THE NEWSLETTER OF THE IALJS

LITERARY JOURNALISM

VOL 8 NO 4 INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES FALL 2014

FUTURE IALJS CONFERENCE SITES

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

IALJS-10: University of St. Thomas, St. Paul, Minnesota, U.S.A, 7-9 May 2015.

IALJS-11: Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil 19-21 May 2016.

IALJS-12: Universitat de Barcelona, Barcelona, Spain, 11-13 May 2017 (pending).

IALJS-13: Brock University, St. Catharines, Ontario, Canada, 17-19 May 2018 (pending).

IALJS-14: University of Nova Gorica, Slovenia, 9-11 May 2019 (pending).

DEADLINE FOR 2015 CONFERENCE SET

Submissions for IALJS-10 at the University of St. Thomas in Minneapolis, MN in May 2014 are due on 1 December 2014. This due date applies to research paper submissions and works in progress, as well as panel proposals.

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THE LESSONS OF WORLD WAR I

Still fresh 100 years later.

By Norman Sims,
University of Masachusetts - Amherst (U.S.A.)

This summer Europe and much of the world memorialized the 100th anniversary of the start of World War One. It's hard to find a comparison for a catastrophe that left scars on the world for a century. Even the dismaying invention of atomic weapons has not caused the sacrifice and changes in political and social life that were the offshoots of WWI.

PRESIDENT'S LETTER

In Paris at the IALJS-9 conference, I had two encounters that foreshadowed the commemorations this summer. On the ride back from the banquet, John Hanc told about a feature article he was writing on the Parisian taxi drivers who shuttled 5,000 troops to the front during the Battle of the Marne in September, 1914, supposedly saving Paris from invasion—or not. The next day at the hotel, I met a Canadian veteran who was touring WWI battlefields. He gave me a card with pins commemorating several battles.

The pins brought back memories of IALJS-2 in Paris in 2007. After the conference, I drove east to Alsace and then visited John Bak and his family. On my way back to Paris on the American Memorial Day, I saw signs for the WWI battlefield at Verdun. I have not been interested in battlefields since I was a boy—Vietnam taught us what they are really about. But I went anyway. It was hard to find, seemingly forgotten.

Not this summer. Many articles have examined the historiography of WWI, its causes and impacts, its literature, and the ceremonies taking place in Europe. Gary D. Sheffield, professor of war studies at the University of Wolverhampton, for example, will publish his *Short History of the First World War* in October. He concludes that blaming forces like imperialism, economic rivalry, or militarism gives a "whiff of inevitability" to the war, whereas historians are now studying the acts of individual politicians who actually had opportunities to avoid the conflict.

The literature of WWI grew from a massive reaction against the war. Poets, such as Wilfred Owen, Siegfried Sassoon, and Rupert Brooke, left telling lines. Ernest Hemingway's *A Farewell to Arms* and Erich Maria Remarque's *All Quiet on the Western Front* are novels still read today. Rebecca West wrote *The Return of the Soldier*, the first WWI novel by a woman. The impact of trench battles such as Verdun left enduring psychic scars.

> He said you couldn't sink a pick-axe anywhere without striking a human skull or a leg bone

As I drove up a hill toward the Verdun memorials, red field poppies spoke of what was coming—"In Flanders fields the poppies blow; Between the crosses, row on row...," wrote John McCrae.

The road pushed through the battlefield and eventually ended at a cemetery with 16,000 graves—not all were marked with crosses—sloping down from a memorial. Inside this structure, known as the Douaumont ossuary, they showed a film about the 300-day battle. The quote that stayed with me came from a soldier: "You couldn't sink a pick-axe

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2015 ANNUAL CONFERENCE IN MINNEAPOLIS

Fine art, architecture and agriculture make for a culturally rich visit to the Mill City.

By Megan Suckut, Northwestern University (U.S.A.)

Most visitors to the Minneapolis area come to see baseball at Target Field or shop at the Mall of America, never really realizing that the best gems of the capital of the state of Minnesota happen to be the most historical ones. The city's museums, parks and cultural attractions are among the best in the Midwest, perhaps even the country. Moreover, despite the notoriously frigid and inhospitable winters, Minneapolis does manage to thaw out, and in May it is clearly an incredibly beautiful place to visit and explore.

CITY SIGHTS

MINNEHAHA PARK

One of the oldest parks in Minneapolis, Minnehaha Park has also remained one of the most popular, mostly because of the 53-foot waterfall situated near the entrance to the 193-acre park. Visitors who venture farther in can explore the Minnehaha Depot, a small train station built in 1875; the John Harrington Stevens House, the oldest wood-frame house built west of the Mississippi; and an abundance of limestone rock formations.

LEFT, THE QUIET STILLNESS OF MINNEHAHA PARK IS BROKEN BY THE SOUND OF ITS 53-FOOT WATERFALL, WHILE, ABOVE, THE RAUCUS POST-MODERNIST DESIGN OF THE WEISMAN ART MUSEM SHOWS OFF THE STYLE ARCHITECT FRANK GEHRY IS FAMOUS FOR.

WEISMAN ART MUSEUM

Located on the University of Minnesota campus, the Weisman's collections specialize in early twentieth-century American artists, such as Georgia O'Keeffe and Marsden Hartley. Be sure to view the Korean furniture and Native American Mimbres pottery, then afterward, take a look at the museum's notable stainless steel exterior – designed by Frank Gehry and completed in 1993, it looks striking against the bordering Mississippi River.

MINNEAPOLIS INSTITUTE OF ARTS

Visitors to Minneapolis flock to the Minneapolis Institute of Arts, a free, non-profit museum whose collections cover 5,000 years of world history. The MIA moved into its current Beaux-Arts building in 1915, and despite its massive size, only 5 percent of the museum's 100,000 objects are displayed at any given

Continued on next page

IALJS-10 CONFERENCE SCHEDULE SUMMARY

Wednesday, 6 May 2015

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 7 May 2015

Sign in 8.00 – 9.00 Pick up conference materials
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, III and IV
Session 6 16.45 – 18.15 Panel I (Conference Host's Panel)
Session 7 18.30 – 20.00 Conference Reception

Friday, 8 May 2015

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

Saturday, 9 May 2015

Session 16 9.00 – 10.30 Work-in-Progress Session VIII and Panels VI and VII
Session 17 10.45 – 12.15 Panels VIII, IX and X
Session 18 12.30 – 13.00 Closing Convocation

Literary Journalism
FALL 2014 Vol 8 No 4
Editors: Bill Reynolds and David Abrahamson
ISSN 1941-1030 (print)
ISSN 1941-1049 (on-line)
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HOST CITY *Continued from previous page*

LEFT, THE MILL CITY MUSEUM, BEAUTIFULLY RESTORED AFTER A FIRE IN THE EARLY 1990S, AND, BELOW, THE 11-ACRE SCUPLTURE GARDEN WITH ITS MASSIVE YET WHIMSICAL "SPOONBRIDGE AND CHERRY" SCULPTURE

time. Its assortment is excellent, but the MIA is most notable for its comprehensive collection of Asian art.

MILL CITY MUSEUM
In its heyday, Minneapolis was the flour milling capital of the world, and visitors of the Mill City Museum will experience the ruins of the legendary Washburn "A" Mill, once the largest mill in the world. The mill operated between 1880 and 1965, only to suffer a devastating fire in 1991. The Mill City Museum was built inside the shell of the destroyed mill, creating a beautiful, memorable and interactive tribute to the fascinating agricultural history of the city.

FOSHAY TOWER
The Foshay Tower, modeled after the Washington Monument, houses an observation deck on the 30th floor that provides panoramic views of the city and surrounding rivers, parks and lakes. The first city building constructed higher than Minneapolis City Hall, the Foshay Tower was completed in 1929, right before the stock market crash. It was Minneapolis' tallest building until 1971 and is still notable for its Art Deco style and role in the city's architectural history.

MINNEAPOLIS SCULPTURE GARDEN
The Minneapolis Sculpture Garden is one of the largest urban sculpture gardens in America, and its centerpiece, Spoonbridge and Cherry, is memorable to all visitors. Comprising of 11 acres of both permanent and temporary art installations, the Minneapolis Sculpture Garden and the adjoining Walker Art Center and Loring Park provide hours of natural beauty and artistic delight. ♦

CALL FOR PAPERS

International Association for Literary Journalism Studies

"Literary Journalism: Media, Meaning, Memory"
The Tenth International Conference for Literary Journalism Studies (IALJS-10)

The University of St. Thomas
Department of Communication and Journalism
St. Paul, Minnesota, U.S.A.

7-9 May 2015

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 7-9 May 2015. The conference will be held at the University of St. Thomas in St. Paul, Minnesota, U.S.A.

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: Media, Meaning, Memory." All submissions must be in English.

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

Details of the programs of previous annual meetings can be found at:
http://www.ialjs.org/?page_id=33

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CALL FOR PAPERS *Continued from previous page*

I. GUIDELINES FOR RESEARCH PAPERS

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

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

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

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

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

III. GUIDELINES FOR PROPOSALS FOR PANELS

(a) **Submission by e-mail attachment in MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
(b) Panel proposals should contain the panel title, possible participants and their affiliation and e-mail addresses, and a description of the panel's subject. The description should be approximately 250 words in length.
(c) Panels are encouraged on any topic related to the study, teaching or practice of literary journalism. See http://www.ialjs.org/?page_id=21.

