ANNUAL MEETING IN FINLAND IN MAY
The registration for our annual conference in May in Tampere, Finland can be completed using <http://www.ialjs.org/?page_id=37> via PayPal with your credit card. You may also register with the form on Page 3 inside. As in the past, there is a substantial discount for early registration.

FUTURE SITES FOR CONFERENCES
IALJS-8: University of Tampere, Tampere, Finland, 16-18 May 2013.
IALJS-11: Northwestern University Qatar, Doha, Qatar, 19-21 May 2016.
IALJS-12: University of Technology Sydney and Macquarie University, Sydney, Australia, 11-13 May 2017.

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www.ialjs.org

A LARGE THANK YOU AND A WARM WELCOME
Changes in effect at our 2013 meeting.

Bill Reynolds
Ryerson University (Canada)

Our keynote speaker this year at IALJS-8, to be held at University of Tampere, Tampere, Finland, is Robert S. Boynton, director of New York University’s literary reportage concentration. Rob was the author/editor of the popular and useful book, The New New Journalism, a collection of interviews with 19 literary journalists. His address is entitled, “Notes Toward a Supreme Nonfiction: Teaching Literary Reportage in the 21st Century.”

At this point, it seems entirely appropriate to thank Isabelle Meunet of Université de Libre Bruxelles, Belgium, and Robert Alexander of Brock University, Canada, for their efforts in putting together a stellar program for IALJS-8 (a copy of which can be found on page 5).

Our excellent host, Maria Lassila-Merisalo of the University of Tampere has chosen “Generation Textual: Rock & Roll, Pop Music, Literary Journalism and Contemporary Culture” to be the Conference Host’s Panel. For this year’s President’s Panel, I have chosen “Women’s Reportage and Public Memory: from the late Nineteenth Century to the 1940s.”

In other news, we would like to tip our collective hat to Nikki Hessell of Victoria University of Wellington, who for the past couple of years has been chair of our Publicity Committee and is due to go on maternity leave. Prof. Hessell’s focus, being from New Zealand, has been to expand the reach of the IALJS in Australasia, and she has done commendable work in this regard. In developing our IALJS profile, Nikki has created a mailing list drawn up of scholars in New Zealand and Australia who would be interested in IALJS activity.

Nikki also promoted our organization within the major learned society in her part of the world, which is the Journalism Education Association of New Zealand (JEANZ). The professional association involves researchers as well as practitioners and has some contact with the wider Pacific journalism community.

Moreover, Nikki has promoted the IALJS and the field of literary journalism within the graduate student community at her own institution, Victoria University, and she maintained ongoing contact with the major list serves and scholarly bodies with which IALJS is affiliated, encouraging participation in our organization.

And the great part about Prof. Hessell’s stewardship is that she has groomed a worthy successor. Lindsay Morton is currently completing her dissertation at Victoria University of Wellington, the focus of which is to examine the role of epistemic responsibility in contemporary works of North American and Australian literary journalism. She holds a Master of Arts in young adult literature from Deakin University in Melbourne and currently teaches courses in English literature and communications at Avondale College, an hour-and-half drive north of Sydney.

If any member of IALJS would like to contact Lindsay about anything that might need publicity, please speak to her at IALJS-8 or send her a message; her e-mail address is <lindsay.morton@avondale.edu.au>.

See everyone at the conference in May! ♦
Two Schools at the University of Tampere Hosts IALJS-8

Rich in history, our conference host is one of Finland’s premier media studies schools.

Adapted from the University of Tampere website http://www.uta.fi

Our eighth conference, “ Literary Journalism: Text and Context,” will have two hosts at the University of Tampere: the School of Communication, Media and Theatre (CMT) and the School of Language, Translation and Literary Studies (LTL). The schools were established in the beginning of 2011 as a part of an organizational overhaul at the university. This is the first time that these two schools, CMT and LTL, will host a conference in collaboration.

Art meets society in the School of Communication, Media and Theatre. CMT consists of the subjects that were formerly studied under journalism and mass communication, speech communication, theatre and drama research, and the various forms of performing culture as a part of society. Studies introduce students to drama, directing, actor’s work and the characteristic features of other aspects from stagecraft to theory and research methods.

The School of Language, Translation and Literary Studies (LTL) comprises a range of academic disciplines including the official languages in Finland: Finnish and Swedish, foreign languages, translation and interpreting, and literary studies.

In literary studies there is an emphasis on poetic, narrative theory, and change in the institution of literature and literary concepts. Master studies in narrative and textual theory focus on current directions on international narrative theory.

The University of Tampere is a significant actor in the field of narratology. There is a multidisciplinary scholarly community which has for instance organized several conferences on narrative. As a matter of fact, the next conference “Narrative Minds and Virtual Worlds” takes place just after IALJS-8, on May 21–22.

