TAKEING UP THE TORCH, WITH THANKS

Entering our fifth year with the success of IALJS-5 in London.

By Alice Donat Trindade,
Universidade Técnica de Lisboa (Portugal)

Writing my first “President’s Letter” to IALJS members as the new president of the association is simultaneously a challenge and a pleasure. The challenge has much to do with the fact that I am following on the footsteps of our two former presidents: John Bak, from the Nancy-Université, IALJS founding president. John, in fact, is the person who first believed there could be an association to bring together all those academics and teachers around the world who were producing scholarly work on literary journalism, lecturing on this genre or actually writing pieces. After the two decisive years of the first presidency, during which our annual international IALJS conference and our quarterly newsletter, Literary Journalism, were a reality, the gavel of the presidency was turned over to Northwestern University’s David Abrahamson.

The “miracle,” as David likes to call the association, continued. Our conferences continued and our scholarly journal, Literary Journalism Studies, was established, thanks to the invaluable and tireless work of the editorial staff of Bill Reynolds, William Dow, Jenny McKay and Thomas Connery—and, above all, our Editor-in-Chief, John Hartsock. This new international journal for literary journalism studies is already a success and will certainly become a publication of significant intellectual gravitas in the field.

Tireless work by Research Chair Isabel Soares and Program Chair Norman Sims, has also resulted in the another wonderful conference. Within this particular area of organizational activity we are all indebted to their academic knowledge, organizational skills and sheer dedication, the result of which has been the remarkable programs of our annual meetings. This year Roehampton University hosted IALJS-5, with Susan Greenberg firmly at the helm assisted by Maria Lassilo-Merisalo. Our heartfelt thanks to them and to the university administration and staff who warmly welcomed us in their magnificent London campus.

Attention must also be called to the presence of members of this association in other conferences that intersect with academic or pedagogical interests of our members. John Bak successfully put together a panel for the 2008 ESSE meeting in Aarhus, Denmark and will repeat the experience in the 2010 edition of the convention in Torino, Italy. Additionally, IALJS was represented at ACLA-22 at Harvard University with a seminar on literary journalism across cultures.

In terms of the long-term future, IALJS members may rest assured that we are in good hands with our current vice president and future president, Bill Reynolds. I am particularly confident because Bill perfectly embodies the multifaceted qualities and characteristics befitting for our future torch bearer.

Our eyes are also already turned towards Brussels and IALJS-6 in May 2011. The annual conference will be hosted by Isabelle Meuret and the Université Libre de Bruxelles. In order to allow participants more time to make their funding and travel arrangements, we’ve made one important schedule change. Please mark your calendars to note the submission deadline for papers and proposals for IALJS-6 will be 1 December 2010.

Finally, to all our members, thank you for your past, present and future contributions to this field, a collective Work-in-Progress.

FUTURE SITES FOR ANNUAL CONFERENCES

The following future IALJS convention venues have been confirmed. For more info, please see <www.ialjs.org>.

IALJS-6: Université Libre de Bruxelles, Brussels, Belgium, 12-14 May 2011.
IALJS-7: Ryerson University, Toronto, Canada, 17-19 May 2012.
IALJS-9: University of Jyväskylä, Jyväskylä, Finland, 15-17 May 2014.
IALJS-10: Macquarie University, Sydney, Australia, 7-9 May 2015.
IALJS-11: to be announced, 12-14 May 2016.

IALJS MEMBERSHIP CONTINUES ITS STEADY INCREASE

We are happy to be able to report that the steady growth of our association’s membership has continued to follow a gratifyingly ascendant curve. As of the end of May 2010, we are happy to report that we have 124 paid-in-full members of IALJS.

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WWW.IALJS.ORG
IALJS ANNUAL CONVENTION AT ROEHAMPTON UNIVERSITY

A full program of important scholarship and collegial celebration.

By Isabel Soares, Universidade Técnica de Lisboa (Portugal)

The greatest reward that comes with the job of being the research chair of any given association is when all those endless hours of program drafting and all the back-and-forth e-mailing finally fructify into a conference. And this year’s conference at Roehampton University, hosted by Susan Greenberg, was indeed an exceptional moment for IALJS. For the first time in the association’s history there were three concurrent sessions so that we could accommodate an increasing number of submissions. Although the acceptance rate is now at 60 percent—compared to 70 percent last year at IALJS 4—which clearly indicates that IALJS is becoming a sought-after forum for the presentation of research in literary journalism, holding parallel sessions meant that more research was made public and there were additional forums for healthy scholarly debate.

IALJS-5 marked a record-breaking year. As of the conference, our membership total was at an all-time high of 1224, and there were participants from 19 nationalities representative of four continents: North and South America, Europe and Africa (the latter, a continent making its IALJS debut). It is true that the United States and Britain still make for a combined 38 percent of all attendees, but what is new is that, together, Portugal, Australia and Canada already rep-

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IALJS-5
KEYNOTE
SPEAKER JO
BECH-KARLSEN
OF THE
NORWEGIAN
SCHOOL OF
MANAGEMENT
DELIVERED A
PROVOCATIVE
ADDRESS
ENTITLED
“LITERARY
JOURNALISM:
CONTRACTS
AND DOUBLE
CONTRACTS
WITH
READERS.”

THE 2010 GREENBERG RESEARCH PRIZE WINNER PABLO CALVI BEING
PRESENTED HIS AWARD BY RESEARCH CHAIR ISABEL SOARES

ABOVE, A PANEL EXPLORED VARIOUS DIMENSIONS OF THE WORK
OF HUNTER S. THOMPSON.
LEFT, THE NEWLY ELECTED
PRESIDENT OF IALJS, ALICE
DONAT TRINDADE, OF THE
UNIVERSIDADE TECNICA DE
LISBOA IN PORTUGAL.

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resent 21 percent of all participants. Also, looking to the inevitable future, we could only say how promising it seems as there were nine presentations by graduate students—and, cherry on top of a delicious cake, this year’s Susan L. Greenberg Research Prize for Literary Journalism Studies was awarded to Pablo Calvi, a Columbia University student, for his paper “Comparative Nonfiction: An Approach to Narrative Journalism in Latin America and the U.S.A.”

If figures and percentages can indicate the good health of the association, it was the extraordinarily prolific nature of the presentations that shows both the academic interest in literary journalism and its vitality as a subject worthy of study. The themes presented were not only vast but, above all, innovative. In addition to conventional case-study and theoretical analyses, we added transdisciplinary and comparative studies focusing literary journalism and its correlation to social sciences such as sociology, ethnography and history.

Furthermore, there were presentations focusing on graphic literary journalism, online literary reportage, narrative journalism in podcasts and the radio and literary journalism as photojournalism—all of which bear witness to the genre’s chameleonic ability to adapt to diverse media. Ethical and pedagogical/teaching aspects were also addressed in specific panels, and topics including war journalism, memoir writing and sports journalism were also covered. All of this, naturally, accounted for an enormous variety in the perspectives under which literary journalism is being studied around the world, opening up new paths for further research in the field.

