Matthew Ricketson (Deakin University, Australia), “Sandy Hook and Infowars: Is There Anything Literary Journalism Can Do to Bridge the Empathy Chasm?”
3. Tess Scholfield-Peters (University of Technology Sydney, Australia), “The Real and the Represented: Exploring Manipulative Media in a Post-empathic World”
4. Sue Joseph (University of Technology Sydney, Australia), “Interrogating Empathy: A Comparative Textual Analysis of Trauma Affect”

## **Session 3a      15.10 – 16.10      Research Panel I**

*(NOTE: Research Papers are 15 minutes each, WIPs are 10 minutes each, followed by Q&A)*

### **Session Title: Literary Journalism Through the Senses and Voice**

Moderator: Leonora Flis (University of Ljubljana, Slovenia)

1. Thomas R. Schmidt (University of California, U.S.A.), “‘It’s OK to Feel’”: How Narrative Journalists Advanced Emotional Storytelling” — **WINNER, SUSAN L. GREENBERG PRIZE FOR BEST RESEARCH PAPER**
2. 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” — **WINNER, NORMAN H. SIMS PRIZE FOR BEST STUDENT RESEARCH PAPER**
3. Victor Fermino da Silva (Universidade Metodista de São Paulo, Brazil), “Kushinagar and the Middle Voice of War in Literary Journalism” (Work-in-Progress)
4. Hendrik Michael (University of Bamberg, Germany), “Literary Journalism and its Narrative Hybrids: Reporting on Poverty in New Media Environments” (Work-in-Progress)

## **Session 3b      15.10 – 16.10      Panel II**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

### **Panel Title: Teaching Sourcing, Interviewing and Observation of Literary Journalism Subjects**

Moderators: John Hanc (New York Institute of Technology, U.S.A.) and Mitzi Lewis (Midwestern State University, U.S.A.)

1. John Hanc (New York Institute of Technology, U.S.A.) and Mitzi Lewis (Midwestern State University, U.S.A.), “Survey Results—Overview and Interpretation”
2. Monica Martinez (University of Sorocaba, Brazil), “Survey Results from International Educators”
3. Jeffrey Neely and John Capouya (The University of Tampa, U.S.A.), “Best Practices in Teaching the Skills of Literary Journalism”
4. Lisa Phillips (SUNY New Paltz, U.S.A.), “Spotlight on Successful Teaching: Case Study”



# T h e   n e w s l e t t e r   o f   t h e   i a l j s

**Session 4      16.10-16.40      Break**

**Session 5a      16.40-17.30      Work-in-Progress Session I**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

**Session Title: Longform Storytelling in the News Magazine and Beyond**

Moderator: Maggie Messit (Denison University, U.S.A.)

1. Tobias Eberwein (Austrian Academy of Sciences, Austria), “Reconstruction of a Scandal: The Relotius Case”
2. Brett Popplewell (Carleton University, Canada), “Recontextualizing the Nut: The Nut Graf’s Changing Place in Longform Journalism beyond the Printed Page”
3. Kevin Lerner (Marist College, U.S.A.), “The Gray Lady Tries on Some Kandy Kolors: How the *New York Times* Helped Bring the New Journalism into the Mainstream Press”

**Session 5b      16.40-17.30      Work-in-Progress Session II**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

**Session Title: Developing National Literary Journalism**

Moderator: Hendrik Michael (University of Bamberg, Germany)

1. Dolores Palau Sampio (University of Valencia, Spain) and Antonio Cuartero Naranjo (University of Malaga, Spain), “Reportage in the Spanish Press: Four Decades of Narrative Journalism Evolution”
2. Adriënné Ummels (Radboud University, The Netherlands), “Bridging the Gap: Subjective Distance in French Political Literary Journalism”
3. Frank Harbers & Marcel Broersma (University of Groningen, Netherlands), “The Genesis of Dutch Literary Journalism: The Intricate Relation between Literary Journalism and Professional Newspaper Reporting in the Netherlands, 1890–1930”

**Session 6a      17.40 – 18.30      Work-in-Progress Session III**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

**Session Title: Framing War Stories: Pushing Boundaries and Crossing Borders**

Moderator: Monica Martinez (University of Sorocaba, Brazil)

1. Bruna Emy Camargo (University of Sorocaba, Brazil), “The Vietnam War Coverage by Female Literary Journalists: A Relation between Martha Gellhorn and Dorrit Harazim”
2. Cecilia Aare (Södertörn University, Sweden), “Poetry of the Greyness: Stig Dagerman’s Post-War Reportages from Germany”
3. Hilde Van Belle (KU Leuven, Belgium), “An Epos without Heroes: Jan Brokken Narrates How a Dutch Consul Saved Thousands of Jews in 1940”

# T h e   n e w s l e t t e r   o f   t h e   i a l j s

## **Session 6b      17.40 – 18.30      Work-in-Progress Session IV**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

### **Session Title: To the Archives: (Re)discovering Foundational Literary Journalists**

Moderator: Kate McQueen (University of California, U.S.A.)