Welcome to the University of Tampere! ♦

IALJS-8 Conference Schedule Summary

Wednesday, 15 May 2013

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 16 May 2013

Session 1 9.00 – 9.15 Welcome and Introduction
Session 2 9.15 – 10.45 Work-in-Progress Session I
Session 3 11.00 – 12.00 Keynote Speech
Lunch 12.00 – 13.15
Session 4 13.15 – 14.45 Research Paper Session I
Session 5 15.00 – 16.30 Work-in-Progress Sessions II and III
Session 6 16.45 – 18.15 Panel I (Conference Host’s Panel) and Panel II
Session 7 18.30 – 20.00 Conference Reception

Friday, 17 May 2013

Session 8 7.30 – 8.30 Breakfast for Your Thoughts (per reservation)
Session 9 9.00 – 10.30 Work-in-Progress Session IV and Panel III
Session 10 10.45 – 12.15 Panels IV (President’s Panel) and Panel V
Lunch 12.15 – 13.30
Session 11 12.15 – 13.30 Working Lunch: LJS Staff Meeting
Session 12 13.30 – 15.00 Research Paper Session II
Session 13 15.15 – 16.45 Work-in-Progress Session V
Session 14 17.00 – 18.00 President’s Address & Annual Business Mtg
Session 15 19.00 – 21.00 Conference Banquet (per reservation)

Saturday, 18 May 2013

Session 16 9.00 – 10.30 Work-in-Progress Session VI
Session 17 10.45 – 12.15 Panels VI and VII
Session 18 12.30 – 13.00 Closing Convocation
2013 IALJS CONVENTION REGISTRATION FORM
16-18 May 2013
University of Tampere, School of Communication, Media and Theatre, Tampere, Finland

1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2013)

<table>
<thead>
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<th>Category</th>
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<td>(rate for those already having paid their 2013 dues)</td>
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<td>Spouse/Partner</td>
<td>50</td>
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1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2013
(Note: Meals & special events may not be available to those who register after 31 March 2013)

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<td>Non-IALJS member</td>
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<td>Spouse/Partner</td>
<td>85</td>
<td>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</td>
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1.c. ON-SITE REGISTRATION – $180 for IALJS members, $230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.

2. SPECIAL EVENTS:
Please indicate the number of meals required next to each item below

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<td>&quot;Breakfast for Your Thoughts&quot; (Friday morning)</td>
<td>Number attending x $20*</td>
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<tr>
<td>Conference Banquet (Friday evening)</td>
<td>Number attending x $60</td>
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*NOTE: Breakfast on Friday is FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS’s faculty members.

Make registration checks payable to “IALJS”

TOTAL ENCLOSED:

3. REGISTRATION INFO

<table>
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<td>E-mail Address</td>
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<tr>
<td>Name of Spouse (if attending)</td>
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For a reservation at the convention hotel, Hotel Scandic Tampere City, BEFORE APRIL 30:
IALJS room rates – Single: 113 E / Double: 123 E (tax + breakfast incl)
Phone: +358-3-2446-111 or e-mail: tamperecity@scandichotels.com
Note: no web reservation!
IALJS reservation code: IAL140513
International Association for Literary Journalism Studies (IALJS)

“Literary Journalism: Text and Context”

The Eighth Annual Conference for Literary Journalism Studies (IALJS-8)

16–18 May 2013

The School of Communication, Media and Theatre (CMT)
The School of Language, Translation and Literary Studies (LTL)

University of Tampere
Tampere, Finland
Thursday, 16th May 2013

NOTE: Venue for all presentations is LINNA LS K103 (except as noted).

8.00 – 8:45 Check-in and Registration (LINNA Building downstairs hall)

Session 1  9.00 – 9:15 Introduction and Welcome
María Lassila-Merisalo (University of Tampere, Finland)
Heikki Hellman, Dean, School of Communication, Media and Theatre (University of Tampere, Finland)
Bill Reynolds (Ryerson University, Canada)

Session 2  9.15 – 10.45 Work-in-Progress Session I
Session Title: “Race and Adversity in Literary Journalism”

(NOTE: Poster/Work-in-Progress Presentations are 10 minutes each)

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

1. Robert Alexander (Brock University, Canada), “Exchanging Subjectivities”: Writer and Subject in Susan Orlean’s The Orchid Thief

Continued on next page
2. Lindsay Morton (Victoria University of Wellington, New Zealand; Avondale College, Australia), “Epistemic Community and the Australian Literary Journalist”
4. Marie Vanoost (Université Catholique de Louvain, Belgium), “Grand reportage as the French Form of Literary Journalism?”

Q&A – 20 minutes total

Session 3 11.00 – 12.00 Keynote Speech

Introduction: Bill Reynolds (Ryerson University, Canada)

Title: “Notes Toward a Supreme Nonfiction: Teaching Literary Reportage in the 21st Century”

Robert S. Boynton (New York University, U.S.A.)

Q&A – 15 minutes total

Lunch 12.00 – 13.15 (on your own)

Session 4 13.15 – 14.45 Research Paper Session I

Session Title: “Literary Journalism at War: Strategy and Immersion”

(Note: Research Paper Presentations are 15 minutes each)

Moderator: Norman Sims (University of Massachusetts at Amherst, U.S.A.)