Two of the highlights of the conference program were a memorable presentation by BBC’s most renowned foreign correspondent and the Chancellor of Roehampton University, John Simpson, and a most insightful and eloquent keynote speech by Professor Jo Bech-Karlsen of the Norwegian School of Management on Scandinavian literary journalism.

As I embark on another two-year term as IALJS’s research chair, I look ahead in the hope that our future conferences will continue to be this dynamic and intellectually stimulating. I therefore encourage you to submit your research to next year’s conference, IALJS-6, at the Université Libre de Bruxelles in Belgium and look forward to seeing you there.

DIVERSITY CONFERENCE SET FOR JULY AT QUEEN’S UNIVERSITY IN BELFAST

The Tenth International Conference on Diversity in Organisations, Communities And Nations will be held at Queen’s University in Belfast, Northern Ireland 19-21 July 2010. The Diversity Conference has a history of bringing together scholarly, government and practice-based participants with an interest in the issues of diversity and community. The conference examines the concept of diversity as a positive aspect of a global world and globalized society. Diversity is in many ways reflective of our present world order, but there are ways of taking this further without necessarily engendering its alternatives: racism, conflict, discrimination and inequality. Diversity as a mode of social existence can be projected in ways that deepen the range of human experience. The conference will seek to explore the full range of what diversity means and explore modes of diversity in real-life situations of living together in community. The conference supports a move away from simple affirmations that “diversity is good” to a much more nuanced account of the effects and uses of diversity on differently situated communities in the context of our current epoch of globalization. The tenth anniversary of the Diversity Conference will be marked in Belfast, a city both with a past marked by sectarian conflict and a rich heritage of diversity. In addition, ethnic minority communities have increased in number and size since the expansion of the European Union. Belfast, like many cities, continues to work to overcome old divisions. As well as impressive line-up of international plenary speakers, the conference will also include numerous paper, workshop and colloquium presentations by practitioners, teachers and researchers. For more information, please see <http://www.diversity-conference.com>.

SOCIOLGY WORLD MEETING IN JULY IN GOTENBORG, SWEDEN

Two special sessions on “Surveillance and Society” will be held at the International Sociological Association World Congress of Sociology meeting to be held 11-17 July 2010 in Gothenburg, Sweden. For more information, please see <http://www.h-net.org/announce/show.cgi?ID=30170869>.

A POSSIBLY PENSIVE MOMENT IN THE MEETING OF THE IALJS EXECUTIVE COMMITTEE BEFORE THE CONFERENCE.
KEYNOTE ADDRESS FROM THE IALJS-5 CONVENTION

Literary journalism: Contracts and double contracts with readers.

By Jo Bech-Karlson, Norwegian School of Management (Norway)

In the 1990s I worked closely with Norway’s at-that-time greatest literary reporter, Frode Grytten, in one of Norway’s largest and best newspapers, in Bergen. My main academic work on the literary reportage from 2000, a book simply called The Reportage, is dedicated to him, and I have analyzed his reportage texts in two chapters. Today he is a celebrated fiction writer, and last month he published a book of essays and reportage texts from his time as a reporter. One of the texts, though, was published in our old paper just a year ago; it is called “The Eyes That Ceased to See.”

“At a certain point in time,” he writes, “journalists forgot to be eye witnesses, to see, to hear, to use their senses.” And then, in his opinion, the whole trade becomes meaningless, because what literary reporters do, is “to discover the world one more time, to make us see it in a new way.”

He calls journalism “a voyage of discovery.” The great Danish reporter, essayist and fiction writer Carsten Jensen uses the term “voyage of rediscovery.” He states that everything is already discovered, often in conventional and too obvious ways, and there is a great need for subjective rediscovery of the world. “I haven’t been there before, and that’s what matters,” he says. Jensen leans on an Indonesian saying that he is fond of: “To travel washes the eyes.” This matches Grytten’s program very well: “Just by picking the world apart and putting it together in new ways, people and their life stories can be visible.”

To make this happen, the journalist has to have the guts to be visible too, he states. One important reason for that is that reporters should openly investigate their own motives.

In my dedication to Frode Grytten in The Reportage ten years ago, I wrote something that is important for my topic in this keynote address, that deals with journalists’ contracts with their readers:

“His reportage texts are more than pictures of the world and the reality, they are also, unmistakably, self portraits of Frode Grytten as a human being. His fingerprints on the texts are more than prints; there is a pulse beating in his language. In this sense the reportage in a certain aspect is different from the fiction genres. The storyteller in a reportage is not in the literary sense, but a man in flesh and blood. Most fiction writers deny that they are present in their text as a biographical person. The reporter can never deny that. The reporter that dares to be human in his text shows the readers who he is. In this respect the reporter is naked and vulnerable; he cannot hide behind the text, as poets can. Man and reporter are one.”

There is apparently an interesting but challenging problem in one of Frode Grytten’s ideals of journalism: “picking the world apart and putting it together in new ways.” What does it mean? I will try to approach an answer by paying a visit to Ryszard Kapuscinski that Grytten—in the same text referring to “the eyes that ceased to see”—calls “the great Polish journalist.” Grytten quotes from an interview with Kapuscinski in which he states that “the reporter today lacks freedom.” What kind of freedom is he talking about? The freedom to pick apart and put together in new ways?

In March 2010 Ryszard Kapuscinski was criticized in media around the world for having invented meetings and arranged reality in his admired journalism, particularly in some of his great reportage books. These books should rather be placed in the shelves for fiction, it was claimed. The source was said to be a new biography, just published in Polish by another journalist and former friend of Kapuscinski, Arthur Domoslawski. The biography was not yet translated into other languages, and the scandalous breaking news about Kapuscinski could be grounded in gossip. In an interview with a Norwegian weekly, Domoslawski himself puts it this way: “The picture Kapuscinski gives us of the forest is both accurate and true, but to create this picture he now and then had to move some trees around.”

Pick apart and put together in new ways. Move some trees around. Move some thoughts around in people’s heads as well? In 1968 Tom Wolfe “felt justified in experimenting with a stream of consciousness as well as point of view” when he entered Ken Kesey’s head in The Electric Kool-Aid Acid Test. He used direct interior monologue to create Kesey’s madness and inner chaos. He had some letters and tape recordings to lean on, but he does not say so in the text. He did not quote from any of this material. He was not present to observe in the scene he creates. He did not tell his readers how he put Kesey’s interior chaos together. No doubt about it: this stream of thoughts and emotions was fiction. In his 2005 book, The New New Journalism, Robert S. Boynton states that a new generation of new literary reporters has settled this matter and thus have matured this kind of journalism, which has now become more reliable. These journalists do not make the same mistakes as Wolfe, Truman Capote and other new journalists any more. They simply do not write fiction. How can he be sure about that? Many of the reporters he takes as

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models in his book have the same attitude as Wolfe had 40 years ago. The American nonfiction writer Jonathan Harr puts it this way in his reflection on how he constructs thoughts in a main character’s head: “And I use a bit of license to put it in his head at a given moment, while he’s looking out of the window. The point is, it doesn’t have to be precisely what he was thinking at that precise moment (…) although it might have been. It might also have been more generally what was going on in his brain during the time he was listening to others talk.”