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CALL FOR PAPERS *Continued from previous page*

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

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

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

Prof. Josh Roiland, University of Maine, Orono (U.S.A.)
2015 IALJS-10 Research Chair; e-mail: <mailto:joshua.roiland@maine.edu>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
2015 IALJS-10 Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2014

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

Prof,. Norman Sims, University of Massachusetts – Amherst (U.S.A.)
IALJS President; e-mail: <mailto:normsims@me.com>

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

Prof. David Abrahamson, Northwestern University (U.S.A.)
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Prof. John S. Bak, Nancy-Université (France)
Founding IALJS President; e-mail: john.bak@univ-nancy2.fr>

2014 IALJS CONVENTION REGISTRATION FORM
7-9 May 2015
University of t. Thomas
College of Arts & Sciences and Department of Communication and Journalism, Minneapolis, Minnesota, U.S.A.

1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2015)		Please indicate the applicable amounts:
Current IALJS Member – **$120**	*(rate for those already having paid their 2015 dues)*	
Current IALJS Member retired – **$100**	*(rate for those already having paid their 2015 dues)*	
Student – **$5**	*(rate for those already having paid their 2015 dues)*	
Student – **$30**	*(Includes a one-year IALJS membership)*	
Non-IALJS member – **$170**	*(Includes a one-year IALJS membership)*	
Spouse/Partner – **$50** *(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)*		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2015 *(Note: Meals & special events may not be available to those who register after 31 March 2015)*		
Current IALJS Member – **$155**	*(rate for those already having paid their 2015 dues)*	
Current IALJS Member retired – **$135**	*(rate for those already having paid their 2015 dues)*	
Student – **$30**	*(rate for those already having paid their 2015 dues)*	
Student – **$55**	*(Includes a one-year IALJS membership)*	
Non-IALJS member – **$205**	*(Includes a one-year IALJS membership)*	
Spouse/Partner – **$85** *(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)*		
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

	Number of meals needed:	*Regular*	*Vegetarian*	
"Breakfast for Your Thoughts" (Friday morning)	Number attending x $20*			
Conference Banquet (Friday evening)	Number attending x $60			

**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:**

Please return completed form with a check or bank transfer payable to "IALJS" to >>>

To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG

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For a reservation at the convention hotel,
DoubleTree Suites by Hilton Hotel Minneapolis
special IALJS rate information (single/double: $175.11)
hotel and the registration form can be found at the following link:

http://www.ialjs.org/?page_id=21

3. REGISTRATION INFO	
Name:	
Address/Department	
School/University	
City, State, Zip, Country	
Phone	
E-mail Address	
Name of Spouse *(if attending)*	

LITERARY JOURNALISM IN SPAIN

Where it came from and where it is headed.

By Sara Prieto García-Cañedo, Universidad de Alicante (Spain)

Not long after a recent IALJS Conference , I came back home wondering about the current state of literary journalism and its studies in my country. Whereas I am a fervent magazine and newspaper reader, I had never truly thought about the state of the question in contemporary Spain. These things happen: Sometimes you focus so much on a certain topic that you forget to look around and reflect on other things that are closer to you.

AROUND THE WORLD

Everything stated here are conclusions derived from my own personal experience, combined with a bit of academic reading, and some media observation. Therefore, do not expect to find the answer to the "Top-Ten Truths" about literary journalism in Spain. What I intend to do is simpler: I intend to share some ideas about where literary journalism in Spain comes from and where I think it is heading to in the future.

The relationships between literature and journalism in Spain are complex. I agree with Sonia Parratt, who has pointed out in her article "Literary Journalism in Spain: Past, Present (and Future)?" that the presence of literary journalism in the Spanish written press is of extreme importance. If you have a look at current newspapers and magazines, literature and the literary form seems to be found everywhere. Likewise, when reading many of our contemporary novels one can perceive the influence of the journalistic style in the prose. Many of our famous fiction writers from all periods have developed a parallel career as journalists and this has had an influence in the development of our literary and journalistic tradition.

Let's start then from the beginning. As early as 1845, Joaquín Francisco Rodríguez Pacheco defended the nature of journalism as a literary genre. It is precisely the journalism written in the nineteenth century what people would think of as the "Golden Age" of literary journalism in our country. If you asked any Spanish researcher or student in the Humanities or Social Sciences to name an author who has cultivated the genre, most of them will very likely refer to Larra and his articles. Mariano José de Larra was a writer and journalist from the early nineteenth century who wrote satirical and pessimistic articles on Spanish issues. His texts are still well-known in our contemporary world and widely studied in Spanish literature classes in secondary schools and universities. Other key names that might also come up in this hypothetical brainstorming are Emilia Pardo Bazán and Leopoldo Alas "Clarín" in the late 1880s, or Miguel de Unamuno and José Martínez Ruiz "Azorín" among the intellectuals of the Generation of '98. The members of this generation, named after the influence of the moral, social, and political crisis provoked by the loss of the last Spanish colonies in the Spanish-American War of 1898, promoted the creation of literary magazines. Deeply influenced by Larra's fatalistic view of Spain, these authors reflected about the present and future situation of the country. Their style was often experimental, combining different literary genres and breaking boundaries within disciplines.

> One needs to bear in mind that between 1920 and 1975 Spain suffered two dictatorships and one Civil War

These are, among many others, some of the Spanish canonical figures in the field of literary journalism. I would also add Carmen de Burgos to this list who, at the beginning of the twentieth century, covered the first year of the Rif War and became one of the first Spanish women to work as a war correspondent. All of them wrote in the nineteenth and early twentieth century, but what was the situation during the rest of the twentieth century? One needs to bear in mind that between 1920 and 1975 Spain suffered two dictatorships and one Civil War. These events would naturally have an immediate effect in the written press, with highly politicized and polarized opinions too complex to discuss in this article. During the first decades of Franco's regime, some of our famous fiction writers, such as Miguel Delibes, Jacinto Benavente, or Nobel-winner Camilo José Cela published articles in magazines and newspapers, but they are more well-known today for their careers as fiction writers than for their careers as journalists.

In the late 1960s and early 1970s, coinciding with the gradual opening of Franco's regime, there was a new boom in the field of journalism. New publications, such as *Triunfo, Hermano Lobo, Diario 16* or *Interviu*, promoted a new critical and intellectual attitude, politically engaged and influenced by our nineteenth-century tradition, but also related to the French events of May 1968, the American counterculture movement and, of course, the Spanish Transition period. Authors such as Manuel Vázquez Montalbán, Francisco Umbral, or Maruja Torres are representatives of this new fashion. This trend has continued today and is to be found in the two largest Spanish newspapers, *El País* and *El Mundo*, and their Sunday editions, but also in other national newspapers such as ABC or regional publications such as the Catalonian *La Vanguardia* or the

Continued on next page

LITERARY JOURNALISM IN SPAIN *Continued from previous page*

Basque *El Diario Vasco*.

Famous fiction writers such as Javier Marías, Almudena Grandes, Rosa Montero, or Antonio Muñoz Molina, or others who are more well-known for their careers as journalists, like Juan José Millás, Enrique Vila-Matas, Juan Manuel de Prada or, again, Maruja Torres, are the key names of the columnists collaborating in the corporate media today. The authors combine resources of fiction with factual accounts to write about the current political, economic or sociological situation in Spain and worldwide. To my mind come two outstanding columns written by Almudena Grandes in May 2011, during the occupation of Puerta del Sol in Madrid, that exemplify the nature of these articles: Grandes personified the Spanish capital and its famous square and through a brief historical journey she chronicled and reflected on the events that took place during the 15-M Movement.

Among the books published by these authors, I could mention Juan José Millás's *Hay algo que no es como me dicen: La verdad sobre el caso Nevenka* (*Something's Missing Here: The Truth about Nevenka's Case*), published in 2004. A combination of investigative journalism and literary creation, Millás related the story of Nevenka Fernández, a city councillor of a small town in northern Spain who had accused her boss for sexual harassment. The case had a tremendous impact in the media at the time.

The above-mentioned trend corresponds to the "traditional" or mainstream literary journalism. However, the era of social media has brought about a shift in this tendency and there seems to be a new (and refreshing) fever going on, different from the one found in the mass media. The magazine that perhaps best embodies this new movement is the cultural magazine *Jot Down*, but there are others such as the cultural magazine *Diario Kafka*, the design magazine *Yorokubu* or *Libero*, an innovative football magazine written with a radically different style from the one found in sports newspapers.

Jot Down was created by a group of friends (none of them belonging to the communication world) who decided to simply edit the magazine they wanted to read. It started back in May 2011 as a digital publication and thanks to viral platforms and other social media such as Twitter it has currently around 400,000 monthly visitors, a lot in Spanish standards for such a publication. Its readers do not only come from Spain, but also from Latin America, London, or Paris. After their first anniversary they decided to publish a printed edition with 320 pages, including no advertising whatsoever. They have published a new issue every three months since. Ricardo J. González, one of its editors, has claimed that the magazine was born with the desire of being the Spanish *New Yorker.* And with its rapid success, the lauditory reviews it has received and especially the outstanding quality of its articles, it seems to me that they are on the right track.