2. Mark Massé (Ball State University, U.S.A.), “The Negative Effects of Extended Ethnographic Immersion on Literary Journalists”
3. Antero Pietila (former journalist at Baltimore Sun) and Stacy Spaulding (Towson University, U.S.A.), “The Afro-American’s World War II Correspondents: Feuilletonism as Social Action” WINNER, 2013 IALJS GREENBERG RESEARCH PRIZE FOR LITERARY JOURNALISM STUDIES

Q&A – 15 minutes total

Session 5a 15.00 – 16.30 Work-in-Progress Session II

Session Title: “Literary Journalism: Polemical Texts in Political Contexts”

Moderator: Isabel Soares (Universidade Técnica de Lisboa, Portugal)

Continued on next page
2. Steve Guo, Mona Sun, and Xian Xie (Hong Kong Baptist University, China), “Louder Is the Unsaid: A Sociology of Knowledge Study of Literary Journalism in China”
3. Linda Kay (Concordia University, Canada), “A Good Biographer Is Rarer Than Hen’s Teeth: The Story of Katherine Hughes”
4. Mateusz Zimnoch (Jagiellonian University, Poland), “Text as Context: Jacek Hugo-Bader’s White Fever and the Intertextual Inspirations in Polish Literary Journalism”

Q&A – 20 minutes total

Session 5b 15.00 – 16.30 Work-in-Progress Session III

Session Title: “Ethical Dilemmas and Acceptability in Literary Journalism”

Moderator: Juan Domingues (Pontificia Universidade Catolica de Rio Grande do Sul, Brazil)

1. Brian Gabrial (Concordia University, Canada), “The Ammo for the ‘Canon’: What Literary Journalism Educators Teach”
2. Beate Josephi (Edith Cowan University, Australia), “Contemplating Criteria”
3. Maria Lassila-Merisalo (grant researcher, University of Tampere, Finland), “In A Racial Disguise: Journalists Undercover in Finland (1955) and Germany (2009)”
4. David Swick (University of King’s College, Canada) and Ivor Shapiro (Ryerson University, Canada), “Patterns in Leading Canadian Journalists’ Discourse about Ethical Standards Regarding the Use of Literary Techniques in Reported Works: Mapping the Landscape of Differing Levels of Acceptability”

Q&A – 20 minutes total

Session 6a 16.45 – 18.15 Panel I

Conference Host’s Panel: “Generation Textual: Rock & Roll, Pop Music, Literary Journalism and Contemporary Culture”

(NOTE: Panel Presentations are 10 minutes each)

Introduction: Maria Lassila-Merisalo (University of Tampere, Finland)

Moderator: Robert Alexander (Brock University, Ontario, Canada)

Ben Heins (Richard Stockton College of New Jersey, U.S.A.)
Alan Hines (Kutztown University, U.S.A.)
Melissa Nurczynski (Kutztown University, U.S.A.)
Bill Reynolds (Ryerson University, Canada)

Q&A – 20 minutes total

Continued on next page
Session 6b  16.45 – 18.15  Panel II *(LINNA LS K113)*

Panel Title: “Literary Journalism and War: Words Bloody and Banal – I”

Moderator: Robert S. Boynton (New York University, U.S.A.)

David Abrahamson (Northwestern University, U.S.A.)
Roberto Herrscher (Universitat de Barcelona, Spain)
Richard Lance Keeble (University of Lincoln, U.K.)
Mark H. Massé (Ball State University, U.S.A.)

Q&A – 20 minutes total

Session 7  18.30 – 20.00  Conference Reception (University of Tampere, School of Communication, Media and Theatre, Monttu Theatre, Main Building, D-wing)

20.00 – ?  Informal drinks and Dinner (on your own)

Friday, 17th May 2013

Session 8  7.30 – 8.30  Breakfast for Your Thoughts (Scandic City Tampere Hotel, Toscana Cabinet, per reservation)

Moderators: Norman Sims (University of Massachusetts at Amherst, U.S.A.) and Tobias Eberwein (Technische Universität Dortmund, Germany)

“The Future of Literary Journalism and Literary Journalism Scholarship”

Session 9a  9.00 – 10.30  Work-in-Progress Session IV

Session Title: “Subjectivities and Agency in Literary Journalism”

*(NOTE: Poster/Work-in-Progress Presentations are 10 minutes each)*

Moderator: Miles Maguire (University of Wisconsin at Oshkosh, U.S.A.)

1. William Dow (American University of Paris and Université Paris Est Marne-la-Vallée, France), “Richard Wright’s Literary Journalism”
2. Brian Gabriol (Concordia University, Canada), “Residual Oralities as Literary Journalism: Memories of Black Elk and Red Hawk and the Massacres at Sand Creek 1864 and Wounded Knee 1891”

Q&A – 20 minutes total

Continued on next page
Session 9b  9.00 – 10.30  Panel III (LINNA LS K113)

Panel Title: “Literary Journalism and War: Words Bloody and Banal – II”

(NOTE: Panel Presentations are 10 minutes each)

Moderator: Roberta Maguire (University of Wisconsin at Oshkosh, U.S.A.)
John S. Bak (Université de Lorraine, France)
John C. Hartsock (State University of New York at Cortland, U.S.A.)
Isabel Soares (Universidade Técnica de Lisboa, Portugal)
Alice Donat Trindade (Universidade Técnica de Lisboa, Portugal)