In one way I am glad I started my career as a journalist in the 1970s, in the times of documentarism and its strong demand for objectivity and source criticism. It taught me a hard lesson about the respect for the facts, about the difference between truth in fiction and truth in journalism. In 1989, the great Swedish reporter and poet, Ivar Lo-Johansson, probably the most influential journalist in Scandinavia in the twentieth century, reflected over his more-than-60 years as a reporter and journalist: “There is a distinct difference between journalism and fiction, they deal with two different kinds of truth. In the reportage the truth is more tangible and robust, almost objective. In fiction we demand the truth of art and poetry, and that is something else.” But at the same time Lo-Johansson also demanded that the reportage shall be “a work of art.” What did he mean by these, apparently, two inconsistent statements? That it be tangible, robust, objective and a work of art?

First, let me introduce the key word in this speech: contract. It seems that Ivar Lo-Johansson as a reporter made a relatively clear contract with his readers: The reportage should be true toward reality. This concept of a contract he had kept since he started out as a young reporter in France, England and Sweden in the 1920s. Where did he get it from? How old really is this concept of a contract with the readers about being true to the reality? How solid is it today?

In Europe, modern journalism is often dated back to the 1880s. At this time the contract was hardly clear or even defined. It has obviously been shaped through a slow, dynamic process. The Norwegian author and Nobel Prize winner Knut Hamsun, for instance, published a series of apparently reportage texts in Norwegian newspapers in the 1880s and 1890s, and he obviously did not distinguish clearly between journalism and fiction; to him, it seems, it was all literature. An example is his text called “From an Indian Camp” from America, published in Aftenposten in two parts in 1885. In the Norwegian genre history, journalism researchers call these texts “observation-based reportage” simply because Hamsun apparently used observation as his main method. However, the Hamsun researcher Monika Zagar has convincingly documented that these reports were partly fiction. Hamsun did not meet the Indians he is describing and “interviewing”; it is even doubtful that some of them had existed. And if they had, they died many years before Hamsun visited the actual area in Wisconsin for the first time in 1883. Monika Zagar suggests that this text may be considered a mixed genre “in which Hamsun combines journalistic reporting with a freely invented core story.” Like Tom Wolfe 70 years later? Like Kapuscinski 100 years later?

The reportage is considered to be the original genre of journalism, the prototype, so to speak. That, of course, has to do with the reporter’s role as first-hand eyewitness. In this sense genre is part of the contract with the readers: the reporter was there to see and sense, and his reporting should be as true to reality as possible. Genres are recognizable text forms and evoke particular expectations. As a genre, the reportage is considered to be the most artistic and literary, the genre that can make journalism transform into literature. And that is probably what Ivar Lo-Johansson meant by demanding that the reportage should be “a work of art.” One should expect the same level of quality of a reportage as of a short story, but they should not be alike. The reportage should have its own poetic and aesthetic form. Reality itself creates and inspires that form. The Swedish poet and reporter Staffan Söderblom has said something sensible about this challenge. In the reportage he meets a resistance in the language that he sometimes misses in poetry; this resistance is caused by the reality he cannot change or conduct. He cannot move some trees around. Can he pick the world apart and put it together in new ways?

The Norwegian literary critic Torunn Borge writes in her reportage anthology Profession Reporter that she quite late became aware of “the immense importance the reportage in fact has in the history of literature.” She states that the reportage is undervalued as a literary genre. She also contributes to the understanding of this genre as something distinctly different from fiction stories: “the guarantee for genre quality is two things: the reporter’s open subjectivity and sufficient knowledge of a certain topic.” The advantage, she says, of open subjectivity “is that it is not possible to mistake who is speaking—and from where.” Man and reporter are one. In different kinds of new literary journalism, such as narrative and new new journalism, that is not obvious. It is not always clear who is speaking—or from where. The contract is diffuse, and the genre likewise. In form it is often a mix of journalism and realistic fiction. This implies a new contract with the readers: a

He did not meet the Indians he was describing. It is doubtful that some even existed

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**KEYNOTE ADDRESS** Continued from previous page

*double contract.*

This phrase is taken from a book published in 2006 entitled *The Double Contract* written by the Danish literary researcher Poul Behrendt. The subtitle is intriguing: *A New Aesthetic Creation.* What if newspaper reportage appears to be fiction, with invented characters and places? Then we would have an example of a double contract—a neither-nor construction which makes the established frames between fiction and nonfiction burst at the seams. Traditionally, Behrendt says, the contract with the reader is shaped in one of two ways. One contract says that everything written on these pages is true and is about something that has happened in the real world. This was the contract the writers of documentarism in the 1960s and 1970s made with their readers.

The other contract says that everything in the text is fantasy, made up by the author. To compare it with the reality would thus be considered irrelevant. During the last decades these two kinds of contracts have been challenged, Behrendt states. Writers of fiction and nonfiction tend to play with the contracts and create an uncertainty about genre. This is what Behrendt considers the new aesthetic creation.

I think that the distinction between fiction and nonfiction is in a state of flux these days. It seems like a movement from both sides towards a literary middle field. While fictional literature approaches reality, journalism and nonfiction are moving towards fiction—and nonfiction burst at the seams. Traditionally, Behrendt says, the contract with the reader is shaped in one of two ways. One contract says that everything written on these pages is true and is about something that has happened in the real world. This was the contract the writers of documentarism in the 1960s and 1970s made with their readers.

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I think that the distinction between fiction and nonfiction is in a state of flux these days. It seems like a movement from both sides towards a literary middle field. While fictional literature approaches reality, journalism and nonfiction are moving towards fiction—and want to become literature. The problem, as I see it, occurs at the moment journalists no longer want to be journalists, because they feel they are “locked up in the prison of facts,” as a Danish journalist put it in a conference about Narrative Journalism.

The title of my book, *Open or Hidden,* implies that the literary journalist can choose between two main roles in the text. She can be open, subjective and self-reflective towards the reader, as in the Nordic tradition of reportage, or he can hide behind his main characters, like in realistic fiction, which is the main ideal in narrative journalism. In my opinion this choice has certain decisive impacts for the contract with the reader. When the journalist that hides in the text and seeks to vanish behind characters and action, the goal is to create an illusion. This kind of journalism should be read like literature—the language and style may read like fiction, but the content is journalism. This is in my opinion problematic in several ways. First of all, language is not innocent. Like genre, language is part of the contract with the readers. If you use fictional language in journalism, you affect the readers’ way of reading. Second, the literary reportage should, as Ivar Loe-Johansson pointed out, be different from realistic fiction in both form and style. If you imitate fiction genres such as novels and short stories, there is a great danger that literary journalism becomes second-class literature. Reportage is literature, but another kind of literature than fiction. Third, the hidden role in journalism is contradictory and old fashioned. In journalism there is a strong demand for transparency, and in the new media of today this is becoming more and more obvious. The readers will not accept journalism they cannot check and control. No longer a gate keeper, the journalist has to be in different kinds of dialogue with his readers. Transparency should be seen as part of a journalist’s contract with his readers, and it demands an open attitude. Storytelling in journalism requires a storyteller that talks with his readers, not only to them.