1. David Swick (University of King's College, Canada), "Old Sunshine for a New America: Considering *The Mind of the South* by W. J. Cash"
2. Chad Hegelmeyer (New York University, U.S.A.), "Archives of Affect: Reading Tom Wolfe's Fan and Hate Mail"
3. John Brick (Marquette University, U.S.A.), "Distorted Presence, Distorted Present: Thompson, Vegas, and Notes from the Unknown Archive"

## **Session 7      18.30 – 19.00      Break**

## **Session 8      19.00 – 20.00      Panel III – Conference Host's Panel**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

### **Panel Title: Experiencing Literary Journalism: Aesthetics, Ethics, and Affect**

Moderator: Christine Isager (University of Copenhagen, Denmark)

1. Kate McQueen (University of California, U.S.A.), "Feeling Facts: Affect and Audiences in Literary Journalism"
2. Bill Reynolds (Ryerson University, Canada), "Literary Journalists Luxuriate in Withholding Judgment. The Eventual Recognition of Truth, as They See It, Ends the Suspension"
3. Marie Vanoost (UC Louvain, Belgium), "The Notion of Experience in Literary Journalism and in Virtual Reality Journalism"
4. Ryan Marnane (Bryant University, USA), "Experience in Sound: Listening to Literary Journalism"
5. Jonathan D. Fitzgerald (Regis College, USA), "Let's All Drink from This Bitterness": Empathy and Responsibility in the Work of Alexis Okeowo"

## **Friday, 21<sup>st</sup> May 2021 (All times are UTC +1)**

## **Session 9      14.00 – 14.50      Keynote Speech**

Introduction: IALJS Vice President Rob Alexander (Brock University, Canada)

**Keynote Speaker:** Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

**"From within the Ecosystem: Notes from an Observer of Literary Journalism"**



# T h e n e w s l e t t e r o f t h e i a l j s

## **Session 10a      15.00 – 16.00      Panel IV**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: Latin America up in Arms: Literary Journalism and Urgency (A Cross-platform Approach)**

Moderator: Mileta Roe (Bard College at Simon's Rock, U.S.A.)

1. Pablo Calvi (Stony Brook University, U.S.A.), "The Role of Native Storytellers in the Presentation of Ecuador's and Bolivia's First Nations Journalistic Narratives"
2. Patricia Poblete Alday (Universidad Academia de Humanismo Cristiano, Chile), "The Role of Crónica in Central American Turmoil through Digital Magazines"
3. Marcela Aguilar (Universidad Diego Portales, Chile), "Oral Stories: Latin American Chronicle in Podcast"
4. Roberto Herrscher and Juan Cristóbal Peña (Universidad Alberto Hurtado, Chile), "The Role of the Crónica in the Chilean Resistance"

## **Session 10b      15.00 – 16.00      Work-in-Progress Session V**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

**Session Title: Writing and Reading Literary Journalism: From Theory to Practice**

Moderator: Tobias Eberwein (Austrian Academy of Sciences, Austria)

1. Pascal Sigg (University of Zurich, Switzerland), "The Writer as Medium: An Alternative Theory of Literary Journalism"
2. Kobie van Krieken (Radboud University, The Netherlands), "The Paradox of Political Literary Journalism"
3. Sac-Nicté Guevara Calderón (Ibero-American University, Mexico), "A Travelling Bachelor and a Poet in Adventure: The Letters and Chronicles Written by Walt Whitman and Rubén Darío"
4. Isabel Nery (ISCSP, University of Lisbon, Portugal), "Literary Journalism and Cognitive Reception: An Exploratory Study with Portuguese College Students"

## **Session 11      16.00 – 16.30      Break**

## **Session 12a      16.30-17.20      Panel V**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: William Langewiesche, American Literary Journalist**

Moderator: Christopher Wilson (Boston College, U.S.A.)