Q&A – 20 minutes total

Session 10a  10.45 – 12.15  Panel IV

President’s Panel: “Women’s Reportage and Public Memory: From the late 19th century to the 1940s”

Introduction: Bill Reynolds (Ryerson University, Canada)

Moderator: Leonora Flis (University of Nova Gorica, Slovenia)
Leonora Flis (University of Nova Gorica, Slovenia)
Jane Marcellus (Middle Tennessee State University, U.S.A.)
Isabelle Meuret (Université Libre de Bruxelles, Belgium)
Amber Roessler (University of Tennessee, U.S.A.)
Katja Skrlj (University of Nova Gorica, Slovenia)

Q&A – 20 minutes total

Session 10b  10.45 – 12.15  Panel V (LINNA LS K113)

Panel Title: “Texts in their Context: Textual Analyses of American and British Literary Journalism”

Moderator: John C. Hartsock (State University of New York at Cortland, U.S.A.)
Bill Carey (Roehampton University, U.K.)
Ros Coward (Roehampton University, U.K.)
Ann McFerran (City University London, U.K.)
Julie Wheelwright (City University London, U.K.)

Q&A – 20 minutes total

Lunch  12.15 – 13.30 (on your own)
Session 11 12.15 – 13.30  Working Lunch: Literary Journalism Studies Staff Meeting

Editor: John C. Hartsock (State University of New York at Cortland, U.S.A.)

Session 12 13.30 – 15.00  Research Paper Session II

Session Title: “Literary Journalism: The Art of Rhetoric for Mediating Reality”

Moderator: Alice Donat Trindade (Universidade Técnica de Lisboa, Portugal)

1. Daniel Axelrod (University of Florida, U.S.A.), “In Cold Fact: Exposing errors, finding fabrication, and unearthing Capote’s unethical behavior creating *In Cold Blood*”
2. Renato Modernell (MacKenzie University, Brazil), “A Saturday that Never Existed”
3. Holly Schreiber (Indiana University, U.S.A.), “Stephen Crane’s ‘An Experiment in Misery’: Experience, Interpretation and Authority”

Q&A – 15 minutes total

Session 13 15.15 – 16.45  Work-in-Progress Session V

Session Title: “Literary Journalism: Humanity in Various Contexts”

Moderator: William Dow (American University of Paris; Université Paris Est Marne-la-Vallée, France)

1. Tobias Eberwein (Technische Universität Dortmund, Germany), “What Journalism Does to Love: Erwin Koch and the Art of Reduction”
2. Kristina Lundgren, Cecilia Aare, and Astrid Haugland (Södertörn University, Sweden), “By Whose Gaze?”
4. Fan Ellie Yang and Yao Sophie Sun (Hong Kong Baptist University, China), “A Prelude of Democracy or A Utopian Dream? Su Xiaokang and Chinese Literary Journalism in His Time”

Q&A – 20 minutes total

Session 14 17.00 – 18.00  President’s Address and Annual Business Meeting

Session 15 19.00 – 21.00  Conference Banquet, per reservation (Scandic City Tampere Hotel, Pyyikki Room)

Continued on next page
Saturday, 18th May 2013

Session 16  9.00 – 10.30  Work-in-Progress Session VI

Session Title: “Literary Journalism: Narratives of Travels and War”

Moderator: Anthea Garman (Rhodes University, South Africa)

1. Jessy Carton (Universiteit Gent, Belgium), “Travel Correspondence as a Literary Game of Chess: The Positioning of the Writer Behind the Inviato Speciale”
4. Neil Stubbs (University of Lethbridge, Canada), “Cinéma Vérité?: Documenting the Spanish-American War (1898) and the Greco-Turkish War (1919-1922) on Film and Print”

Q&A – 20 minutes total

Session 17a  10.45 – 12.15  Panel VI

Panel Title: “Return to the Source: Exploring Biographical and Geographical Influences on Literary Journalists”

Moderator: John S. Bak (Université de Lorraine, France)
Robert S. Boynton (New York University, U.S.A.)
Miles Maguire (University of Wisconsin at Oshkosh, U.S.A)
Roberta S. Maguire (University of Wisconsin at Oshkosh, U.S.A)
Bill Reynolds (Ryerson University, Canada)

Q&A – 20 minutes total

Session 17b  10.45 – 12.15  Panel VII (LINNA LS K113)

Panel Title: “The Ethics and Politics of the Profile”

Moderator: Isabelle Meuret (Université Libre de Bruxelles, Belgium)
Anthea Garman (Rhodes University, South Africa)
Richard Keeble (University of Lincoln, U.K.)
Sue Joseph (University of Technology, Australia)
Julie Wheelwright (City University London, U.K.)

Q&A – 20 minutes total

Session 18  12.30 – 13.00  Closing Convocation

Bill Reynolds (Ryerson University, Canada)
“This collection is proof positive that ambitious, inspired non-fiction storytelling has life in it yet.” — Adam Moss, Editor, New York

Edited by
Walt Harrington
and Mike Sager

Next Wave
America's New Generation of Great Literary Journalists

“Some mighty great journalism here. I just wish I had assigned more of it.”
— Graydon Carter, Editor, Vanity Fair

To purchase, please see http://thesagergroup.net/?book=next-wave-2
THE EXISTENTIAL LONG-FORM QUESTION

What, exactly, is a magazine?