Many of the literary journalists in the movement called Narrative Journalism take little interest in observing the real world. They live not with open eyes but with open ears. Based on extensive interviews they reconstruct stories that have already taken place, often years in the past—and sometimes in places the journalist has never sat foot in. They are not eyewitnesses, but re-tellers of other people’s stories.

This kind of narrative retelling is widespread in American journalism, and it has reached Scandinavia in recent years. A Danish example from 2005 can serve as an illustration. Written by the respected reporter Kim Faber and published in *Politiken,* the text was called “Blood Against Blood.” It was about Vibeke, a female Danish aid worker staying in Sierra Leone. When the readers meet her, she is afraid she has caught the HIV virus after having assisted in surgery to save a woman after a stillbirth. The text is based on interviews with Vibeke and a colleague called Karsten—but the interviews take place in Denmark three and a half years after the actual incident in Africa. The two aid workers recall and retell the story to the journalist. He also has access to Vibeke’s diary, but what is written there the reader cannot know because the journalist never quotes one single word. Like Tom Wolfe and Jonathan Harr, he uses a bit of license to freely tell his story based on interviews and notes. On this basis Kim Faber creates detailed scenes with Vibeke as the main character, for example:

*The air in the operating room is salty warm and smells sweetly of blood. Mosquitoes and night birds are let in. The mosquitoes are biting. Vibeke’s clothes are soaked with sweat. She’s only got a pair of slippers on her feet, and she can feel how she is sliding in the blood that is running along the floor.

There are many detailed scenes like this one, and they reveal Vibeke’s inner feelings as well. In my opinion, the
literary form Faber has chosen is, in principle, not possible without observation. The basis for the “facts” is simply too uncertain. Faber hides behind his main character, and in doing so he makes the story even more doubtful. Since observation is not possible in a story like this, he has to choose an open attitude. Then the journalist must come forth. He could, I would argue, have written “Three years later Vibeke still remembers the sultry heat and the sweet smell of blood.” He could have quoted from the diary. Thus he would have shown a journalistic attitude towards his material and given himself the necessary distance to the story. As a result, he could have told the same story—but in a less seductive language. This could have changed the impression of uncertainty.

To comply with the criticism about lack of the possibility to control the facts in literary stories, some journalists, such as Pulitzer-Prize winner Tom French, add a sidebar with a methodological statement to their texts. The problem is that these accounts are too general and vague to have any value. The reader just has to trust the reporter, the statement cannot be used to check the content. The approximate roughness is clear in this formulation by Tom French: “Some of the quotes and scenes build on first-hand observation by the journalist or the photographer, or are taken from police reports or official documents; others necessarily build on people’s memories.” How can I use this declaration if I want to check the facts? It does not work, I am afraid.

Finally, back to my reporter colleague Frode Grytten from Bergen in the 1990s, and his two principal demands for the literary reportage:

1. It has to be first-hand, based on the reporter’s own observations and written in personal style. He always started with observation of place, and often his texts were based exclusively on that. It had to do with his wish not to disturb or change what he was observing. His personal touch should be in style, and not influence reality. But there is also another reason that my old friend and colleague from the Norwegian School of Journalism, Per Olav Reinton, has pointed out in a book: “Observation is method number one in journalism.” The reason for this is that “observation is the core in any journalistic work, the basis for the questions and the very condition that a person or an action in fact can be passed on.” My professor of journalism, Odd Raaum, later also a dear colleague, has made this the first of his respected norms of duty. It is called the principle of reportage. It means that journalism must be directed by “the quality criteria of reportage, first of all the standard of loyalty to reality.” And that, he adds, gives the journalist the principle of reportage some of the standards of loyalty to reality.

All facts must be correct, and all quotes are holy.
You are not allowed to move action around

“no right to use elements of fiction in journalistic disguise.”

2. When Frode Grytten seeks to “pick the world apart and put it together in new ways” so that people’s hidden life stories can be visible, I understand it as a project of opening the eyes to see something different. To wash the eyes. In his own statements he is very clear about this: “All facts must be correct, all quotes are holy and you are not allowed to move actual action around. What you can do is to edit and compose, but everything has to be correct.” He does not allow himself “to move some trees around.” When he lacks freedom, like Kapuscinski, it is not that kind of freedom, but rather the freedom and space to see and the freedom to choose a personal style. In this sense he is a reporter in what I have called the Nordic tradition, which dates back to the great Swedish reporter Ivar Loe-Johansson. It is definitely a different tradition from the one dating back to Tom Wolfe and the New Journalism.

My conclusion is simple but fundamental: A journalist cannot have double contracts with his readers.
IALJS ANNUAL BUSINESS MEETING
Minutes from meeting held at IALJS-5 in London on 21 May 2010.

By Bill Reynolds, Ryerson University (Canada)

President David Abrahamson called the annual business meeting of the IALJS to order at 3:35 p.m. and made three points. First, he acknowledged founder John S. Bak from Nancy-Université, who was presenting at the conference. For those new to IALJS, he mentioned that it was formed in 2006 after a Nancy conference on the occasion of the one hundredth anniversary of The Jungle. Bak had subtitled the gathering the first international conference on literary journalism. And so it was.

David also thanked all the volunteer officers and chairs for their work, and said anyone who is new to IALJS and has an interest in volunteering is welcome with open arms. David said all learned societies have their traditions and that IALJS is continuing to hold steady with the “big tent” idea. For IALJS, literary journalism is a lightly guarded frontier, with no passport required.

And lastly, David noted that there continues to be a kind of enthusiastic collegiality and a habit of kindness—as opposed to a scoring of points—in IALJS, which is something he said he would like to see continued.

Bill Reynolds gave a short treasurer’s report. The current bank balance is $23,435.56, up from $14,069.24. The association has 124 members in good standing from 21 countries (last year: 93 members from 18 countries).

Research chair Isabel Soares thanked the 2010 jury for its hard work in such a short period of time. She also thanked the members of the Greenberg Prize jury, which gave the award this year to Pablo Calvi. Isabel said our graduate student members feature prominently, with nine grads presenting this year. She also noted that the IALJS-6 submission deadline for papers and works-in-progress will be 1 December 2010.

Program chair Norman Sims said there was an extraordinary number of panel proposals this year, and the committee chose six out of eleven. In order to run this many panels, the conference planning committee had to run concurrent sessions for the first time.

Literary Journalism Studies editor John Hartscock reported that the journal’s third issue just went out in the mail. He also said that he had heard some fascinating presentations and was looking forward to receiving papers from IALJS-5 for future consideration in the journal. He reminded everyone to use Chicago style and MS Word documents. The journal’s book review editor, Tom Connery, added that he wants book review suggestions—and to please indicate whether or not you would be interested in reviewing the book.

David briefly mentioned that, with Bill Reynolds’s help as co-editor, the quarterly newsletter, Literary Journalism, hums along and keeps us connected between conferences.