# T h e   n e w s l e t t e r   o f   t h e   i a l j s

1. Cecilia Aare (Södertörn University, Sweden), “Voice and Point of View in the Stories of Langewiesche”
2. Bill Reynolds (Ryerson University, Canada), “From Cockpit to Street Level: How Langewiesche Sees the World”
3. Ivor Shapiro (Ryerson University, Canada), “Holding the Phone for Langewiesche: How Digital Readership Challenges the Long-held Norms of Longform Forms”

## **Session 12b      16.30-17.20      Panel VI**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Teaching Panel Title: Navigating the Academy as a Professor-Professional**

Moderator: Jacqueline Marino (Kent State University)

1. Lisa Phillips (SUNY New Paltz, U.S.A.), “Authorizing the ‘Creative’ in a Media and Journalism Department: A Street Academic-Turned-Department Chair’s Perspective”
2. Pablo Calvi (Stony Brook University, U.S.A.), “Making Tenure on a Dual Path: Arguing for the Value of Journalistic Work before Social Scientists and Academics”
3. Julie Wheelwright (University of London, United Kingdom), “Dwelling in the Borderlands: How to Balance Teaching and Writing Academic Outputs without Losing Your Journalist’s Soul”

## **Session 13a      17.30 – 18.30      Research Panel II**

*(NOTE: Research Paper Presentations are 15 minutes each followed by Q&A)*

**Session Title: Genrefying Journalism from East to West**

Moderator: Alice Trindade (ISCSP, CAPP, Universidade de Lisboa, Portugal)

1. Manuel João de Carvalho Coutinho (Independent Researcher, Portugal), “Women Journalists in the Arab World: Stereotypes, Courage, and Sahafiyat in Action”
2. Christopher Wilson (Boston College, U.S.A.), “Explaining Michael Lewis”
3. Jan Miklas-Frankowski (University of Gdansk, Poland), “Polish Fear and Loathing in Germany: *Dojczland* by Andrzej Stasiuk”

## **Session 13b      17.30 – 18.30      Panel VII**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: The 19th-century *Chronique Judiciaire* and the *Crónica Roja*: Early Dialogues and Influences in Franco-Chilean Literary Journalism**

Moderator: Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

# T h e   n e w s l e t t e r   o f   t h e   i a l j s

1. Roberto Herrscher (Universidad Alberto Hurtado, Chile), “What Is a Crónica? Late 19th-century Crime and Police Reports in the Chilean Press”
2. John S. Bak (Université de Lorraine, France), “‘*La suite à demain*,’ or When Feuilletons Influenced the Narrative Structures of French Chroniques Judiciaires: The Case of Le Petit Journal”
3. Aleksandra Wiktorowska (Université de Lorraine, France), “*Los Sucesos de los Sucesos*: Birth and the Development of Reporting in 19th-century Spain”
4. Patricia Poblete Alday (Universidad Academia de Humanismo Cristiano, Chile), “From Lira Popular to Crónica Roja: Narrating Crime in Late 19th-century Chilean Public Space”
5. Marcela Aguilar (Universidad Diego Portales, Chile), “The Chilean Crónica Roja in the 19th Century: Depicting the Monster Within”

**Session 14      18.30 – 19.00      Break**

**Session 15      19.00 – 20.00      President’s Address and Annual Business Meeting**

IALJS Vice President Rob Alexander (Brock University, Canada)

Elections: John S. Bak (Université de Lorraine, France)

## **Saturday, 22<sup>nd</sup> May 2021 (All times are UTC +1)**

**Session 16a      14.00 – 15.00      Panel VIII**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: LCB Diplomatie: Literary Reporters around the World**

Moderator: David Swick (University of King’s College, Canada)

1. Nazeeha Saeed (Berlin, Germany), “On Trans Women in Bahrain”
2. John Hanc (New York Institute of Technology, U.S.A.), “Symbols for Slavery? How One North Carolina Museum Dealt with Civil War Memorials”
3. Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal), “The Days Earth Meets its Fateful End”
4. Augusto Paim (Literary Colloquium Berlin, Germany), “Literary Journalism as a Field, Not a Genre: The Case of *LCB Diplomatie*”

**Session 16b      14.00 – 15.00      Panel IX**

*(NOTE: Panel Presentations are 10 minutes each followed by Q&A)*

**Panel Title: Literary Journalism and Found Poetry**

Moderator: Maggie Messit (Denison University, U.S.A.)



# T h e   n e w s l e t t e r   o f   t h e   i a l j s

1. William E. Dow (American University of Paris, France), “Literary Journalism and U.S. Found Poetry: Intersections in Place and Temporality”
2. Sue Joseph (University of Technology Sydney, Australia), “Found Poetry: Creating Documentary Poetry inside the Quotidian”
3. David Drayton (University of Technology Sydney, Australia), “The Poetic Potential of the Past”
4. Rob Alexander (Brock University, Canada), “‘The Keys Touch Me When I Type’: Adam Dickinson’s Chemical-microbial Found Poetry as Literary Journalism”

## **Session 17a      15.10 – 16.10      Work-in-Progress Session VI**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

### **Session Title: On Screen to Online: Literary Journalism across Multimedia Platforms**

Moderator: Maria Lassila-Merisalo (Häme University of Applied Sciences, Finland)