By Chris Phin, Editor, Tap! The iPhone and iPad Magazine (U.K.)

Editor’s Note: The author, editor of the UK’s biggest Apple magazine, and launch-editor of the award-winning and gently innovative Tap!, bravely offers some answers but suspects that the magazine is getting increasingly hard to define. Ultimately, he believes it’s up to you. Tell him #whatisamagazine on Twitter @ChrisPhin. Reprinted courtesy of Flipping Pages.

It’s too easy, when you’re in the business of sending a good, error-free magazine to the printer every four weeks, to fail to question the fundamentals of what you’re producing. The magazine, as a container and a commercial proposition, has remained essentially unchanged since the eighteenth century, and we’re so familiar with “a magazine” that the only creativity we tend to apply to one is in deciding what to pour into the container, rather than thinking about the container itself.

We’re all thinking about digital now, but even if you don’t merely produce a digital replica of your magazine using PDF or the like, it’s likely that most magazines available on Apple Newsstand, Zinio, Google Play and so on are essentially the same things that we’ve been making for nearly three hundred years. Ask an editor even to create a new, digital-only magazine, and he or she will probably sit down and draw you up a flat-plan (often called a dummy or book-map) that starts with a cover, probably an editor’s welcome, has content split up into sections, puts in some room for display advertising, and so on. Hell, they’ll even think in terms of “pages” to put the content on.

But what is a magazine, especially now that we have the option of producing novel digital forms? Since I’m posing the question, I have the luxury of not having to answer, which is fortunate, as for such an apparently simple question with at least one bleeding obvious answer, “a magazine” is becoming increasingly hard to define. What follows, then, are a few definitions we could use, but they’re intended as discussion points rather than definitive answers; they’re also, of course, not intended to be pontifical or obdurate, and they are occasionally flippant. Here’s a way to think which might help you come up with what we’re about to make still be a magazine?

Note, by the way, that although I’m a magazine editor, and some of what follows reads like a defense of the medium as it was at the end of the twentieth century, that’s not intended; I’m genuinely as excited as I am terrified by the opportunities in the next five, 10, 100 years. And while a lot of the below sounds like the debate is as simple as “print versus digital,” that’s only a product of when I’m writing this; the discussion prompted should be much more abstract, and the products created as a result much more fundamentally novel than even that suggests. So, let’s begin.

A magazine is a point of coalescence for passion. The magazines you read are always by definition about the things you’re passionate about, whether that’s explicit hobbies or objects, or about a lifestyle you have or aspire to. And they’re a reification of and focal point for that passion—something that will persist regardless of a magazine’s medium. (Note, of course, that magazines don’t have the monopoly on this.)

A magazine is something that makes you feel cooler/smarter/more interesting. The implicit or explicit lifestyle a magazine embodies is likely as important a factor in a purchase decision as the actual information it conveys.

A magazine is a treat. Of course, some people subscribe to magazines and journals for business reasons, but for the consumer magazine market, whether a reader subscribes or picks up a copy from a newsstand, they’re probably doing so because they fancy a small, comparatively cheap (and fat-free!) treat. Will this persist? What would happen, say, if everything were free to consumers, deliberately or through endemic piracy?

A magazine is something that informs, inspires and enriches your life. You need to get something from a magazine, whether that’s knowledge or something less tangible. Again, magazines don’t have the monopoly on this, but whether we’re talking about magazines as they exist now or as they might become in the future, this will surely remain true.

A magazine is something made by someone else (someone you trust). Traditionally, you buy a magazine created by a group of people who either innately have, or in whom you have imbibed, a sense of authority. But does Flipboard and its ilk, and the tired old canard of à la carte journalism purchased with micropayments, suggest a future in which we make our own magazines by curating a selection of content, perhaps with the implicit guidance of your social network? What would that mean for journalists and readers? (And editors. Sniff.)

A magazine is a curated thing—knowledge, refined. Yes, you can “get all of this on the internet.” (Actually, no you can’t; you can get a review of the new iMac on the internet, you can’t get my review of the new iMac on the internet; it’s part of my job to convince you that my review is worth paying for, probably mixed among other stuff.) But the amount of information available on the internet is one of its great weaknesses as

Continued on Page 15
Literary Journalism across the Globe
Journalistic Traditions and Transnational Influences

Edited by
John S. Bak and Bill Reynolds

At the end of the nineteenth century, several countries were developing journalistic traditions similar to what we identify today as literary reportage or literary journalism. Yet throughout most of the twentieth century, in particular after World War I, that tradition was overshadowed and even marginalized by the general perception among democratic states that journalism ought to be either “objective,” as in the American tradition, or “polemical,” as in the European. Nonetheless, literary journalism would survive and, at times, even thrive. How and why is a story that is unique to each nation.

Though largely considered an Anglo-American phenomenon today, literary journalism has had a long and complex international history, one built on a combination of traditions and influences that are sometimes quite specific to a nation and at other times come from the blending of cultures across borders. These essays examine this phenomenon from various international perspectives, documenting literary journalism’s rich and diverse heritage and describing its development within a global context.