Graduate committee chair Joshua Roiland said the Scholars Breakfast was a great success. Three articles, along with one co-authored article, have been published by students in Literary Journalism Studies. Josh said he will continue to focus on recruitment in the next year. He has drafted a letter to be used by any faculty member who wants it. Josh also suggested some form of subsidy be created for graduate students who cannot afford to attend the conferences in international destinations. In the meantime, grads might be encouraged to present at the smaller feeder seminars at ESSE and ACLA and other organizations that IALJS members have been setting up.

Norm Sims suggested creating an option button on the website for donations to a graduate student travel fund. Russell Frank suggested developing a paper competition with prize money attached. Beati Josephi suggested perhaps two scholarships of $2,000 and $1,000 each. John Bak seconded the need for a button on the site.

Next year’s conference host Isabelle Meuret of the Université Libre de Bruxelles discussed IALJS-6 on 12-14 May 2011 in Brussels, Belgium. She said the conference would be centrally located, two hours from London, 75 minutes from Paris and close to the Magritte Museum.

ESSE chair John Bak discussed ESSE-10 in Turin this August and said ESSE-11 will be held in Istanbul in 2012. John also reported that production on the anthology, Literary Journalism in a Global Context, to be published by University of Massachusetts Press in Spring 2011, is at the copy editing stage.

John Hartscock reminded everyone that there are now two reputable presses that are building literary journalism lists: UMass and Northwestern.

Susan Greenberg was then given a warm and lengthy standing ovation for her stellar efforts in hosting IALJS-5.

After a call for nominations from the floor, there was a motion by John Bak to elect by acclamation the slate of officers and chairs for 2010-2012 proposed by the Nominations Committee. Seconded by Kathy Roberts Forde, the motion carried unanimously. David then passed the ceremonial gavel to IALJS President Alice Trindade.

Alice thanked everyone for the trust they’ve placed in her and pledged to continue the good work of the previous presidents. David then accepted from two plaques, one from Alice and one from Bill Reynolds, in appreciation of his efforts.

At 4:30 p.m., Alice called for a motion of adjournment, which was moved, seconded and unanimously approved.

Respectfully Submitted,
Bill Reynolds, Secretary-Treasurer
Ryerson University (Canada)
THE ROLE OF EDITING IN THE BRAVE NEW DIGITAL WORLD
When the editor disappears, does editing disappear?
By Susan Greenberg, Roehampton University (U.K.)

The death of the editor is now regularly announced. Professional publishers are no longer investing in editing as much as before, and the Internet has made self-publishing commonplace and acceptable. The question remains, however: does editing disappear along with the editor? The short answer is, no. If we use a simple, generic definition, we find that there are still many “acts of editing” taking place. But responsibility for the work has shifted from the professional intermediary down to the author and reader, and from human to other, more automated types of intervention.

Editing as a distinct activity tends to be pushed to the margins. This is partly because it takes place behind the scenes, and partly because it is everywhere and therefore nowhere. Where it does draw attention, the focus is usually on very specific people, periods, or aspects of the work, rather than a generic analysis. The field of bibliography provides some space for cross-cutting analysis but the focus is on textual editing for scholarly editions, mostly of long-dead authors, rather than on editing as a live, contemporary process.

WHAT IS EDITING?
Definitions in the Oxford English Dictionary are somewhat circular. Editing is defined as “The action of the verb edit,” which in turn is defined as “To be or act as the editor.” The example that corresponds most to our everyday understanding is, “To prepare, set in order for publication, literary material which is wholly or in part the work of others.”

I make a distinction between the activity of editing and the person doing it, the editor. Over time, and in each new mode of production, editing has many different names, so a focus on the activity rather than the person gives us a more reliable basis for analysis. I describe editing as a decision-making process, usually within the framework of a professional practice, which aims to select, shape and link content. The point of the exercise is to help deliver the meaning of the work to its audience.

This happens in a triangular relationship between the editor, the author and the content itself. The author’s intentions matter to the editor but the priority is to the text, to make it as good as it can be. To do this, the editor is asking the same questions as the author about the process of creation, but with the distance of a third party. The editorial content should be understood as something in a state of “becoming” rather than a final, finished product. This applies as much to text in print as on the Internet: computer software makes the mutability of text obvious to a wide audience, but professional editors have been aware of this all along.

At the end of the “making” process, lies reception of the content by the reader/end-user. The audience is not usually present in the making process, but is represented in a bodily way, through the person doing the editing. The editor has the explicit responsibility of representing the audience, and giving the text attention on its behalf.

The metaphor of the editor as the reader’s representative is a consistent and persistent one. In a classic collection of essays on the practice of book editing, for example, the editor is characterized as “acting as the first truly disinterested reader,” while a film editor, writes: “The central pre-occupation of a film editor […] should be to put himself/herself in place of the audience,” and a bibliographical scholar refers to editors as “those who must mediate between text and reader.”

Editing, like good quality writing, is a way of regulating the user’s attention by creating a sense-making pattern. Cognitive psychology highlights the human need for patterns as a way of making sense of the world—people need to find a pattern in what they see and then match it to what they know; they do not enjoy the experience of being “lost.” Narratology and related disciplines concern themselves with the pattern-seeking impulses of storytelling, while developmental psychology and psychotherapy highlight the key role of the care-giver in helping the child make sense of experience, by putting things into expressible language.

EDITING ON THE INTERNET
When computer tools emerged that allowed social networking and mass content creation—a phenomenon commonly referred to as “Web 2.0”—this was praised as a revolutionary new stage in the development of the Internet, and a discourse developed about relative merits of amateur versus professional content creation. Now, the debate has an added dimension in which all human mediation is potentially eclipsed by the automated interventions of the “semantic web.”

At the more automated end, acts of editing occur in the selection work of search engines and other software that trawls data and metadata. The same can be said of collaborative filtering, which offers people hyperlink choices based on the automatically logged preferences of other users. In many cases one finds a blend of human and automated choices: for example, in Digg, users rank content with a vote.

Continued on next page
The “shape” and “context” aspects of editing are present in structured interfaces such as content management systems, based on the computer language XML. This enables the separation of form and content so that the same information, written only once, can be used in different formats and can be easier to search and link. The different “objects” are combined but remain independent. The template rules created for each “view” are set by human decision-makers, but applied to content in an automated manner.

Automated forms of editing make it easier for non-professionals to publish and edit their own work, for example on blogs and social networking sites. But typically, the new exists in a blend with the old. The BBC website, for example, includes both professional journalistic content and large elements of user-generated content, which has gone through varying levels of mediation to ensure usability.

Another type of human intervention is collective or “network” editing, which depends on contributions by a mass of volunteers. The best-known example is Wikipedia, one of the world’s most used websites. Although its content is categorized as amateur, Wikipedia heavily encourages users to follow its guidelines on best practice, which have much in common with “professional” editing conventions. Wikipedia also engages in acts of editing by removing stories found to be inaccurate, and locking controversial articles to prevent long-running “edit wars.”