1. Mileta Roe (Bard College at Simon’s Rock, U.S.A.), “Grains of Truth: Revisions of Documentary”
2. Hania A. M. Nashef (American University of Sharjah, U.A.E.), “Gaza Documentaries: Stories of Silenced Victims”
3. Peggy M. Dillon (Salem State University, U.S.A.), “The Presence of Effective Rhetorical Devices in Innovative Examples of Multimedia Literary Journalism”
4. Alice Trindade (ISCSP, CAPP, Universidade de Lisboa, Portugal), “A Three-year Road: Online Angolan Chronicles, en Route to Change”

## **Session 17b      15.10 – 16.10      Work-in-Progress Session VII**

*(NOTE: Work-in-Progress Presentations are 10 minutes each followed by Q&A)*

### **Session Title: Poetics, Aesthetics and Ethics in Literary Journalism**

Moderator: Roberto Herrscher (Universidad Alberto Hurtado, Chile)

1. Susan E. Swanberg (University of Arizona, U.S.A.), “Ester Blenda Nordström: *En Tidningskvinna Bland Tidningskvinnor* (A Newswoman Among Newswomen)”
2. Jan Miklas-Frankowski (University of Gdansk), “A Documentary Fairy Tale: ‘The Great-Grandson’ by Hanna Krall”
3. Raquel Baltazar (ISCSP, CAPP, Universidade de Lisboa, Portugal), “Literary Journalism in Cape Verde: The Voice of the Journalist Sara Almeida”
4. Maria Lassila-Merisalo (Häme University of Applied Sciences, Finland), “Ethical Responsibilities of Survival Stories”

## **Session 18      16.10 – 16.30      Break**

# T h e   n e w s l e t t e r   o f   t h e   i a l j s

## **Session 19      16.30 – 17.30      Panel X**

*(NOTE: Panel Presentations are 10 minutes each)*

### **Panel Title: The Routledge Companion to American Literary Journalism**

Moderator: Leonora Flis (University of Ljubljana, Slovenia)

1. Stacy Spaulding (Towson University, U.S.A.), “Literary Journalism’s Historical Lineage: In Defense of Mencken”
2. Bill Reynolds (Ryerson University, Canada), “Eternal Present: The New Journalism and Chicago ‘68”
3. Miles Maguire (University of Wisconsin Oshkosh), “Literary Journalism at the Center: A Process of Maturation”
4. Rob Alexander (Brock University, Canada), “Literary Journalism and Ecocriticism”
5. William E. Dow (American University of Paris, France), “Metabolizing Genres: American Poetry and Literary Journalism”
6. Roberta S. Maguire (University of Wisconsin Oshkosh, U.S.A.), “The ‘Black Difference’ in African American Literary Journalism”

## **Session 20      17.30 – 17.45      Closing Convocation**

IALJS-16 Conference Host Roberto Herrscher (Universidad Alberto Hurtado, Chile)

Closing Remarks from IALJS President

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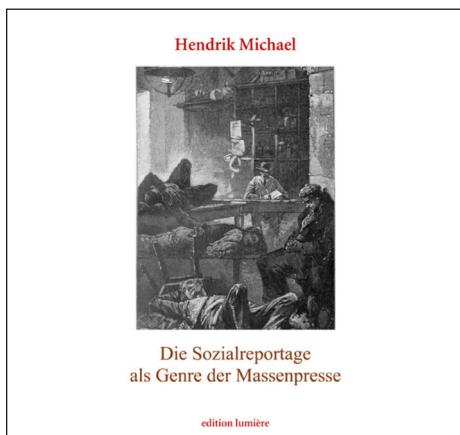
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# LITERARY JOURNALISM'S NEW-BOOK ROUNDUP

This digest pulls together recent titles on literary journalism or literary journalism-adjacent topics written by our association members. If you've published a book in 2020 or 2021 that hasn't yet been included and you'd like it to be, please email newsletter editor Kate McQueen at [kamcquee@ucsc.edu](mailto:kamcquee@ucsc.edu). We welcome books in all languages and genres.

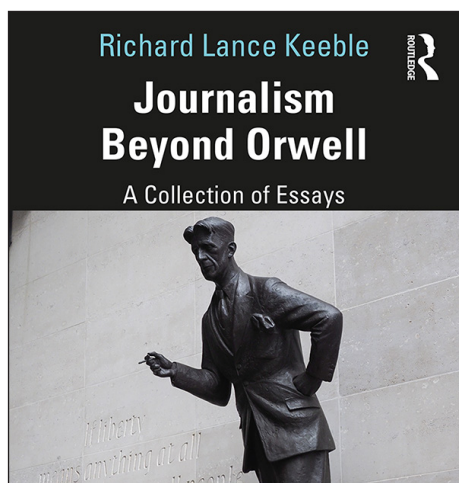
## *Single-Author Monographs*



**Die Sozialreportage als Genre der Massenpresse**, by *Hendrik Michael* (Edition Lumière). This study delivers new knowledge on the history and development of the narrative format in journalism. At its center is the genre social reportage published in the German and American mass press at the turn of the nineteenth to the twentieth century. Author Hendrik Michael examined hundreds of largely unknown texts from New York and Berlin daily newspapers, as well as many regional magazines and books, in order to better understand the important but disputed place of narrative in the journalism of popular mass media, especially in the representation of urban poverty.