Promoting the Slow Movement philosophy, *Jot Down* offers lengthy articles and interviews (usually around 10,000, but sometimes up to 20,000 words), written with exquisite literary style. In the magazine we can find articles on anything. And by anything, I mean articles that indistinctively talk about current politics, literature, fashion, travelling, neuroscience, chess in the Middle Ages, flamenco dances, NBA legends, or sexual life in the Soviet Union, to name but a few. The editors have managed to attract people who have published in mainstream media to collaborate in the magazine, such as the philosopher Félix de Azúa, or journalists like Ramón Lobo and Enric González, who has also published his last autobiographical book *Memorias Líquidas* (*Liquid Memories*) with them.

The *Jot Down* phenomenon has even been object of analysis in one of the 2013 summer courses of the International University of Andalusia, and something tells me that it will not be the last one. I think it is in this new format where the future of Spanish literary journalism lies. The younger generations are reading these articles, talking—and tweeting—about them but also buying their printed publications, in an era in which so much discussion is going on about the eventual death of the printed press.

Hopefully, this will lead to the embracement of literary journalism studies focused on these phenomena and also on the articles and reportages found in mainstream media. From my point of view there is a gap on criticism about these issues. I do not recall having studied literary journalism beyond the nineteenth-century tradition in my classes of Spanish Language and Literature during my high school years. Neither do I recall having learned anything from the Spanish twentieth-century authors in the MA course I took on the relationships between journalism and literature. I know for a fact that this is an understudied aspect in Spanish Studies and Journalism degrees. It seems as if we had assumed the existing relationships between journalism and literature but we were still too shy to critically discuss about them. For this reason, I would like to conclude this article highlighting this lack of expertise in the field: there is a lack of critical material on the subject but there is plenty of primary material waiting to be analysed. I might even follow my own advice and pursue research on this topic in the future.

Perhaps I will come back in a couple of years to this newsletter or the IALJS's fine *Literary Journalism Studies* journal with an extended and more detailed article addressing some of these questions. ♦

THE CONTINUING CONVERSATION

A few thoughts about the next generation—and why your commitment is needed.

By Norman Sims, University of Massachusetts - Amherst (U.S.A.)

A number of us have been discussing the Student Travel Fund, something that I hope to emphasize during my term as president of IALJS. A few weeks ago, my friend Joli Jensen wrote about our dissertation advisor at the University of Illinois, James Carey: "He began his introductory course with a memorable definition of culture as a conversation that started long before we were born. We learn how to contribute to it, buoyed by the knowledge that it will continue long after we die. Our job is to learn from those who came before us, and make our own best contributions while we can, in support of those who come after us."

LOOKING TO THE FUTURE

Joli reminded me of our commitment to the next generation of literary journalism scholars. We need them in our organization, not solely for their sake but for ours. But the expense of travel to an international conference can limit their participation.

The IALJS has a Student Travel Fund with a modest balance, mostly from donations. I'm writing now to encourage you to donate to the STF, either by adding onto your membership renewal or by sending a contribution directly to our treasurer, Bill Reynolds. I'm going to donate, and I hope you will, too.

We're working on questions involving applications for funding and judging the travel awards. If you would be interested in serving on a small committee to make decisions about student funding, please contact David Abrahamson , our secretary, or Isabel Soares, who chairs our Awards Committee. Letting our graduate students know about the organization can help. Our meetings include the Breakfast for Your Thoughts session, where grad students can discuss the outlines of their research with senior scholars in the field. We have always been animated by a collegial and cooperative spirit, which means that grad students can feel comfortable with us and form new friendships. They can present papers at our conferences—and even win awards—which always helps in seeking an academic position.

In IALJS, we carry on a conversation about literary journalism and its scholarly history, and we have a responsibility to support those who will follow. I hope you can help our graduate students join the continuing conversation. ♦

PRESIDENT'S LETTER *Continued from Page 1*

anywhere without striking a human skull or a leg bone." The dead were everywhere. The skeletal remains of some 130,000 unidentified French and German soldiers held in the ossuary can be seen through windows at the memorial's base.

The bones say something different about WWI than do the historians.

> Literary journalism also places readers on the ground to experience life with the participants

That's one thing I like about literary journalism; it can pay attention to politicians and generals while it also places readers on the ground to experience life with the participants.

What unholy ground it was. John Dos Passos drove an ambulance in WWI, and his *Orient Express* in 1922 showed some of the impact of the war—especially in that part of eastern Europe where the ESSE conference was held this summer. Hemingway's dispatches for the *Toronto Star* did the same. John Reed wrote a book about the war on the eastern front, some of which was banned in the United States, as was his magazine version of "Ten Days That Shook the World" about the Russian Revolution.

In a call for papers for a conference on "Literary Journalism and World War I" at the Université de Lorraine (Nancy campus) last April, John Bak wrote: "Albert Londres, Joseph Kessel, Louis Piérard, Louis Tasnier, Egon Erwin Kisch, Joseph Roth, John Reed, Richard Harding Davis, Philip Gibbs and Basil Clarke, to name but a few, covered the war and its aftermath as journalists but chose to capture their subjects in a literary style incompatible with the factographic journalism that began emerging at the time."

John also sent a call for articles for a new book, *Literary Journalism and World War I*, edited by Andrew Griffiths, Sara Prieto, and Soenke Zehle, that has a deadline for articles of 5 January 2015. That email added "John Buchan (at least for his literary journalism), Velona Pilcher, Will Irwin, Gabriel Bounoure and Frans Masereel—British, American, French and Belgian authors." If you're interested, contact John at <john.bak@ univ-lorraine.fr.>

Our collective memories have been saddened this summer. A couple years after I visited the Verdun battlefield, following the IALJS-5 conference in London, a colleague suggested I might visit the sites of the Battle of the Somme in France, which was even worse than Verdun.

I passed on that opportunity. ♦

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THE MAGAZINE THAT ISN'T

The future of features on-line.

By Fiona Giles, University of Sydney (Australia)

Abstract: *This essay considers how feature writing, with its attractive layout and graphics, and its attention to the stylistic and narrative pleasures of the text, has made the transition from print magazines to on-line magazine websites, thriving in both written and multimedia forms. Adopting Steensen's definition of features as a "a family of genres that address a similar exigence but differ in rhetorical form" (2010: 133), I consider the transformations and resilience of features on-line, together with the different sites that have developed for their publication, including print news and magazine websites, specific on-line magazines exclusively commissioning features, feature aggregator sites, and the more recently produced feature disaggregator sites. Looking at some examples of features on-line, the essay considers whether the accessibility and adaptability of the form may enhance its status as both journalism and writing. The article ends by asking if the integration of the core, factual narrative text, with documentary audio, video, slide shows and linking material, might constitute a kind of "aesthetic journalism" (Cramerotti, 2009).*

RESEARCH ESSAY

A narrative presenting a portrait of a contingent world inherently resists critical closure.
—John Hartsock (2000: 247)

WHAT IS A FEATURE? DOES IT MATTER?

Feature articles have been a literary and journalistic mainstay of commercial magazines since their inception in the late 17th century, yet they have received surprisingly little scholarly attention as a genre. Although there is no shortage of textbooks on news writing and print journalism that include a chapter on the feature, and describe the reporting techniques and writing craft it calls for, few of these refer at any length to the nature or history of the form and its socio-political significance within the media landscape. The default setting for discussion of media writing is the pyramid structured news report; and the overarching function of journalism is assumed to most securely reside within this more strictly neutral and informational genre. Aligned to the institutional voice of the publication, news is upheld as journalism's gold standard of objectivity, acting as witness, watchdog and pillar of the fourth estate.

In contrast, the feature is commonly regarded as a supplementary form of news. Sometimes it is regarded as "slightly suspect" (Mencher 2006:166), reserved for slow news days, and taking lifestyle and personal topics as its subject. At other times it's regarded as a higher, creative and more challenging form of news (Franklin 1996; McKay 2013; Stein et al 2006) since it requires the skills of the reporter, plus those of the wordsmith and the avid researcher. Yet it is in each case the secondary news genre, defined according to what news is not before considering inherent criteria (Ricketson 2004; Harcup 2005).

Part of the dilemma for features may be similar to that described by the historian of literary journalism, John Hartsock, who argues that there has been a "critical void" in this area due to literary journalism being on the one hand literary but non-fictional, hence not literary enough to capture the respect of literary critics; and on the other hand journalistic, but not "hard" news reporting, hence not the highest kind of journalism (1999: 432).

> Journalism was traditionally conceived as a literary genre rather than as a species of technical writing

The variety of features is part of their appeal, but perhaps adds to the challenge of definition. As Jane Taylor writes, the feature is "that most fluid of journalistic forms" (2005: 126); and its types are routinely, though variously listed as news feature, backgrounder, colour story, human interest story, profile, interview, travel, opinion, and essay, among others (see for example, McKay 2000; Ricketson 2004; Taylor 2005; Eisenuth and McDonald 2007; Tanner et al 2008). A convincing typology is yet to be developed, and is perhaps too difficult given the rapidly changing technological environment in which features are now being published.