A related form of network editing is the kind that takes place after the event: the feedback provided by readers, reaching an audience via the mediation of a Reader’s Editor, or directly via online discussion boards. Some writers build this feedback into the conceptual framework of the original work, as an “infinite cascade” or by using it to create a new “edition” of the work.

The Internet is sometimes presented as a more democratic channel which bypasses the “gate-keeping” of professional editing. But the unmoored nature of online content arguably increases the need for editing, rather than the opposite. Since an online text can be “found” by the reader in many different ways, its meaning can be lost unless the different possible contexts are anticipated. Despite the novelty of the Internet as a channel for communication, therefore, many websites still use the tried and tested conventions of professional print publishing, translated into a new media context by the language of “usability.” Hence content is moved manually through specified stages, modified by people with specific roles and responsibilities, acting according to agreed standards and rules, including attribution, source labeling, date-stamping, and a clear demarcation between editorial and advertising. This is particularly true of websites published by organizations with a reputation to protect, whose brand acts as an “editor of choice.”

The debate is influenced by the fact that that skilled human intervention is expensive, and the invisibility of editing makes its “added value” hard to quantify. Readers and authors can and do complain about the consequences of poor editing, but publishers measure themselves chiefly against their peers, and protests are unlikely to translate into action if the standards of all are sinking at the same rate.

With digital text, the shift of responsibility from publisher to author has continued moving down the chain, towards the reader him/herself. Originally, when reception theory made the case for the “active reader,” the reception was of a finished text and the “remaking” took place in the mind only. With digital text, the reader can re-make the material in a literal sense as well. Even the most conventional online text is different from print in that it is searchable, copy-able, and linkable. To this extent, any text available online is “unfinished.”

Proponents of the semantic web, in which machines talk to machines, argue that we are now also witnessing an even higher level of automated media creation. However, the longstanding claims made for this are much disputed. In one small example, automated summarization tools that use text-mining have yielded poor results and the focus is now on “computer-aided summarization” which helps (but does not replace) human summary-writing.

The Internet’s own trailblazers have generally recognized that even if the entire world’s information could be “captured” and annotated in the right way, there are some things computers cannot do. Sir Tim Berners-Lee, for example, has said in interviews that semantic tools help people find new ways of interrogating data, identifying patterns and re-using information, but data alone does not amount to human communication: “If you write a blog, you write a poem, it is
JUNE HUMANITIES CONFERENCE TO CONVENE AT UCLA

The Eighth International Conference on New Directions in the Humanities will be held at the University of California, Los Angeles on 29 June-2 July 2010. The meeting provides a space for dialogue and for the publication of new knowledge that builds on the past traditions of the humanities whilst setting a renewed agenda for their future. In addition to plenary presentations, the conference includes parallel presentations by practitioners, teachers and researchers. For more information, please see <http://www.humanitiesconference.com>.

CAMBRIDGE SOCIAL SCIENCES MEETING

The Fifth International Conference on Interdisciplinary Social Sciences will be held at Cambridge University, U.K. on 2-5 August 2010. The conference examines the nature of disciplinary practices, and the interdisciplinary practices that arise in the context of “real world” applications. It also interrogates what constitutes “science” in a social context, and the connections between the social and other sciences. As well as an impressive line-up of international main speakers, the conference will also include numerous paper, workshop and colloquium presentations by social science researchers, practitioners and teachers. For more information, please see <http://www.socialsciencesconference.com>.

CONFERENCE ON IMAGE SET FOR DECEMBER

The International Conference on the Image will be held at the University of California, Los Angeles on 2-3 December 2010. The meeting is a forum at which participants will interrogate the nature and functions of image-making and images. The conference has a cross-disciplinary focus, bringing together researchers, teachers and practitioners from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, semiotics, and more. For more information, please see <http://imageconference.com>.

WHEN THE EDITOR DISAPPEARS  Continued from previous page

one brain to another: machines will try to understand it but they will really not be able to catch up with the poetry.”

This limitation has been experienced by humanities scholars involved in digitization projects such as the Text Encoding Initiative (TEI). One of them, the influential literary scholar Jerome McGann, has written widely about how the practical experience of editing the Rossetti online archive has changed his thinking about digital semantics. “It was dismaying to discover how much of Rossetti’s poetry—how much of his strictly textual work—escaped our powers to represent it critically,” he says in his book Radiant Textuality. The problem extended beyond poetry to a whole range of texts, he continues, because encoding privileges a narrow range of linguistic materials, ignoring the links made by the human mind using “analogues and fuzzy logic.”

Editing is an inevitable stage in the creation of meaning. If it did not exist, it would have to be invented

However, the case still needs to be made for recognition of the value of editing, to counteract both cultural and economic pressures on all forms of human mediation. Modern management culture appears to involve a wide-ranging “coding” of daily life: its critics argue that this has created a box-ticking culture that distorts outcomes and creates a false sense of security. What is missing in such a culture is human judgment and interpretation, which are hard to measure and standardize, and therefore suspect. A recognition of editing also goes against the grain of a “network culture” that may be reluctant to discriminate and criticize, to say that A is better than B.

Ersatz acts of editing are unlikely to reach the highest standards possible on a consistent basis. The absence of experienced third-party intermediaries from the writing process is likely to have an impact over time on the creation of meaning by written text. We need to develop new ways of evaluating the added value of “invisible” intermediary work, which would benefit not only writing, journalism and publishing, but also many other areas of cultural life and policymaking.

Further reading:

This essay is adapted from a longer version that appeared in Convergence: The International Journal of Research into New Media Technologies, 16.1 (February 2010).
LITERARY JOURNALISM IN BELGIUM
A narrative form still needs to establish its pedigree.

By Isabelle Meuret, Université Libre de Bruxelles (Belgium)

To most people in Belgium, the collation of the terms “literary” and “journalism” sounds like an oxymoron. While the former evokes belles lettres, stylistic rigor, and the power of the imagination, the latter points to hard-news reporting, fact-checking, and objectified information.

Admittedly, there might not be a well-established tradition of literary journalism in Belgium, even though there is a growing interest for newspaper columns signed by respected literati. But the art of reportage trailblazed by Albert Londres or Joseph Kessel in France is hardly developed in Belgium.

Of course, Belgium cannot boast a long history of grand reportage since the nation was only created in 1830. Moreover, this short time span is on par with its limited space: Belgium is a tiny country and cannot as such be a hotbed for numerous literary journalists. Belgium is also a multilingual state, with Flemish and French as its two main languages. But when it comes to literature, the Flemish-speaking northern part is more influenced by what happens in the Netherlands, and, to a larger extent, the Anglo-Saxon world, while the Francophones read French literature. Therefore, Belgian literature, be it in Flemish or French, remains minor, for obvious geographical reasons and publishing matters.

Nevertheless, Belgium boasts talented novelists and journalists using either, or both, languages. Georges Simenon, our most famous writer, worked from a very young age at the Gazette de Liège, an occupation that provided him with lots of material for his later fiction. Today, prominent writers like Pierre Mertens, Thomas Gunzig or Vincent Engel have regular literary columns in the daily Le Soir, and readers have developed an infatuation with their neatly crafted words and witticisms. But literary journalism per se—nonfiction writing mixed with novelistic techniques—has few Belgian representatives.