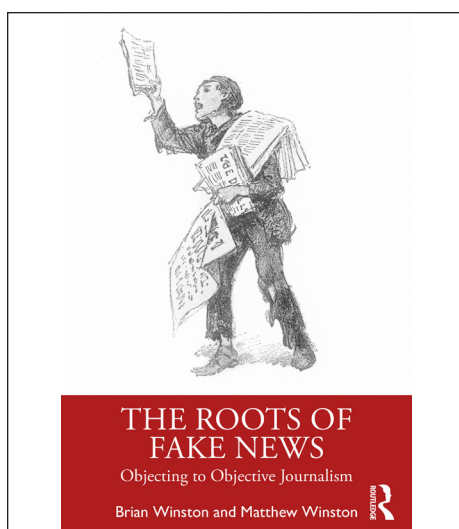
**Tarinallinen Journalismi**, by *Maria Lassila-Merisalo* (Vastapaino). Narrative journalism is factual content borrowing narrative techniques from fiction. It gives its writer certain artistic freedom but at the same time requires truthfulness and responsibility. A true journalism professional is able to recognize what kind of form serves a given content. For instance, a journalist who writes reportage or personality profiles ought to understand the narrative structure. This book includes concrete advice and tips for writing narrative journalism. This is the first Finnish guidebook in narrative journalism.



**Journalism Beyond Orwell**, by Richard Lance Keeble (Routledge). Though best known as the author of *Animal Farm* and *Nineteen Eighty-Four*, Orwell was, throughout his career, a journalist. The essays in this collection explore Orwell's important legacy: as a practising activist journalist critical of the dominant media; as a polemicist, essayist and novelist constantly concerned with issues relating to war and peace; as a literary journalist determined to make 'political writing an art'; and as a writer who warned of the growing powers of the secret state. Through this highly individualistic essay collection that connects Orwellian themes to modern journalism, Richard Lance Keeble explores George Orwell's legacy as a journalist in original, critical– and often controversial– ways.

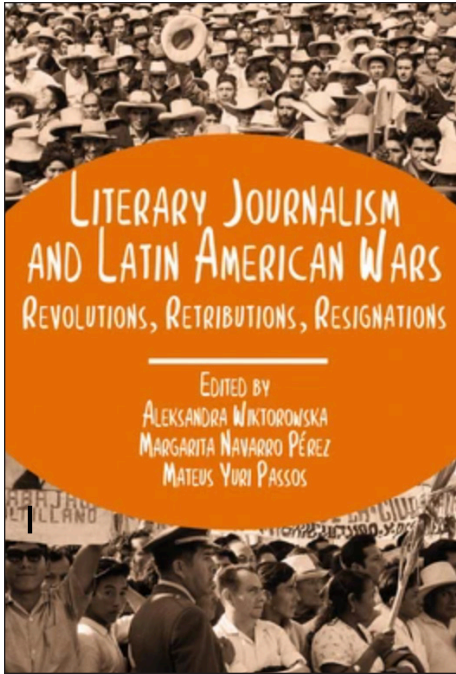


**Pośrednicy. Współczesny reportaż literacki wobec Innego**, by Magdalena Horodecka (Universitas). This book is a collection of analyses on the forms of representing the Other in reportage. It consists of a theoretical part, where the ethno-poetics of reportage, its translational ambitions, and the role of emotions in the reporter's work are discussed. In interpretative sketches, the author examines the works of Kapuściński, Aleksijewicz, Tochman, Górecki, Kuźniak, Ostałowska, Kalwas, and Marczewski.