The most useful definition is Steensen's, who writes that:

> feature journalism is a family of genres that traditionally have been dominated by three discourses: a literary discourse and discourses of intimacy and adventure. The social function of feature journalism—which has been surprisingly stable during the last hundred years—has therefore primarily been to entertain the audience and connect people on an emotional level through the exposure of personal experiences of perceived public value (2010: 145).

Steensen not only accounts for the diversity, adaptability and newsworthiness of features, he also acknowledges their literary origins. As James Carey has pointed out, "Journalism was traditionally conceived as a literary genre rather than as a species of technical writing" (1969: 137), so it seems odd that news writing has distanced itself from the more overtly narrative forms; and this has been documented by Schudson and others as part of its history of professionalization in the late 19th and early 20th century when editors recommended that "imaginative writing; if used at all, be confined to non-essentials" (1978:

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79). Steensen suggests the need for genre studies and he proposes that journalism scholarship move on from its dependence on the hard/soft division in its organization of news writing (Steensen 2011a; 2010) in order to adequately understand the importance of the feature.

The first use in journalism of the term feature has been traced to 1855, the same year the *Daily Telegraph and Courier* was launched in London. And Hartsock notes that the "human interest story" (though not the feature) was a term promoted by Charles Dana, the editor of the *New York Tribune*, in the mid 19th century (2000: 127). According to Steensen, one of its earliest definitions was by H. F. Harrington in his 1912 text book, *Essentials in Journalism*, where he writes that, "A feature story is one in which the news element is made subordinate" (2010: 136).

In his 1925 book, *Chats on Feature Writing by Members of the Blue Pencil Club of Professional Writers*, Harrington expands on his initial definition, explaining that:

> the feature story deals with people handled intimately. Items not sufficiently important to appear in news may often be salvaged for good feature articles. The newspaper makes room for such non-news material because it strikes a human note and escapes the limitations of time and space (1925: 138-139).

Additionally, Harrington notes that feature writers take pride in their narrative craft, adding, somewhat ambivalently, "the feature story often lends itself to the tricks and insincerities of the literary fakir" (1925: 139).

Seeing features as secondary to the news by making use of news' off-cuts, has set the stage for the modern sensibility regarding the lower status of the feature, despite Harrington's personal efforts to support its exponents. And it's perhaps for this reason that journalism studies has tended to focus on the craft of features and the freelance techniques required to get stories published at the expense of more analytical work on the history of features, their rhetorical strategies or socio-political meaning (Johnstone and Ciofalo 1994). Part of the legacy may therefore be institutional, since the feature writer's role has mostly been seen in contrast to that of news reporters, who are more usually embedded as staff writers in news organizations, although they might sometimes write features as part of their job. In Harrington's books, the implied division of staff writers, who are trained as reporters and write news, from feature writers, who might have a literary or journalism background and write as freelancers, is already in evidence. His advice includes, "to be a good business man or woman" (1935: 12) and, if paid, not to feel that he "has debased his talents or … joined the ranks of the money-grubbers and the literary hacks" (1935: 2). It was assumed that a news journalist represented a profession employed by newspapers, whereas a feature writer belonged to a dilettantish class of small businessmen and women who enjoyed writing.

The distinction between new journalist and feature writers helps explain the paucity of critical, as opposed to craft-based scholarship on the form

The Blue Pencil Club, referred to in Harrington's title, resembled what might now be called a writing group. Formed in New York in 1913, it was named for the editors of the *Columbia Daily Spectator* at the point of their handing over the publication to the School of Journalism at Columbia University, which opened that year; and its aims were "to find and encourage literary talent by friendly criticism" (Smithpedia 2013). As Steensen notes, it is perhaps due to the editorial base of the Blue Pencil Club that attention to prose style was mentioned as an element of features, and that the feature was seen as a genre for "writers" rather than "journalists."

As Steensen points out in his overview of feature textbooks:

> The same labeling of feature writers as writers instead of journalists and the link to fiction-writing runs through all significant textbooks on feature journalism (see for instance Blundell, 1988; Garrison, 2004; Reddick, 1949; Williamson, 1977). Garrison argues for instance that "[m]any writers will say that feature articles fall somewhere between news writing and short story writing" (2010: 137).

This distinction between news journalists and feature writers helps to explain the paucity of critical as opposed to craft-based scholarship on the form. To add another layer of marginalization, features are not quite literary journalism, either, since while most features conform to the generic attributes of this form — as factual story telling using narrative techniques — they tend to be shorter, and are more often linked to the news cycle than longer form literary journalism or creative nonfiction, which might be book-length and take years to complete. That the home of features is magazines and these too have been overlooked as a subject for scholarly attention compounds the effect (Holmes 2012: 1-2). As Steensen writes:

> Feature journalism is generally associated with newspaper weekend sections and glossy magazines. Human-interest stories, reportage, celebrity profiles, colorful background stories, lifestyle stories, personal columns—these are among the kinds of stories we label "feature journalism ," or "soft news" (2010: 137).

As the reference to "soft news" suggests, many journalism scholars see features as a lowering of news standards, hence features have been dismissed as "newzak" (Franklin 1997), "dumbing down" (Temple 2008: 173), "infotainment" (Allan 2004: 202) or a "low-fact product (Randall 2000: 194). Despite this, features have continued to proliferate and account for more rather than less space in journalism publications, growing from 10% of content in

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the 1750s to up to 70% in the early 20th century (Niblock 2008: 46). With the growth in newspaper magazine supplements in the past two decades, in order to maximize advertising as newspapers lost circulation, features have become even more popular (Steensen 2010: 131).

Hartsock's essay, "It Was a Dark and Stormy Night" traces the increase in the use of narrative journalism in news contexts through the 20th century, as he suggests that "editors sense the limitations implicit to the objectivist paradigm" (2007: 257; see also Kramer 2000). He argues that in the past two decades in particular, there has been a significant increase in narrative news articles, of longer length or sometimes serialized, being awarded the Pulitzer and other prizes, and becoming institutionalized through the work of the Harvard Niemen Foundation, among other causes:

> A more traditional storytelling model then—with character development, complication, descriptive color, plot, and resolution—is returning to the front page after being largely marginalized for nearly a century, its increasing publication reflecting a shift in critical perception in the newspaper establishment as to what constitutes journalism. While it would be overstating the case to suggest that the publication of a narrative-literary journalism in newspapers has become ubiquitous, the shift nonetheless reveals a change in how newspaper editors and reporters who publish such narratives view readers—no longer as passively receiving what is provided to them, but as actively engaged in creating their own meaning (2007: 258).

Hartsock also distinguishes between the feature and literary journalism but decides ultimately that the two forms are different in degree rather than kind. He argues that while the pyramid structured news report relies on exposition, the feature needs far less of this, but still more than narrative literary journalism. He writes that:

> the inverted pyramid model of journalism is expository in nature because it summarizes the conclusion to what is newsworthy in what is called the "summary lead," and then provides the information of the story in descending order of importance as determined by journalistic convention…the contrast with traditional narrative models could hardly be more striking (2007: 262).

The difference between the feature and the news story is "more complex … in that features can be viewed as a form of narrative" but this is in many cases subordinate to the primary discursive point they serve to illustrate (2007: 262-3). Given the overlap, he concludes that "such works are perhaps better examined according to the emphasis or degree of their modalities" (2007: 264).

Harrington's early definition remains useful in that a feature may subordinate its news content, and by virtue of this, acquire timelessness; and it's a form of journalism that invites intimacy with the reader through its focus on human-interest subjects, a personal prose style, a subjective perspective and the emotional pull of narrative. But these elements of intimacy and timelessness — free from "limitations of time and space" — have presented themselves as a double-edged sword to the status of features: on the one hand, they are more prestigious than mere reporting; on the other, they are inferior as news.

> In one study simply told factual material was shown to be best suited to the screen

NOT DROWNING, WAVING: FEATURES ON-LINE

While features might seem amenable to the multimedia, interactive capabilities of the internet, many media commentators and scholars at first doubted their ability to thrive outside print due to the expectation that attention spans for reading onscreen would be shorter than for the page (Dillon 1992; Noyes and Garland 2008). This was particularly the case prior the development of better quality screens, which made for easier reading but is still subject to debate, particularly for text-centrered story telling (Jabr 2013). Although news items in print mostly occlude the aesthetic in order to reinforce the objective authority of their content, their generic characteristics of brevity, topicality and speed have proved ideal for the internet, where a one-line report may now constitute a news item (Thurman 2005); and Twitter and Facebook are common sources of news (Holcomb et al 2013). Additionally, news sites' capacity for updating facts, while interacting with readers who comment on, correct or add to a story, has delivered larger, participatory audiences, as newspaper circulation has declined (Knott 2013).

Although print magazine publications have fared better than newspapers with the circulation of key titles rising in 2012 (Starkman 2013), they have also been under economic pressures to boost subscriptions as advertisers moved on-line. Furthermore, the web has been regarded as a "cognitive medium" rather than an affective one (Thurman 2005: 239). According to one comparative study, simply told factual material was shown to be best suited to the screen, as it was found that, "text written in an 'objective' style was 27 per cent better than 'marketese' in terms of speed and accuracy of reading, recall and reader satisfaction" (Thurman 2005: 238).