In addition to the editors, contributors include David Abrahamson, Peiqin Chen, Clazina Dingemanse, William Dow, Rutger de Graaf, John Hartscock, Nikki Hessell, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

“This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework.”

—Nancy Roberts, University of Albany, SUNY

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well as a great strength; never mind finding stuff, never mind the cognitive overload required to track down all the good stuff and organize it; part of what you buy a magazine for is trusting that someone’s curated or created the best stuff about the things you care about. Can smarter algorithms obviate this? I suspect not, not without a change in AI that is impossible, practically, for us to envisage in all but the most abstract terms. But might they dramatically shift the balance? And what about filtering information that your social circle unearths? Does that circle jerk actually expose you to new, fresh, challenging information? Does it have to? And so on.

A magazine is a finite thing. Sure, magazines as they are now have some resonances outside their 116 pages or whatever—a website, a Twitter account, links peppered throughout taking you to further reading and so on. But they’re fundamentally finite. They can be finished. They are discrete packages of content. That’s quite calming: “I have completed reading issue 258 of MacFormat.” You have never finished reading, say, the internet, which can induce a sense of ennui. But what if a magazine was MacFormat.” You have never finished reading huge amounts of information, or being constantly updated with new stories, new stats and so on? How would you sell it, if not in discrete, issue-sized blocks? What would your relationship be with it as a reader? What kinds of magazines could this work for—and have we just created a website anyway? And what’s the distinction?

A magazine is offline. So here’s an obvious counterpoint to the above. Magazines today are usually offline, at least conceptually if not always technically. Sure, digital magazines usually have at least some URLs you can tap on, and maybe a panel that pulls in a Twitter feed or something, but the bulk of the information is fixed, immutable in each issue. What happens if we change that? Should we? What are the commercial implications?

A magazine is something for a quiet half hour. Perhaps, in the future, people won’t make time for consuming magazine-style content. Maybe it’s all about snatching 10 minutes waiting for the bus, or grazing on stuff while eating a sandwich. Does that mean long-form journalism gets further relegated? Do we merely spoon-feed pap?

A magazine is something for the toilet. Sounds flippant, but isn’t. For men especially, a magazine tends to gravitate to the smallest room in the house, where it will be lovingly read for weeks—sometimes long after a new issue has come on sale. (Ads especially, get looked at much more in this context, my, ahem, bijoux sample-size survey suggests.) How does this change if the basic schtick of a magazine changes, even if it’s as undramatic as replicating the print magazine digitally? If you have to make a conscious effort, say, to launch an app and select an issue—always assuming you have taken your iPad into the toilet with you anyway—then you may be less likely to suck the marrow out of a traditionally-sized magazine, whether deliberately or passively.

A magazine is something you buy—and that might increase in value. We buy magazines, pretty much. What happens if you don’t, but instead get it free? Surely advertising (which has taken a huge hit recently, especially in the ads-dependent US model) can’t be the only alternative? Magazines as part of a package of, say, membership benefits? Partnerships? Besides, the mechanics of nostalgia means some print magazines—magazines as artifacts—actually appreciate in real terms. That would be unlikely to hold true for algorithmically generated or even plain digital replicas of magazines:

A magazine is something that you can stick a DVD on the front of and charge £5-99 for. You can’t cover-mount

Continued on next page

NARRATIVE MINDS AND VIRTUAL WORLDS’ MEETING IN MAY IN FINLAND

A conference entitled “Narrative Minds and Virtual Worlds” will be held at the University of Tampere in Tampere, Finland on 21-22 May 2013. The conference will encompass research from any relevant field of study addressing interfaces of minds and worlds, narrative as well as virtual. Bringing together research on different narrative and quasi-narrative media will reveal both the medium-specific and the trans-medial dynamics between inner and outer worlds in narrative sense-making. For instance, the narratological notions of fictional mind construction have lately been informed by theories of spatial and temporal situated-ness and its effect on the reading process. The situation of game players immersed in a virtual world involves both interesting similarities with as well as differences to more prototypically narrative environments, particularly in its prioritization of navigation and problem-solving over empathetic identification. Furthermore, the use of shared storyworlds as foundations for trans-medial franchises suggests that worlds may, indeed, be translatable. For more information, please contact Mari Hatavara, professor of Finnish literature at the University of Tampere School of Language, Translation and Literary Studies at <mari.hatavara@uta.fi>.

TWO SESSIONS ON PERIODICAL HUMOR AT ALA CONFERENCE

The American Humor Studies Association will sponsor two sessions on humor in magazines at the 2013 national meeting of the American Literature Association at the Westin Copley Hotel in Boston, MA on 26-29 May 2013. One session will be entitled “Humor in Periodicals: From Punch to Mad” and will examine the role of humorous literature in American periodicals from the early national period to the present. The second will be called “Reading Humorous Texts” and will focus on the interpretation, recovery, or pedagogy of humorous texts from novels and poems to plays and stand-up. For more information, please contact Tracy Wuster at <wustertr@gmail.com>.
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stuff with digital magazines in the same way that you can with print magazines, at least. But cover-mounts are a good way of enticing readers, coaxing them to pay a generous sum of money for your magazine. There’s a perception that they’re getting lots of value, even if the per-unit cost is only pence. But while you could, technically cover-mount stuff on, say, digital magazines—“buy this magazine and get 50% off a download of x” or “submit your details to claim your free y”—it would probably be pointless. Cover-mounts are designed to attract the attention of the browsing shopper, and to make him or her pick up your magazine rather than your competitors’, but digital magazine buyers probably don’t browse that way—and in any case, the cover previews are likely too small to do a good job of communicating the

An integral part of what makes a magazine a magazine probably isn’t the physical medium

cover-mount.