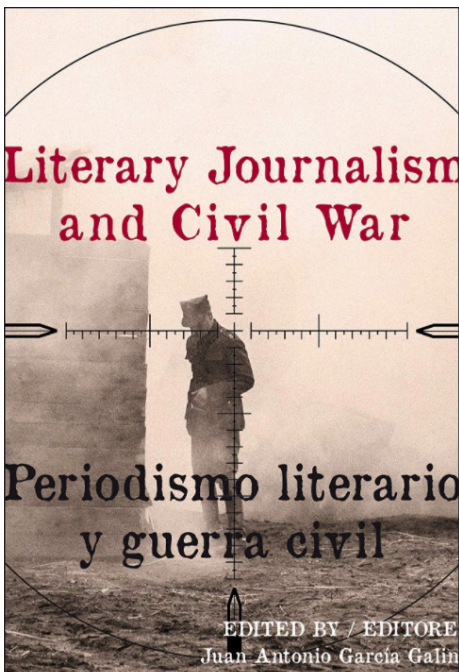


**The Roots of Fake News**, by Brian Winston and Matthew Winston (Routledge). Placing the concept of media objectivity in a fuller historical context, this book examines how current perceptions of a crisis in journalism actually fit within a long history of the ways news media have avoided, obscured, or simply ignored the difficulties involved in promising objectivity, let alone 'truth.' The authors investigate journalism's relationships with other spheres of human endeavour (science, law, philosophy) concerned with the pursuit of objective truth, to argue that the rising tide of 'fake news' is not an attack on the traditional ideologies which have supported journalism. Rather, it is an inevitable result of their inherent flaws and vulnerabilities.

## Research Collections

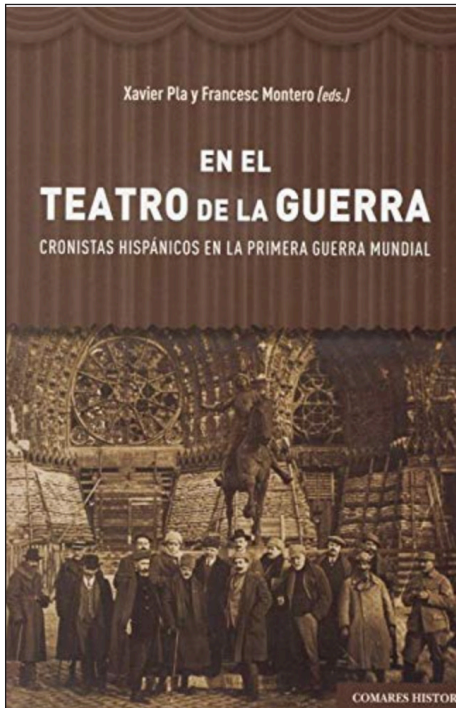


**Literary Journalism and Latin American Wars**, Edited by Aleksandra Wiktorowska, Margarita Navarro Perez, and Mateus Yuri Passos (Presses Universitaires de Nancy). Born from colonialist and postcolonialist affronts and affinities with European and North American traditions, as well as from specific nationalistic needs, Latin American literary journalism is arguably a direct product of a people's volatile past. Be it a specific reportaje, testimonio or crónica, these reportages stoke more often than calm the political and social unrest frequently associated with the development of South and Central America. Practised by a number of prominent writers discussed here - Gabriel García Márquez, Rodolfo Walsh, Elena Poniatowska, Euclides da Cunha, Miguel Barnet, Antonio Callado, Leila Guerriero, Mário Neves, Judith Torrea, Tomás Eloy Martínez, Patrícia Campos Mello, Mario Vargas Llosa, as well as Ryszard Kapuscinski and Charles Bowden - Latin American literary journalism documents the continents' many civil wars, revolutions, dictatorships, pogroms, and cartel turf wars in the hope that readers today will learn from the past and avoid repeating it.



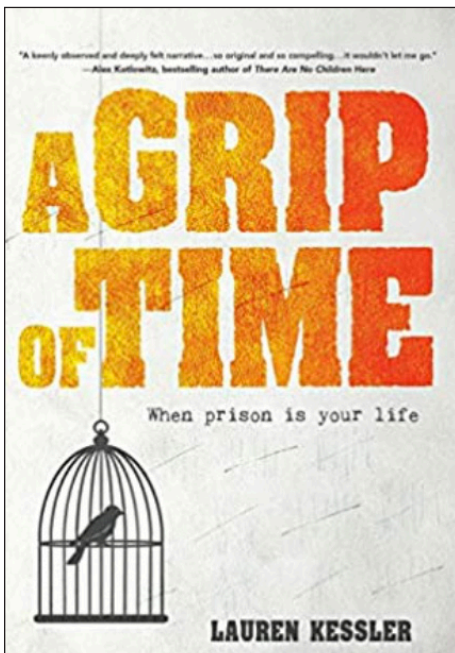
**Literary Journalism and Civil War**, Edited by Juan Antonio García, Galindo Antonio Cuartero, and Natalia Meléndez Malavé (Presses Universitaires de Nancy). There are few events in human history that leave a wound as deep and as lasting as a civil war. Literary journalism has proven over time to be one of the best ways to address the moral ambivalence of reporting on these events. It is not enough to position yourself on one side or another because sometimes we do not even know who the enemy is. The reportage genre shows ways in which these questions can be answered, through a subjective and immersive style that accounts for all the faces of the conflict. Throughout the nineteenth, twentieth and twenty-first centuries, there have been numerous authors who used literary journalism to document these conflicts: Santiago Masferrer i Cantó, Manuel Chaves Nogales, Mário Neves, Peter Wellington Alexander, Martha Gellhorn, Hilde Marchant, Scott Anderson and Joe Sacco. The vision that these authors project shows the ability of literary journalism to portray the best and worst of human nature.