Holmes writes that a feature is "a form which asks the reader to make more of a commitment" than a report; and the print magazine perfected the art of making "every feature as inviting as possible" (2005: 251). Taylor also notes that "reading … features tends to be a leisure activity" (2005: 124) or as Meuret writes, invites a "different temporality" (2013: 3). A recent study of features in major US newspapers and their news sites bears out these impressions, showing a fall in the number of features and their word length in print across the past decade. According to Dean Starkman's report, there was a decline of 86% between 2003 and 2013 in the publication

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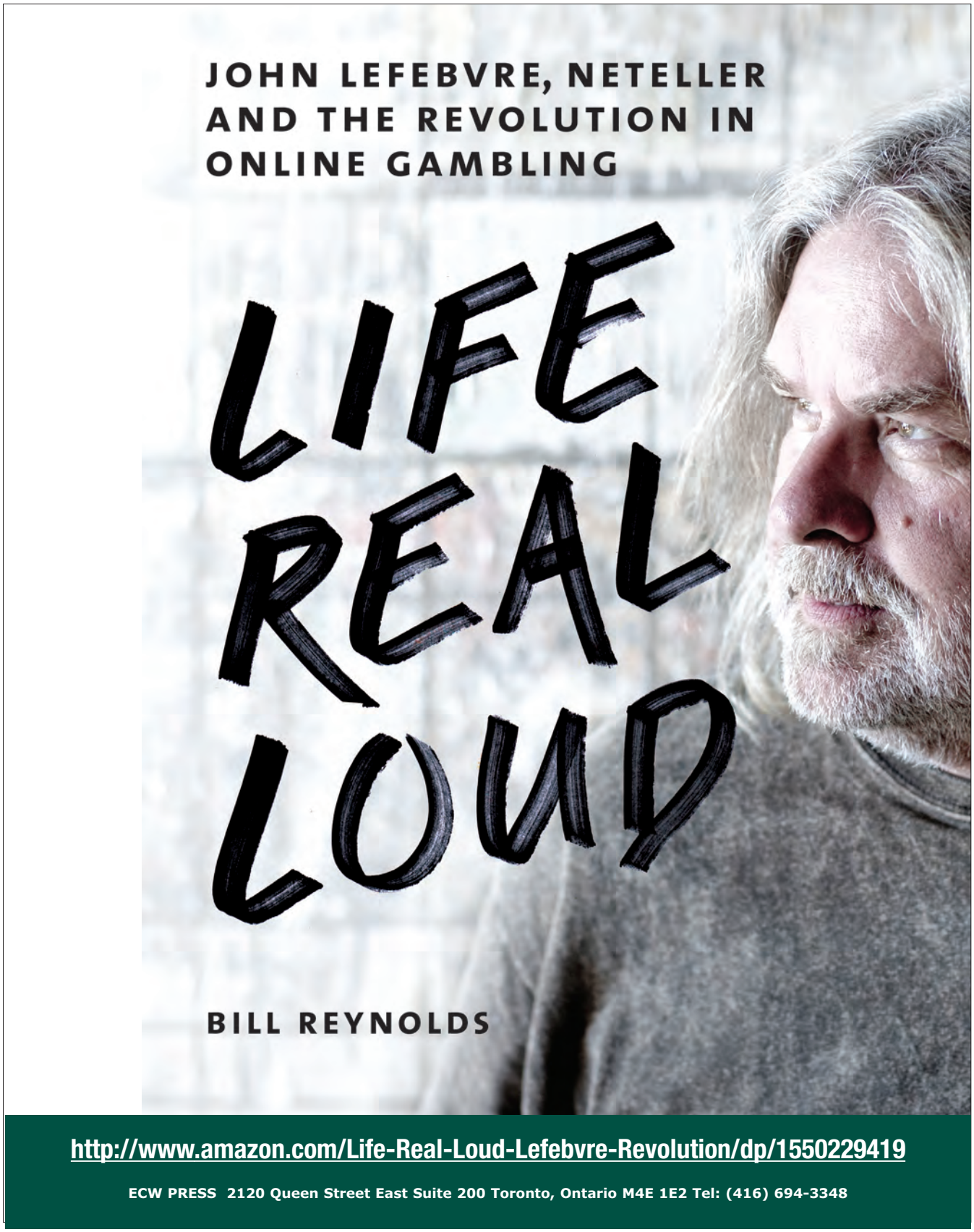
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of news stories exceeding 2,000 words in the *Los Angeles Times*. Similarly dramatic falls of 50% and 35% were reported for longform journalism in the *Washington Post* and the *Wall Street Journal* respectively (Starkman, 2013: 1). In contrast to Hartsock's findings in 2007, these figures reinforce predictions that increasing competition in the attention economy has continued to apply a downward pressure on article word length, and by extension, the publication of features in newspapers and magazines. They also align with the drop in newspaper advertising revenue in the past decade, resulting in fewer journalists with less time to research in-depth stories. As Starkman observes, the number of published stories (of all kinds) has decreased at all the major newspapers in this period with the exception of Murdoch's *Wall Street Journal.*

Yet this is no simple narrative that equates time pressures, reduced revenue and onscreen reading with brevity. The same study, for example, reveals that while the *New York Times* published 25% fewer stories over 2,000 words, it also published "32% more stories over 3,000 words" (Starkman, 2013: 2). Similarly, the reduction in story length need not necessarily be equated with a loss of commitment to narrative journalism, according to the *New York Times* Managing Editor, Marc Dovoisin. "Narrative," he writes, "is not a function of length and never has been. It's a way of telling a story, an approach built on direct observation, carefully rendered scenes and the patient accretion of detail" (Starkman, 2013: 2).

While this comment might seem to justify brevity, an overview of the history of internet news and magazine sites, reveals that features, including long features, have continued to be published online, and have not been drowned out by news. Not only have features lent themselves to multimedia narratives, enabling new and hybrid genres to emerge, they have also benefitted from the limitless space of the internet and freedom from the costs of printing, paper and transport. As Sherman Young notes:

> If anything, the screen has invigorated the longform text. Freed from the financial constraints of a paper-based industry (which had been reduced to pandering to the shortening attention spans of some) longer pieces are more readily available. Academic journals, in all their wordy glory, are largely electronic. And the net is crowded with aggregators like *Longreads* and publications like *McSweeney's*, dedicated to longer word counts (2011).

Jonathan Glick is also optimistic that features will continue to succeed on-line. He predicts that "long-form writing will survive and will do so by abandoning news nuggets." He explains that the value of features

> will hinge on the author's subjective perspective, experience, or knowledge. They may be longer…uniquely styled, visually interesting, or delivered via video or audio. These pieces will be written to be saved to read later — for that time when the reader takes a moment to relax, learn, and enjoy resting by the side of the stream (Glick 2011: 1).

On-screen can be shown to offer an ideal combination of modes of presentation for reading to thrive

With the increasing interest in slow culture extending to sites of "slow journalism," such as Longplay and Atavist, magazine features are ideally suited to readers seeking respite from the "Twitterized hyper-torrent of information splidgets" (McKenzie 2013: 1). And if readers are interrupted in their idyll—due to commuting while reading, or clicking on a link to another site, or replying to an email while reading their digital edition of the *New Yorker* in bed—then it's good to be reminded that intermittency has always been a feature of reading. As Goggin and Hamilton argue, "By the eighteenth century … the discontinuous reading habits fostered by the codex were no longer new" (2012: 106).

It's a myth that there's a gold standard of hours-long leisurely (or studious) reading. Like many cultural norms, the popular 19th century image of a young woman whiling away the afternoon in a window-seat with a three-volume novel, is not based on its representativeness, so much as its idealization of middle-class accomplishment and ease. Quoting Stallybrass' work, in Books and Readers in Early Modern England (2002), Goggin and Hamilton point out that, "Despite serving today as a cultural touchstone for the value of the printed book, the novel is actually a brilliantly perverse interlude in the long history of discontinuous reading" (2012: 107).

Accordingly, instead of seeing on-screen reading as a challenge to on-page reading, it can be shown to offer an ideal combination of modes of presentation for reading to thrive, engaging a range of cognitive processes, such as listening, viewing and interaction, as magazine websites evolve. As Goggin and Hamilton suggest in relation to the transition of fiction to mobile media: "Novels on phones do not replace conventional print versions but rather complement them and offer readers an increased opportunity to engage with the text" (2012: 107). Just as the success of the Kindle and other e-readers indicates a reader's attention to writing can survive a change of platform, so too does the screen appear to be accommodating the imperatives of features. A recent Pew survey shows that younger readers are as inclined to read words onscreen as their older counterparts have been on the page (Thompson 2012b).

WEBSITES FOR FEATURES

Since the 1990s four categories of websites that showcase feature writing appear to have emerged. This typology is provisional and may well accrue more categories as the delivery of feature journalism on-line develops.

1. *Magazine sites with print corollaries that include features*

The first category contains websites that provide a complementary on-line experience for readers of their hard copy titles. Most of these are the commercial maga-

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zines that were quick to see opportunities to build readership communities around their on-line publications and expand their advertising base but viewed these as parallel to their print publication, which continued to provide more substantial copy and the tactile and reading pleasures of print. While some material posted on-line was different, such as interactive comment threads, staff writer blogs and slide show photo essays was either not available in digital form or remained behind a pay-wall, in order to maintain the distinction between the two forms.