A magazine has a cover. Which brings us to this: People often forget that the main job a cover has to do is to make a browsing customer pick it up and investigate further—ideally purchasing, of course. And since people don’t really browse digital magazines—at least, not in the same way that you might in a newsagent—what’s the point of a cover? A tap-able, glorified contents page? Something to act as a cipher for the rest of the issue? Do you even need one? Would readers be too weirded out by that; they have years—decades! centuries!—of being conditioned to expecting common

A magazine is regular and something you can subscribe to. Magazines usually come out monthly. Why? Is there an equal amount of information to impart every four weeks? Why not make an issue only when there’s really important stuff to talk about? But then how would you possibly convince people to subscribe? “Hey, give us forty quid and we’ll make some magazines this year? Maybe 15, maybe two, maybe seven, maybe none.” Of course, you could, alternatively, say “Give us a tenner and we’ll give you three magazines,” but there are logistical and financial challenges with that approach too.

A magazine is something you can lose. Your instinct is probably to imagine this applies to physical magazines, and that’s true to an extent; once a print magazine is lost, it’s gone, while you can usually re-download a digital edition to a new iPad, say, that replaced a lost (or, um, more likely, smashed) one. But there’s a bigger point here; ink-on-paper is actually remarkably stable. It will still “work” decades hence. Will you still be able to open your digital magazine issues in five, never mind 50 years?

A magazine is a bound stack of pages you can scribble on—and pass on. You may have expected this one earlier. Sure, an integral part of what makes a magazine a magazine probably isn’t the physical medium—you don’t, after all, pay £5-99 merely to own a few dozen sheets of paper—but if you take that away, even if you create a paper-like, PDF replica experience on a tablet, you do change the paradigm. (Wooo! 10,000 characters before we hit “paradigm”!) Traditional magazines can be easily shared with friends, family and colleagues too—something that companies often use (legitimately, if often a little sleight-of-hand-ly) to give flattering readership figures in certain contexts. If reader surveys suggest that, on average, every reader who buys a copy of your magazine also passes it on to two others, for example, a straight ABC figure of 20,000 can be parlayed into a figure for advertising eyeballs to 60,000. Or, since we’re talking about eyeballs, I guess 120,000, give or take.

A magazine is something that’s hard—and expensive—to make. Magazines are difficult to make, require huge investment in overheads and staffing costs, and are incredibly hard to sell into distribution channels—in other words, “shops,” traditionally. At least this was all true at the end of the last century. And, frankly, producing a magazine as

Continued on next page
IALJS AWARDS COMMITTEE RESOLUTION

Funds are allocated to encourage and recognize excellent research.

By Isabel Soares, Technical University Lisbon (Portugal)

During the course of last year’s annual business meeting, IALJS officers and members debated the idea of creating a budget to promote and enhance research relating to literary journalism. With that concern in mind, the association president appointed an Awards Committee to devise a strategy of allocating funds to different initiatives.

After careful thought, the committee—composed of Norman Sims and Maria Lassila-Merisalo and chaired by your correspondent—deliberated on an Awards budget of $1,000. It was decided that the underlying objective would be to highlight the best research on literary journalism produced in the course of a year and make public through the official channels of IALJS: the annual conference, Literary Journalism Studies and the quarterly newsletter of the association.

The committee’s conclusions are a first step in the recognition of the success of our field of study, as well as of the association itself.

Therefore, it is hereby been duly decided and confirmed that:

• Each year’s Greenberg Prize winner will be offered the opportunity to publish their paper in Literary Journalism Studies (upon complying to make the necessary revisions suggested by the journal’s editor). The winner will also receive a one-year waiver of the IALJS membership fee and the conference costs pertaining to registration, Breakfast for Your Thoughts and the Conference Banquet plus a pecuniary prize of $100. The value of this award is approximately $350.
• A Best Paper by a Graduate Student prize will be awarded at each annual conference. The winner will receive a one-year waiver of the IALJS membership fee and the conference costs pertaining to registration and the Conference Banquet plus a research stipend of $260. The value of this award is approximately $350.
• The best articles published each year in Literary Journalism Studies and the IALJS newsletter, Literary Journalism, will also receive the association’s recognition. The respective editors will nominate the best three (3) articles published in a calendar year, submitting them to the Awards Committee which will select the Best Journal Article and Best Newsletter winner. (Note: The Greenberg Prize winner cannot be nominated). The winner of the Best Journal Article award will receive a $250 honorarium. The winner of the Best Newsletter Article award will receive a one-year waiver of the IALJS membership fee. The IALJS President will appoint a substitute when any of the Awards Committee members is simultaneously the author of a nominated article.