The Great War provided the main material for Max Deauville’s Jusqu’à l’Yser or La Boue des Flandres, two insightful accounts of the atrocities of the conflict. Decades later, Eugène Mattiato and Constant Malva, two proletarians, wrote personal accounts of the dire working conditions in the coal mines (La Légion du Sous-Sol, Fils de Houilleur and Un Mineur). Gérard Adam, a doctor who worked for the United Nations in Bosnia, published his experience of the war in La Chronique de Santici.

Common to all these texts is the literary quality used to describe harrowing social and historical events.

Among contemporary Flemish authors, Lieve Joris is a case in point, as she confesses her being influenced by the Anglo-Saxon New Journalism of the 1960s. She has travelled extensively in West Africa and written politically committed texts, three of which are about the Congo (Terug naar Congo, Dans van de Luipaard, Het Uur van de Rebellen). Kristien Hemmerechts has also made a name for herself by her travel writing, while Geert van Istendael, a former working journalist, has penned a number of columns and essays.

Last but not least, Jean-Philippe Stassen, should also be mentioned for his sobering graphic novels: Déogratias is a denunciation of the genocide in Rwanda, while Pawa, Chroniques du Pays des Monts de la Lune is a reportage about the tragedy of minorities in Africa. He also contributed to the first volume of the new French magazine XXI edited by Patrick de Saint-Exupéry and devoted to literary journalism.

The latest trends in French literature are a good omen for Francophone writers, or at least an invitation to compensate for this glaring omission. Indeed, Nelly Kaprièlan, a journalist at Les Inrockuptibles, a French cultural magazine, writes that literature is now contaminated by the real. Authors are seizing upon reality, or the so-called fait divers, as a source of inspiration. What this means is that there are undoubtedly good times ahead for Belgian literary journalism, as it still needs to be invented. ♦
James Agee’s Place in History of Literary Journalism

By John C. Hartsock, SUNY-Cortland (U.S.A.)

What is the place of James Agee in the history of literary journalism? Basically, I see that he has made two defining contributions. I have long taken a position on the first. The other I have come to more recently. Regarding the first, my position is that Agee is located towards one end of a spectrum or continuum along which literary journalism works. His is one that reflects a gorgeously affirmed reflexivity when it comes to his examining the lives of his subjects in Let Us Now Praise Famous Men. He examines his relationship to them. Beyond him, if taken too far, lies a subjectivity’s solipsism. In contrast, at the other end of the spectrum or continuum lies a book like John Hersey’s Hiroshima, which is almost entirely free of an author’s reflexive subjectivity. If taken too far, the result is an objectifying “objective” reporting. (See Hartsock, A History of Literary Journalism, pp. 184-87).

I would still make the same assessment today. But I would refine it, too. In my History I adopted Stott’s characterization of literary journalism from the 1930s as being either “instrumental” and designed to prompt social change, or “descriptive” and designed to let the reader draw her own conclusions. I placed Agee in the instrumental category. I would still do so, if a little less firmly. But what I have learned in recent years from research I am now engaged in is that the instrumental category is more complex than I suspected.

For about the past five years I have been researching to what extent literary journalism exists beyond the borders of the U.S. My work has focused particularly on the European tradition of what is known as “literary reportage,” “reportage literature,” and sometimes simply “reportage.” Central to that tradition was the German-Czech journalist Egon Erwin Kisch, who unfortunately remains largely unknown in this country, perhaps because of his Communist Party credentials. Kisch was undoubtedly the biggest promoter in the world proletarian writers’ movement of such a “reportage,” as he characterized it, sans adjective, during the 1920s and 1930s. He saw it as a genre that would reveal the conditions and struggles of the working class, as well as the successes of socialist construction in the young Soviet Union. He was also a major influence on the proletarian writer’s movement in the U.S., including on Joseph North, the editor of the Communist journal New Masses.

Their work, needless to say, was usually tendentious (although Kisch himself could, at times, transcend the tendentiousness), the kind of propaganda that Tom Wolfe complained so vigorously about in his seminal essay in The New Journalism when he explored the forerunners of that variation of literary journalism that appeared in the 1960s. So much of the “reportage” for the 1930s fits comfortably into Stott’s “instrumental” category because it was seen as attempting to promote social change. In more polite circles it was characterized as “progressive” in its intent.

It is Kisch who revealed to me, through indirectness, just how different Agee was from the usual “instrumental” intent of the Progressive and Proletarian movement. In a statement that reflected the value he saw in reportage, he said that it would replace the traditional (fictional) novel. Indeed, from his perspective: “The novel has no future. I say there will be no novels produced; meaning no books with imagined plots. The novel is the literature of the last century . . . .” Instead, a reportage about “true” life was the future. In what is clearly a swipe at the tradition of Joyce, Proust and others who explored interior consciousness in novels, he said: “Psychological novels? No! Reportage! The future belongs to the really true and courageous far-seeing reportage.”

Here, for me, Agee’s other major contribution was revealed. Kisch was writing in support of a material ideology. If workers were hungry, they were hungry. If capitalists were fat pigs, they were fat pigs. The material evidence was the revelation—as long as ideologically correct. But Agee was writing in support of examining one’s personal relationship with others. He was, in fact, attempting to do for literary journalism what Joyce and Proust attempted to do for the novel. Nor was he not “instrumental.”

His, however, was not a material instrumentality, but rather a psychological instrumentality aimed at trying to help readers (and himself) understand the subjectivities of poor white Southern sharecroppers, who had their own interior dignity that materiality could not reflect.

So, who follows in this tradition? Agee, as I indicated, represents one pole on this spectrum or continuum in reflecting such an openly affirmed subjectivity. But others, if not quite at the extreme of the pole, might include Mailer (for his public masturbation), Didion, her friend Sara Davidson, as well as the largely forgotten Elliot Paul, whose Life and Death of Spanish Town also reflects, at times, an egregiously expressed subjectivity.
CALL FOR PAPERS
International Association for Literary Journalism Studies

“Literary Journalism: Theoria, Poiesis and Praxis”
The Sixth International Conference for Literary Journalism Studies (IALJS-6)

Université Libre de Bruxelles
Département des Sciences de l’Information et de la Communication (SIC)
Brussels, Belgium

12-14 May 2011

The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 12-14 May 2011. The conference will be held at the Département des Sciences de l’Information et de la Communication (SIC) at Université Libre de Bruxelles in Brussels, Belgium.

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

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

Information on previous annual meetings can be found at http://www.ialjs.org/?page_id=33

Continued on next page
I. GUIDELINES FOR RESEARCH PAPERS

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

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

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

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

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(b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.
(c) Also include a second page containing only the work’s title and the actual abstract of the work-in-progress. The abstract should be approximately 250 words in length.