Following the introduction of e-readers, tablets, and apps for mobile reading, digital editions began to be marketed separately; and some of the paper-based magazines became purely on-line—for example, for a time *Newsweek* dropped its print edition altogether, though they have recently reversed their decision.

The success of some websites has enhanced or exceeded its print publication to the point where an on-line business model has become more viable than its print version or brought new financial robustness to the company. The *Atlantic Monthly* is perhaps the most striking example of this, as the longest continually running monthly magazine in America, it has increased its circulation and advertising revenue significantly through the development of its website, posting a profit in 2010 for the first time in a decade, while much of its content remains free to readers (Peters 2010).

Other commercial magazines have developed a different look and feel for their on-line content, taking advantage of multimedia to present lots of shorter or fragmentary articles. *Vogue*, for example, reserves most of its features for its print publication, with the exception of celebrity profiles, and focuses on the image-based consumer, fashion stories and lists, structured around slide shows and video. Another example is London's *Monocle*, which not only provides some of its hard copy content on-line for free but has set up a highly successful on-line broadcasting operation, including "The Stack" program which reviews the future of print media.

2. *Magazine sites that exclusively showcase original features*

The second category of website that showcases on-line feature writing contains websites set up as purely on-line entities. The majority see their existence as digital only and have no ambitions to provide a print equivalent. However, as Mark Hooper of the *Guardian* points out, some on-line entities have expanded offline:

> Some of the internet's big players—fashion sites such as style.com, asos.com and netaporter.com, on-line kids' game Moshi Monsters and yes, even Google itself—are now publishing print magazines, using traditional media to refresh the parts of their business model that other solutions can't reach (2012: 1).

This has been successful for magazines targeting children who enjoy the tactile qualities of print equivalents of gaming sites, and can cut and paste their favorite images and stories the old-fashioned way.

Aeon publishes a new long-form essay each weekday, provided free, and divides its features into broad categories

A website which co-produced an off-line equivalent that became more successful, is the Berlin magazine 032C, which now produces a glossy print version and has relegated its site to archiving its content. Its editor Joerg Koch explains:

> Quite absurdly, when we launched 032c as a biannual limited edition newspaper … it was supposed to be the advertisement for our website … However … the print magazine is so much more efficient in terms of budget and recognition than doing a streaming media website … So the magazine got a life of its own and grew into a big glossy mag celebrating print's qualities (Hooper 2012).

Examples of early sites thriving exclusively on-line include *Salon.com* (established 1995), and *Slate.com* (established 1996), both continuously publishing high quality feature articles as a central role and remaining commercial and critical successes. In 2009 *Slate* provided four to six week "sabbaticals" for its writers to focus on a longform piece of intensely researched journalism. Editor David Plotz stated, "For *Slate* to be a great magazine … it's not simply enough … to be responsive to the news moment" (Koblin 2009).

Nerve.com is another pioneering website for feature writing, established in 1997 as a sex magazine. In recent years the site added a dating facility but continues producing quality feature writing, in addition to fiction, and has published several books including anthologies showcasing its content, for example, *Nerve: Literate Smut*, 1998.

Two recently established magazine websites publishing originally commissioned features on-line are *Aeon* magazine and *Narratively*. Both of these use the updateability of the net to frequently add content, however, they retain a commitment to showcasing quality writing and distinguishing themselves from faster paced news writing. Launched in London in September 2012, *Aeon* publishes a new long-form essay each weekday, provided free, and divides its features into broad categories such as "Being Human," "Altered States" and "World Views" (*aeon.com* 2013). *Narratively* publishes to a new theme each week, and aims to "slow down the news cycle":

> We avoid the breaking news and the next big headline, instead focusing exclusively on untold, human-interest stories—the rich, intricate narratives that get at the heart of what a place and its people are all about … Every story gets the space and time it needs to have an impact—an approach we call "slow storytelling" or "slow journalism" (*Narrative.ly* 2013).

While media commentator McKenzie sees *Aeon* as an "anti-aggregator, or the 'magazine that isn't,'" most of these sites, like the aggregator sites, link to other sites and share links. By not expecting their

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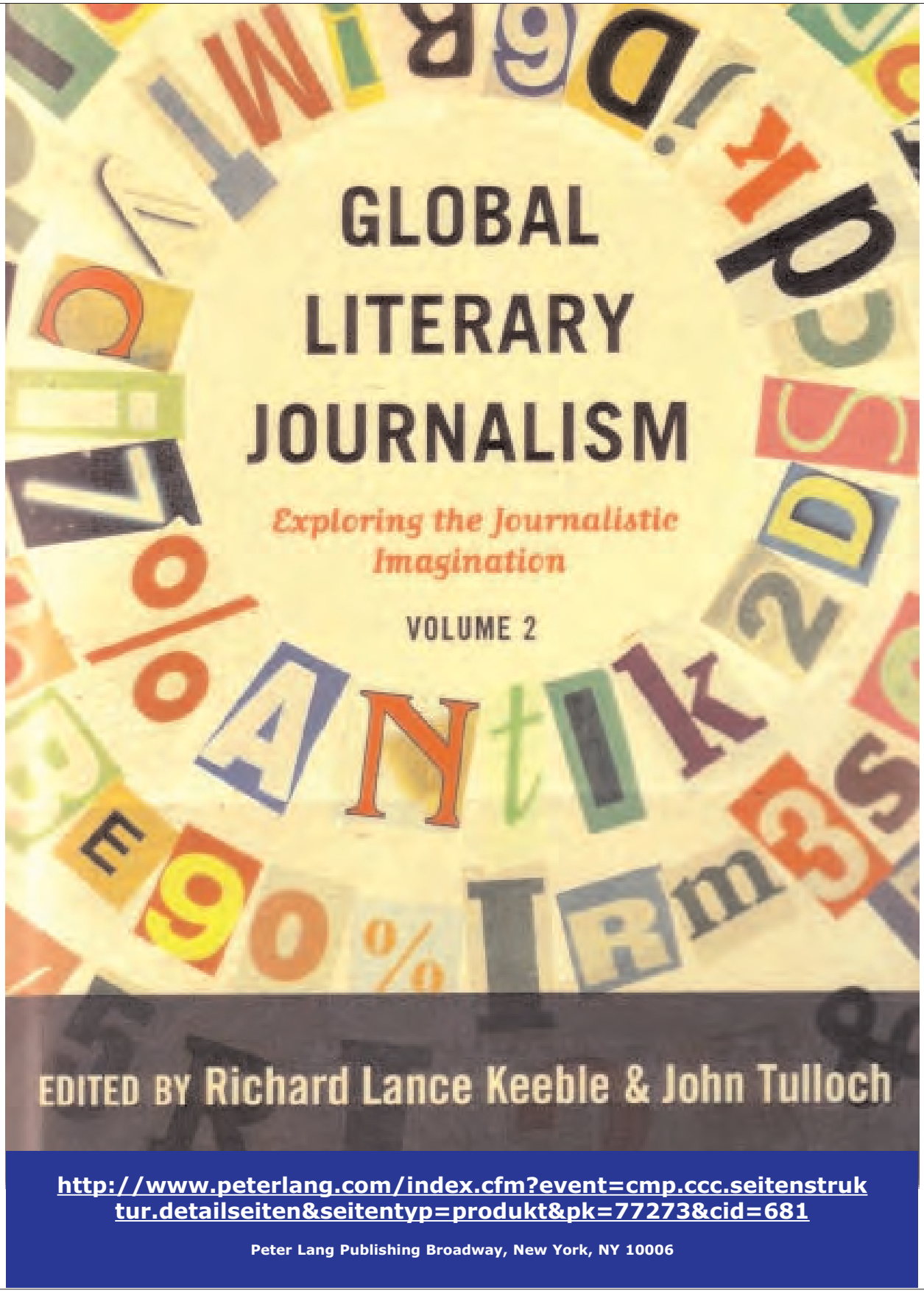

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readers to stay put for long on one site, they not only share material in an open source culture, they also encourage reading offline. As McKenzie points out, *Aeon* "encourages readers to save its stories for reading later via the likes of Instapaper, Kindle or Pocket" (*Pandodaily.com* 2013).

Other successful sites with a mix of free and subscriber content have crossed over into the category of the literary magazine, including fiction, artwork and poetry, such as *Kill Your Darlings*, *The Lifted Brow* and *McSweeney's*. On the news features side, the not-for-profit sites *Propublica* and *Global Mail* specialize in investigative journalism and have both produced award winning features since their creation in 2008 and 2012 respectively. Both publish longform features and as *Global Mail* explains, it elects not to "swim in the 24/7 news cycle" (*Global Mail.org* 2013).

3. *Aggregator sites*

An early development in websites for longform reading have been the aggregator sites, which take a curatorial role in selecting the best features from other publications. One of the first, *Arts and Letters Daily*, was set up by the *Chronicle of Higher Education* in 1998. Initially based on an email list established in 1994, the site is designed for a readership similar to the *New York Review of Books*' and the *New Republic*'s and receives on average 2.5 million visitors per month.