And a closing note: We feel that this is a turning point in the history of our association. By deciding to allocate IALJS funds to acknowledge work of merit, we have reached a point that allows us to look back with a sense of accomplishment and one which indicates the wide, open and hopeful road(s) ahead.

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it’s traditionally imagined remains expensive, even if you want to do it digitally. Adobe’s still-high pricing structure for actually publishing magazines, for example, still doesn’t encourage student projects, parish newsletters and disruptive startups to get new magazines out into the world. But still, that will inevitably change, and in any case, if the whole notion of a magazine completely changes anyway, once we’ve thought about the kinds of questions I’ve raised here, we’re probably not going to need DTP-like software. So what is a magazine? Who knows.

Go and make it up.

COMMUNICATION, MEDIA STUDIES AND DESIGN CONFERENCE

Organized by the Online Journal of Communication and Media Technologies, the International Conference of Communication, Media Studies and Design will be held at the Salamis Bay Hotel in Famagusta, Cyprus on 2-4 May 2013. Papers presented will cover communication technologies, social media, visual communication and design, integrated marketing communication, communication education, communication barriers, health communication, media management and economics, political communication and media studies in general. Conference keynotes will include Clarke L. Caywood (Northwestern University, U.S.A.) and Eugène Loos (Utrecht University, The Netherlands). For more information, please see <http://www.cmdconf.net>.

MEMBER NEWS:

AWARD TO MASSÉ FOR RECENT TRAUMA JOURNALISM BOOK

IALJS member and Ball State University Professor Mark Massé won the American Psychoanalytic Association’s 2012 Award for Excellence in Journalism for an excerpt (“Transformer”) from his 2011 book Trauma Journalism: On Deadline in Harm’s Way. Past award winners include the New York Times, the New Yorker, Harpers, Wall Street Journal, U.S. News & World Report and Newsweek. The Award for Excellence in Journalism recognizes professional reporting of outstanding merit that contributes in an exceptional way to the public understanding of psychoanalytic and psychological principles and phenomena. The award was juryed by a panel of professional journalists and psychoanalysts and was presented in New York City on 18 January 2013. Congratulations, Mark.

EDITOR’S NOTE: Have news of professional accomplishment? Promotion? Book published or recognized? Journal article? We’d be grateful if you send Literary Journalism a brief summary.
2013 IALJS Membership Form

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

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

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

Please check category:  
_____ US$ 50: Regular Member (Faculty member)
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Please Note: Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

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PAYMENT METHODS: PayPal/Credit Cards or Check:

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

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

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By Juan Domingues, Pontificia Universidade Católica do Rio Grande do Sul (Brazil)

Professor, the story is ready. Just missing the title."

It is common to hear of this event after students produce a story. And that is a factor that worries and torments students. Why do they have this difficulty? There are certainly many answers to that question, but I think the early construction of an agenda is certainly involved. This step is where we must first try to choose a title for the article. Even if this title will be changed, it serves as a guide both to finding the facts and writing about them later. The anguish of students can be minimized if the original idea of what to write about is accompanied by the title, even if it is temporary.

The goal is to make up a title very early in the planning of a story—even before you start reporting you have to think of the theme of the piece you will write. And when I refer to a story’s “agenda,” I mean that we must ensure that the piece the student wants to write meets specific guidelines.

To illustrate, here is a hypothetical exercise related to the selection of a title. Let’s assume that the student is doing a story on the use of dogs in public areas such as parks. The theme was focused on the fact that there appeared to be a conflict between pet owners and other users of a particular city park, especially on weekends when many people go to this park for leisure and recreation.

In search of the relevant facts, the student decides to interview people who are afraid of dogs in the park, others who like to let their dogs run in the park, dog owners who use service animals, others who train and provide these guide dogs and municipal authorities responsible for the area. Here, the student has a subject—the conflict between park users and dog owners—and a wealth of potential primary sources.

Even before the student begins the necessary reporting, a title can be suggested. In this specific example, the title could be: “Park Discord.”

But suppose that, after completing the reporting and beginning the process of writing the story, the student realizes that the conflict is not as severe as previously thought before going to the park to interview people. Both the owners of dogs and the other park users are much more tolerant than previously assumed. In this case the initial theme loses strength, and the accompanying title must be modified. But if, on the other hand, the original premise is confirmed, the title may be maintained or improved if possible.

Of course, this is not a mathematical formula. There is a great deal of subjectivity. It is a kind of subjectivity that is very apparent, for example, in cases where we have a high level of unpredictability—air crashes, natural disasters or horrific crimes. These can require great creativity by the author in choosing a title, because it usually must truly summarize the heart of the story.

In the case of the original example, dogs in the park, the student-reporter has more control over the story and therefore on the title. The student has the luxury of selecting a provisional title before going out to collect facts and build the story.

The key teaching point here is that by having a title when they first think about the story the students will search for the facts with well defined objectives. Knowing what one is looking for decreases anxiety. Having a title, even temporarily, can make students more confident during the reporting as well as during the writing phase. Moreover, when students deliver assignments to their teachers that include a title, it also makes the evaluation of the article that much easier for the teacher. Simply put, whenever possible, story titles should be planned well in advance.