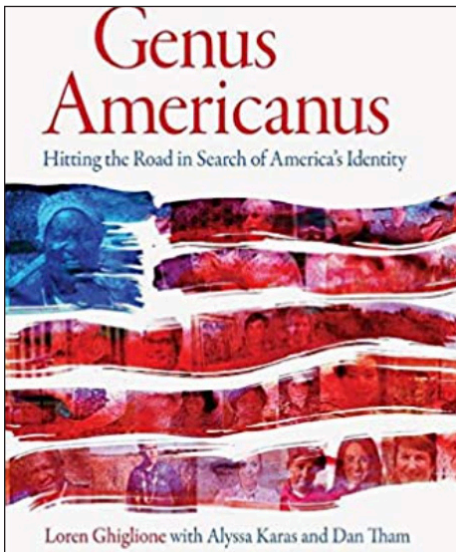


**En El Teatro De La Guerra**, Edited by Xavier Pla and Francesc Montero Aulet (Comares). "Don't talk to me about the war" read a singular lapel button worn by some passers-by on Barcelona's Ramblas in 1915. In those first months of the First World War, there was a real fatigue among certain citizens who noted that the excess of information and the contrast of ideological propaganda in the newspapers did not help to clarify the events that occurred or to better guide readers. To sustain interest of the war, the newspapers entrusted accounts of the war to some of the most relevant pens of the country, from Manuel Azaña to Francesc Macià, from Azorín to Ramón del Vallé-Inclán, passing through key names like Eugeni Xammar, Santiago Rusiñol or Vicente Blasco Ibáñez, Sofía Casanova, Carmen de Burgos and Àngela Graupera. A century later, commented on and interpreted by renowned specialists in the field, this anthology offers readers the most representative examples of the period's Spanish war journalism, and reflects the extraordinary variety of styles and themes with which writer-journalists tried to tell the authentic reality of the "theater of war."

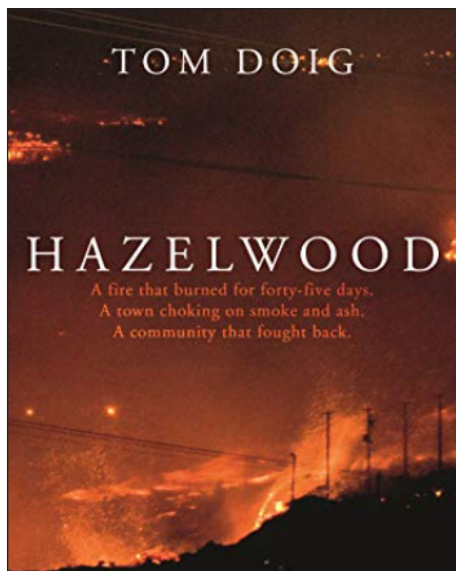
## Reported Works



**A Grip of Time: When Prison Is Your Life**, by Lauren Kessler (Red Lightning Books). *A Grip of Time* (prison slang for a very long sentence behind bars) takes readers into a world most know little about a maximum-security prison and into the minds and hearts of the men who live there. These men, who are serving out life sentences for aggravated murder, join a fledgling Lifers' Writing Group started by author Lauren Kessler. Over the course of three years, the men reveal more and more about themselves, their pasts, and the alternating drama and tedium of their incarcerated lives. As they struggle with the weight of their guilt and wonder if they should hope for a future outside prison walls, Kessler struggles with the fiercely competing ideas of rehabilitation and punishment, forgiveness and blame that are at the heart of the American penal system.



**Genus Americanus: Hitting the Road in Search of America's Identity**, by Loren Ghiglione, Alyssa Karas, and Dan Tham (*University of Georgia Press*). Seventy-year-old Northwestern journalism professor Loren Ghiglione and two twenty-something Northwestern journalism students Alyssa Karas and Dan Tham climbed into a minivan and embarked on a three-month, 14,063-mile road trip in search of America's identity. On their journey they retraced Mark Twain's travels across America, hoping Twain's insights into the late nineteenth-century soul of America would help them understand the America of today and the ways that our cultural fabric has shifted. After interviewing 150 Americans about contemporary identity issues, they wrote this book, which is part oral history, part shoe-leather reporting, part search for America's future, part memoir, and part travel journal.