Other aggregator sites, some free and others by subscription, include the *Guardian*'s *Long Good Read*, which in November 2013 established an experimental newspaper version; *Eurozine; byliner; longreads; medium*; and *matter*. Sites such as *Huffington Post* and *Atlantic.com* also act as aggregators via the profusion of links to other features they routinely provide.

4. *Disaggregator sites*

More recently an opposing trend has emerged, yet one which logically follows from aggregation, since it also enables lifting a story from its original site and compiling it with a selection elsewhere—except in this case that "elsewhere" is the reader's device. It follows that with this uncoupling of features from their publication, the feature might now become a stand-alone entity. As Glick explains, "social and mobile platforms make payment easier, so it will be practical to charge a small fee" (2011: 2-3) for individual stories.

This has begun with the establishment of *LongPlay*, a Finnish website established in January 2013 by a "democratic collective" of eight journalists, two designers and a photographer working as volunteers. Focusing on the expensive, hence increasingly overlooked area of investigative journalism, *LP*, as they prefer to be called, publishes one story a month on-line, and sells this as a "digital single" or e-single.

Editor Johanna Vehkoo credits *LP* with significantly increasing sales of e-books in Finland, a market which has been slow to take up on-line journalism due to its small, protected print market. Their second feature was a scoop resulting in an ongoing investigation into members of parliament. In addition, *LP* was happy to win an award for media innovation in November 2013 which provided for funds for the site to continue (Heiskanen 2013).

Atavist hopes to push the boundaries of multimedia publishing while always emphasizing the story above all

Another example of a disaggregator is *Atavist*, which sells original features and "collaborations" as "e-singles" priced at either $2.99 or $3.99. These are promoted as "access to the story right now in our Web reader and our iPhone and iPad apps, all of which include a full audiobook, additional sound, video, maps, timelines, and more." *Atavist*'s stated aim is to push "the boundaries of multimedia publishing while always emphasizing the story above all." It describes itself as a "pioneering longform publication" dedicated to the "art of storytelling" (https://www.atavist.com/our-story/ 2013).

THE FEATURE AS MULTIMEDIA

There are many striking examples of feature articles that have utilized slide shows, audio and video interviews, still photography and video clips, as well as creative artwork that scrolls and fades behind written text. The best known is perhaps "Snow Fall," which won the Pulitzer Prize in 2013 for its coverage of an avalanche in Canada resulting in the deaths of several professional skiers.

The fully on-line *Guardian Australia* also won the 2013 Walkley for Multimedia journalism with "Firestorm," its account of the fires in Tasmania earlier that year. These features used a similar mix of blocks of text in chapter form, with images both behind and alongside the text and links to audio and video interviews to supplement the storyline. Beautifully crafted, such stories are expensive, with 16 credited to "Snow Fall" plus the reporter and a six month schedule. "Firestorm" included 23 staff and took three months to complete.

A lesser known and much earlier example is Mark Bowden's "Black Hawk Down" published on-line in serial form (with a new episode each day for one month) on the *Philadelphia Inquirer*'s site in 1997. An unexpected runaway success, the story of the famous Somalian battle that cost 18 American lives and killed or injured 1,000 Somalians, attracted 20,000 more subscribers to its print edition in the month it unfolded, and at its height received 46,000 visitors to the story each day.

Making use of six staff in addition to the reporter, "Black Hawk Down" includes links to audio, video and interactive graphics to explain battles and strategies; and Bowden could update and correct information as feedback poured in from readers, including military personnel who had fought there.

Although this feature is more simply designed with text interspersed with links and icons to audio-visual material, it paved the way for the layering of narratives that has appeared more recently—including the use of what is now known as "data journalism" or "interactive news."

Continued on next page

THE MAGAZINE THAT ISN'T *Continued from previous page*

Not only did multimedia make the story more entertaining and provide layers of information, Bowden believes the narrative pace was maintained more

> The story became part illustrated book, part documentary film, part radio program. It was all these things and more, because it allowed readers (who at times became viewers) to explore the story and its source material in any way they chose (2000: 2).

effectively by using links. He writes: With the mix of media in these longform features, it is arguable that the use of multimedia necessitates the rebadging of this journalism as documentary, or as Thompson terms it, "textual documentary" (*Atlantic.com* 2012). However, since written text remains central to the story, these are perhaps better understood as

> Albert Einstein reportedly stated that we cannot solve our problems at the same level of thinking that has generated them. With art and journalism, if we open up and re-think our conception of traditional information formats, allowing imagination and open-endedness, we might perceive things in ways we remain unaware of. In this sense, while journalism reports, and fiction reveals, aesthetic journalism does both (2009, p.103).

instances of "aesthetic journalism,' a term coined by Alfredo Cramerotti, who argues that the mix of multimedia and writing points to a collaboration of art forms in which the political and aesthetic can be balanced. He writes: "While news can be produced as events unfold, it is not intended to provide "a coherent understanding" as the *Economist*'s Babbage blog points out. Hence "explainers," "story streams" and "topic pages" have become popular as a way to make sense of long-running or complex situations.

But longer news forms are not only open ended, they tend to resemble a list of repetitive items—and there are lots of them to wade through (2011). For a magazine with more lead-time, and longer, more considered articles, "the elegant complete package is the whole point of the exercise" (2011).

This package comprises a narrative arc, the interweaving of facts, anecdotes and quotes into scenes, information, points of view and dialogue. It presents a meaningful interplay of words and images, of diction, metaphor and tone. It offers the perspective of the narrator who brings expertise, knowledge and an honest disclosure of their limits. These are just some of the elements that provide confidence that a given story is worth reading. And these are just some of the elements that create a satisfactory sense of a whole.

Readers are aware that no single feature can provide the full story, but can enjoy being guided to what's most important and how those parts add up to a satisfying and comprehensible version of the truth. As Cramerotti writes: "By this time, we know that the interaction of aesthetics and information is the foundation upon which we construct our thoughts and opinions, and shape our idea of society" (2009:103).

Perhaps storytelling is compelling enough in itself, whatever structural dimensions or platforms it chooses to adopt

(NOT) THE END

Perhaps the feature is too fluid a form of journalism, as Taylor has suggested, for critics reasonably to expect, or benefit from, a fixed definition. Perhaps storytelling is compelling enough in itself, whatever structural dimensions it might adopt, varieties of media it might incorporate, worlds it might represent, or platforms it chooses to inhabit.

In his *History of American Literary Journalism*, Hartsock points out that the "boundaries between the feature stories and narrative literary journalism are indeed extremely fine" (2000: 127). So too is there a shared imperative between the novel and its factual narrative cousin to bring something new and fresh to our understanding of the real. Both, after all, are linked etymologically through the Latin root, novus or novella, for the Old English, neowe, or new, and "it is no accident that early examples of English newspapers were in fact called novels" (2000: 50).

Above all, though, narrative facticity is an "attempt to narrow the gulf between subjectivity and the object," amounting to a "version of what Mikhail Bakhtin calls the novel of the 'inconclusive present'" (2000: 247), the description of which must lie close to the heart of all journalism. As such, fluidity and indeterminacy seem only fitting. And so the feature can perpetually reinvent itself. But neither is constant innovation necessarily a requirement. As Jonathan Green suggests, the future of the feature might simply be a case of the power of the written word:

> The strength of on-line media may lie in its native capacity to flit between various modes of presentation; from video to audio, via three dimensional contextual hyperlinking…but one of the little oddities of journalism on-line is how much of it is straight forward text on a page. So old-fashioned, but there you have it: the internet loves a written story… Reading. Depth. Analysis. Insight. All of it in the supposedly hit-and-giggle-space of on-line media (2010: 46). ♦

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So old-fashioned,
but there you have it.
The Internet loves
a written story. Reading. Depth.
Analysis. Insight

BIOGRAPHICAL NOTE

Fiona Giles is a senior lecturer in the Department of Media Communications at the University of Sydney, where she teaches feature writing as narrative journalism and a postgraduate workshop in creative nonfiction. She worked in book and magazine publishing and editing, and as a freelance writer and editor, before joining the academy in 2005.

LE JOURNALISME LITTERAIRE
& LES GUERRES EN AFRIQUE
LITERARY JOURNALISM
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LITERARY JOURNALISM AND WORLD WAR I SYMPOSIUM

Recalling the Great War and the advent of modernity.

By John S. Bak, Université de Lorraine (France)

On 7 June, Nancy played host to scholars of literary journalism from England, Germany, Spain and France, who presented their research on war reportage at the one-day symposium, "Literary Journalism and World War I."

Uniting the work of literary journalists from both sides of the trenches, the conference aimed to assess the impact literary journalism had on various nations' reporting during the Great War (including pieces written by the soldiers themselves and published in the various nations' trench journals and newspapers) and how those stories might help to reconfigure certain historical legacies, journalistic heuristics and literary representations of the war in the twenty-first century. John Bak began the day discussing the literary qualities of the War's trench journals, simple newspapers produced by French, British, German and Canadian soldiers for their battalions. Andrew Griffiths (University of Exeter, U.K.) spoke about how narrative strategies of fiction were essential tools for the correspondent who wished to engage his audience with the news.