III. GUIDELINES FOR PROPOSALS FOR PANELS

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

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

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

Prof. Isabel Soares, Universidade Técnica de Lisboa (Portugal)
2011 IALJS-6 Research Chair; e-mail: <isoares@iscsp.utl.pt>

Please submit proposals for panels to either:

Prof. Rob Alexander, Brock University (Canada)
2011 IALJS-6 Program Co-Chair; e-mail: <ralexand@brocku.ca>

Prof. Willa McDonald, Macquarie University (Australia)
2011 IALJS-6 Program Co-Chair; e-mail: <willa.mcdonald@scmp.mq.edu.au>

Deadline for all submissions: No later than 1 December 2010

For more information regarding the conference or the association, please go to http://WWW.IALJS.ORG or contact:

Prof. Alice Trindade, Universidade Técnica de Lisboa (Portugal)
IALJS President; e-mail: <atrindade@iscsp.utl.pt>

Prof. Bill Reynolds, Ryerson University (Canada)
IALJS Vice President/Treasurer; e-mail: <reynolds@ryerson.ca>

Prof., Norman Sims, Secretary (U.S.A.)
IALJS Secretary; e-mail: <sims@journ.umass.edu>

Prof. David Abrahamson, Northwestern University (U.S.A.)
Immediate Past IALJS President, e-mail: <d-abrahamson@northwestern.edu>

Prof. John S. Bak, Nancy-Université (France)
Founding IALJS President; e-mail: john.bak@univ-nancy2.fr
Call for Submissions

**Literary Journalism Studies**

P*ublished by The International Association for Literary Journalism Studies*

*Literary Journalism Studies*, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions of scholarly articles on literary journalism, which is also known as narrative journalism, literary reportage, reportage literature, "new journalism" and the nonfiction novel, as well as literary nonfiction that emphasizes cultural revelation. The journal is international in scope and seeks submissions on the theory, history and pedagogy of literary journalism throughout the world. All disciplinary approaches are welcome.

To encourage an international dialogue, the journal is also willing to consider publishing short examples or excerpts of literary journalism accompanied by a scholarly gloss about a writer not widely known outside his or her country. The example or excerpt must be translated into English. The scholarly gloss must be between 1,500 and 2,500 words long and indicate why the example is important in the context of its national culture. Together, both the text and the gloss must not exceed 8,000 words in length. The contributor is responsible for obtaining all copyright permissions, including from the publisher, author and translator as necessary.

E-mail submission (as an MS Word attachment) is mandatory, and submissions should be between 4,000 and 8,000 words in length, including notes. A cover page indicating the title of the paper, the author's name and institutional affiliation, and contact information must accompany all submissions. The author's name should not appear on the required 250-word abstract or on the paper itself, as all submissions will be blind reviewed. All submissions must be in English and follow the *Chicago Manual of Style (Humanities)*. Submissions will be accepted on an ongoing basis. Contributors of articles selected for publication will receive one copy of the journal. Copyright reverts to the contributor after publication with the provision that should the submission be subsequently republished reference is made to initial publication in *Literary Journalism Studies*. Please e-mail all submissions and/or related queries to:

John C. Hartsock, Ph.D.
Editor, *Literary Journalism Studies*
Department of Communication Studies
State University of New York at Cortland
Cortland, NY 13045-0900 U.S.A.
<hartsockj@cortland.edu>

**BOOK REVIEWS:** The journal will include a book review section and invites short reviews of 1,000–2,000 words on both the scholarship of literary journalism and recent original works of literary journalism that deserve greater recognition among scholars. Book reviews are not blind reviewed but selected by the book review editor based on merit. Reviewers may suggest book review prospects or write the book review editors for suggestions. Usually reviewers will be responsible for obtaining their respective books. Book reviews and/or related queries should be e-mailed to Tom Connery at <tbconnery@stthomas.edu>. 

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**THE NEWSLETTER OF THE IALJS**

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2010 IALJS Membership Form

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By Janine Little, Deakin University (Australia)

It was important to design a series of courses with an explicitly cumulative structure.

I started thinking about teaching narrative journalism three years ago when I wrote and led an online training program for a large Australian newspaper company, Australian Provincial Newspapers (APN) wanted a compact work-integrated training program taught by a university, so its new reporting staff could study on the job.

The APN News and Media Professional Development Program (2006-2008) distinguished itself from existing journalism education programs on offer in Australia because it focused specifically on narrative technique. APN had invested a lot of time and money in surveying its large regional newspaper readership to discover how form and content could revive falling circulation figures, and how journalists could reconnect with their communities through storytelling. Their research found that the traditionally tight grip on the inverted pyramid, cut-from-the-bottom story approach preferred by regional Australian newspapers was not only losing readers but had probably not even reached the Net generation in the first place.

When journalists did try narrative nonfiction approaches, the enlivened pages of some of APN’s papers from Gympie in southeast Queensland to Coffs Harbour on the New South Wales north coast, helped boost circulation figures. But the company needed a journalism program to help it teach more of its journalists how to write narrative consistently and confidently—and still report news.

I started with the premise that to learn narrative writing techniques, beginning reporters needed the basic tools of information-gathering, interviewing, attribution, and news sense. They needed to know who they were writing for and why a story warranted time and effort in the field, in the newsroom, and then at home, on the bus, or other-than-TV for readers of their newspaper. That was the basis of the first course in the four-part, wholly online program. The second course (each lasting 12 weeks) connected the journalism that students did in regional towns to Australian and American narrative writing traditions. It first asked students to blog about what books they read, what film and TV they watched, and what of those choices most appealed to them. They commented on suspense, action, dialogue and characterization, and we gave them examples of journalism that used all of these elements successfully. Then, the course materials blended what might have been otherwise pedestrian and tedious instruction on local government reporting with case studies and exercises in making council meetings about people, their quirks and their concerns. And they started to get the idea.

The third course did something similar with court reporting, again showing in interactive form how an eye for the absurd, the comic, and the tragic could shape choice of lead, structure, and the blending of design elements on the page. Students had to visit a court and return with a story, but they also had to write a blog about their experience. Most typically, they wrote of characters and postures and little dramas that meant a lot. Of not hearing names or writing too slowly, of risking contempt or asking silly questions at smart times, or hearing two stories in one conviction and knowing when to stop one and start writing another. And all along they wrote narrative within narrative and practiced their journalism on screen and at work.

By course four, they had stories to place on a page with photographs, captions, headlines and house styles. That was the culmination of the program, the page and the blog and story clip portfolios where students wrote descriptive and analytical prose at least every week, and journalists in geographically far-flung newsrooms linked into a professional writing community via their own program Wiki. I was replying to the students as they wrote, so feedback was immediate and made assessing the completed portfolios by grade rubric much easier.

I have applied similar progressive writing practice and storytelling techniques in approaches to teaching feature writing at all undergraduate levels at two universities. First-year students find the gear shift from news writing to features challenging, but take well to an online study guide I wrote and designed last year to teach profile writing. Adaptable to in-class exercises, the online guide gives me a way of showing students what I mean by “hearing” copy. It’s the sound of a story’s narrative, working through description and quotes that connects us on the page. In all the thinking about teaching narrative techniques and looking for ways to see the lights come on in students’ eyes, it’s the experience of listening that seems to work. And that’s still true for journalism anywhere.