**Hazelwood**, by Tom Doig (*Penguin*). On February 9, 2014, during the worst drought and heatwave south-eastern Australia had experienced in over a century, two bushfires raged towards the massive Hazelwood open-pit coal mine. The fires overwhelmed fire-fighting efforts, sent a skyful of embers sailing onto millions of square metres of highly flammable brown coal, and burned out of control for 45 days. As the air filled with toxic smoke and ash, residents of the Latrobe Valley became ill, afraid – and angry. Up against an unresponsive corporation and an indifferent government, the community banded together, turning tragedy into a political fight. In Hazelwood, Tom Doig reveals the decades of decisions that led to the fire, and gives an intimate account of the first moments of the blaze and the dark months that followed. This is a gripping report of one of the worst environmental and public health disasters in Australian history.

## 2021 IALJS CONERENCE REMINDER

The committee organizing the 2021 IALJS Conference has determined that, with the Covid-19 pandemic currently unresolved and with the prospects for a return to normalcy by the May date of the conference uncertain, the surest way forward is to hold IALJS-15 virtually.

The conference will be mounted through Zoom with the host, the University of Copenhagen, providing the technical support. Conference sessions will be held on May 20-22, 2021, between 3 pm and 8 pm Copenhagen time. While participants will be offered the option of pre-recording their presentations, the conference will be mainly synchronous.

# CALL FOR EDITORS

**H**ave you a monograph about an aspect of literary journalism in you, waiting for the right opportunity? An idea for a collection of essays in the literary journalism field? Now is the time to formulate your ideas and pitch them to us: Sue Joseph, Willa McDonald and Matthew Ricketson. Finding a place to house our research is always quite stressful—as series editors, we are offering a way to get rid of *some* of that stress for you with a new collection of texts on literary journalism, published by Palgrave.

We will talk you through the steps from conception, to pitching to Palgrave, to the call for papers for your text, or simply to support you as you write your monograph. Every text will be blind peer reviewed—we will talk you through this process as well.

These are some of the themes for exploration:

- Gathering scholarship about the field in a coherently organised series that will be recognised and welcomed by scholars, students and practitioners;
- Expanding scholarship beyond the traditional emphasis on the United States to document and discuss literary journalism in a range of countries;
- Providing the most up-to-date scholarship about how literary journalism deals with contemporary issues such as climate change, or what role literary journalism can play in the media's future;
- Charting the field's traditions, especially its so far under-studied or neglected topics;
- Critically re-assessing the role and practices of some of literary journalism's best known names, such as Tom Wolfe, Gay Talese, Janet Malcolm and Joan Didion.

Of course, anything you feel appropriate, please let's discuss. Just write to us if this is something you feel you could work on in the next few years, and fits into your research plans. We understand this is a fairly fraught time for many people and their families, and this might be the last thing you want to think about. But it is a project we can all work on collegially, to maintain our community and support each other.

Please email: [sue.joseph@uts.edu.au](mailto:sue.joseph@uts.edu.au) with your pitch.



## WELCOME TO COPENHAGEN

*Continued from Page 4*

mission to be amongst the leading arts departments in the world, contributing to qualified and reflective introspection of society, creating insights into us as human beings and promoting mutual cultural understanding – as well as underscoring that these insights are indispensable for all other fields of research as well.

Despite the official name being the Southern Campus of the University of Copenhagen, locals still use the colloquial acronym KUA for Københavns Universitet Amager (pronounced coo-a). The campus area, located south of the canals in Copenhagen on Amager, has changed much in the recent decades and now accommodates the Faculty of Humanities, Law and Theology.

The first facilities were built in the 1970s in a striking, brutalist style as a temporary-turn-permanent solution for housing most studies within the humanities. This, however, was before the grand redesign commenced around the

turn of the millennium. Arriving by metro, the Islands Brygge station marks the beginning of the so-called Rambla which takes you to the campus' central square, Karen Blixens Plads – one of the largest squares in Copenhagen. Its most unique feature might be the billowing landscape where paved hills provide both hang-out areas and covered parking for the bikes that transport most students and locals around in Copenhagen.

Surrounded by the university's buildings, clad in Italian sandstone and glass, the area features canals crossing through campus and stretches all the way to the green fields of the Amager commons.

In addition to the neighboring Faculties of Law and Theology, the Danish



Copenhagen is considered one of the most bike-friendly cities in the world. (Photo credit: Wikimedia Commons, Eheday, [Creative Commons Attribution 3.0 Unported license](#))

IT University and Danish Broadcasting Network are all placed in the same area securing a vibrant environment for those affiliated with media, communication, journalism and the study thereof. The IALJS-15 is a welcome addition, and we look forward to hosting you virtually.

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### LITERARY JOURNALISM

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LITERARY JOURNALISM STUDIES  
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