IALJS OUTREACH

Sara Prieto García-Cañedo (Universidad de Alicante, Spain) talked about muckraker Will Irwin's reportage, *A Reporter at Armaggedon*, while Charlotte Purkis (University of Winchester, U.K.) detailed Velona Pilcher's wartime literary journalism. Soenke Zehle (Universität des Saarlandes, Germany) looked into the graphic journalism of Frans Masereel, and Elodie Karaki (Aix-Marseille Université, France) discussed the témoignage d'un soldat by Gabriel Bounoure for the *Revue de Paris*.

Inspired by the conference, a scholarly anthology entitled *Literary Journalism and World War I* edited by: Andrew Griffiths, Sara Prieto, Soenke Zehle is under contract with Éditions PUN—Université de Lorraine with publication planned for the fall of 2015.

The essential argument of the volume is that for as long as there have been wars, there has been war reporting. The only thing humankind seems to value more than the taking of life is the recording of that death in ink. From Mesolithic to Neolithic cave drawings at Bhimbetka (India) and Jabel Acacus (Libya) to the Attic histories and epics of Herodotus, Thucydides and Homer; from Elizabethan tragedies to cult television series like Generation Kill: no media, ancient or modern, has escaped the theme of man's inhumanity to man, nor has the public's thirst for blood abated with time. For better or for worse, war reporting has remained a rich cultural heritage that touches not only those individual cultures or states that have borne the scars of war on its people or its landscapes, but also the collective memory of what it means to be human—or inhuman. To neglect war reporting is in part to forget the war that produced it and to fail to educate our children about how our failures have repeatedly co-existed with our triumphs.

> The arts, in particular literature, have played a significant role in recording wars for posterity

The arts, in particular literature, have played a significant role in recording wars for posterity. Literature affords audiences an emotive response to human tragedy that is often denuded in histories or sensationalized in the press. Literature lets readers travel where historians and journalists rarely venture: into the human psyche responsible for violence. Histories recount the battles, tally the dead, bestow the laurels and pass sentence on the enemy. The press, which only fully made the distinction between fact and rhetoric within the last century (in most democracies), frequently foments the chauvinism necessary for a state to empty its coffers on transgressing international borders rather than on addressing domestic affairs. As the press matured over time, journalistic reporting, which once occupied the no man's land along the literature–history continuum, shifted paradigms and followed its own naturalistic instincts down a factographic path that aligned it closer to a historical rather than to a literary discourse. The general perception among democratic states by the 1920s was that journalism ought to be either "objective," as it would become in the American tradition, or "polemical," as it has often remained in the European one. In terms of war reporting, if history would satisfy itself with the telling of the how of war, and journalism the when and the who, literature would preoccupy itself with the why.

Whether recorded on papyrus or parchment, in pamphlets or broadsheets, via epics or novels, the violence of war remains one of the most horrific experiences to which the human community has been exposed. Yet, modern historical

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and journalistic discourses have tended to objectify war to a safe, sublimated distance. In effect, we have made of war a euphemism, which, as the poet Joseph Brodsky observed, "is, generally, the inertia of terror" we do not wish to acknowledge firsthand. Literature, on the other hand, provides those subjective responses to war that appeal to our emotive needs, but it ultimately cheats us, providing satisfying or disturbing narrative ends to a war, while often ignoring, falsifying or even romanticizing its documented history. Since literature has traditionally instructed humanity through the ages about war more than history has, its effect has been to mythologize war in our collective conscience—often to the detriment of a given war's truth. Consequently, to understand the motives and the players behind any war in any nation and at any given time, we have had either to choose between dry factography (when such facts were available and uncensored) and demagogic fiction, or to read both.

As an alternative to war literature and traditional war journalism, and to the historical legacies that have emerged from or given rise to both, literary journalism has sought different ways to perceive and represent the aesthetics of the war experience. Like its sister disciplines—journalism and literature—literary journalism has repeatedly defended the necessities and exposed the horrors of war; has accurately chronicled the events and passionately dramatized its players; has rallied the troops and sympathized with the enemy. But, unlike its siblings, literary journalism does all of this at the same time. It produces incontestable facts with a critical distance worthy of history; it relies on eye-witness accounts that give journalistic bylines their timely importance; and it provides visual images worthy of our greatest war novelists, playwrights and poets. While not being the definitive source of war reporting, literary journalism does offer a more complete experience to a historical event by complementing the strengths of each of the other sources of war documentation and correcting their weaknesses or limitations. Literary journalism is, to be sure, more subjective than history, inviting the reader to participate in an event rather than passively observe it from the margins of time; it is longer and more detailed than short, dry journalistic pieces found in our broadsheets that are bound by formulaic structures, house styles, and word counts; and it is more fact-bound and thus less deterministic than war literature.

This book will examine various forms of World War I writing that could be considered as early examples of literary journalism. Famous are the names Albert Londres, Joseph Kessel, Louis Piérard, Louis Tasnier, Egon Erwin Kisch, Joseph Roth, John Reed, Richard Harding Davis, Philip Gibbs and Basil Clarke, all of whom covered the War and its aftermath as journalists but who chose to capture their subjects in literary styles incompatible with the objective protocols that Western journalism was then codifying. Trench journals, war memoirs, serialized dispatches, graphic narratives—their experimental journalistic forms deliberately exceeded the scope of the jingoistic and censored news reporting of the day. Directly or indirectly, literary journalism influenced each of the texts studied in this book, and was itself subsequently influenced by them; bringing them to light today, at the time of the War's centenary commemoration, not only underscores the narrative imperative to capturing the aesthetics of war but also demonstrates how these early journalistic forms interrogate current practices of writing and reading literary war journalism.

The book thus hopes not only to provide present and future readers with examples of literary war journalism that have been widely neglected over the past century but also to capture what is particular or unique about the extracts in their day and how they speak to us today. In other words, Literary Journalism and World War I will assess the impact literary journalism has had on various nations' reporting since the Great War and how those stories might help to reconfigure certain historical legacies, journalistic heuristics and literary representations of the war in the twenty-first century.

A second conference, focusing on literary journalism's relationship to the continent of Africa's (post)colonial wars, has been scheduled at the Université de Lorraine for June 2015. ♦

BELOW, PLACE STANISLAS, THE LARGEST PEDESTRIAN SQUARE IN NANCY AND A UNESCO WORLD HERITAGE SITE, UNDERWENT A MASSIVE RESTORIATION IN 2005. ORIGINALLY DESIGNED IN THE 1750S, IT IS NOW THE EXPANSIVE HEART OF THE CITY.

A FEW ELOQUENT WORDS OF THANKS

The Association for Journalism Education presents a well-earned award.

By Richard Lance Keeble, University of Lincoln (U.K.)

On June 13, 2014 the University of Lincoln's Richard Keeble was honored as the recipent of the inaugural presentation by the Association for Journalism Education of its Life Acheivement Award. The AJE is the U.K.'s leading pofessional assocation for members of the journalism academy. Asked to be prepared to deliver an acceptance speech at the award ceremony, Keeble consulted a few friends—including his colleagues at the University of Lincoln, as well as a few fellow-IALJS members—and then composed his remarks of acceptance and appreciation to the association. In an effort to share this gratitude, the text of his speech follows.

LIFETIME ACHEIVEMENT

Can I say how honoured I feel to be given this award? I normally have no problem in bashing out a few words. But in this case, because I think I was shocked (though quite pleasantly shocked), it has been difficult for me to find the right words. So I will keep my comments brief (It says here: Pause for applause).

Okay, so what do you do when you have a problem? You go to friends for advice. Don't spend ages thanking everyone—that's cringe-worthy, they warned. You will end up like an awe-struck Hollywood star jibbering on the Academy Award stage. That said, my award today would not have been possible without the support over the years of many, many people: family, colleagues, friends—here in the U.K., in Europe, North America and Australia. Some are in this room today. They know who they are, and I thank them from the bottom of my heart. A lot of my research and books have come through collaborations. In a way my research has been a kind of celebration of friendship.

Don't go on about your teaching philosophy, the friends also advised. Difficult to hit the right tone: you'll see people move their eyes discreetly down to their smartphones and emails. That said, my teaching since I started all those years back at City University has been driven by a passion to understand—and I've used my writing, my research, my editing and my teaching to engage others in that search for understanding. And through all that I hope my strong radical political commitments have shone through. I've written books about ethics and journalism but they have essentially been about politics.

> Don't go on about your teaching philosophy, friends advised. You'll see your audience discreetly look down to their smartphones to do e-mail

Don't forget to plug the award-givers, advised the friends, though do it discreetly. Well, Nicholas Tomalin is famous for his great line: "The only qualities essential for real success in journalism are rat-like cunning, a plausible manner and a little literary ability."

I see Richard Evans quotes it in his essay in the current issue of the AJE's very own excellent journal *Journalism Education*. That's the discreet plug, by the way. But like most folk, Richard Evans has failed to mention the most interesting bit of the quote. Tomalin continues on the necessary attributes of the hack, and I quote: "The capacity to steal other people's ideas and phrases is also invaluable. That one about rat-like cunning," he says, "was invented by my colleague Murray Sayle." I should now confess: My earlier phrase—*It says here: Pause for applause*—I cribbed off my friend Professor David Abrahamson of the Medill School at Northwestern University, near Chicago.

Tomalin adds to his list of necessary attributes: a paranoid temperament; an ability to believe passionately in second-rate projects; well-placed relatives and good luck. Indeed, symbolically I end my *Newspapers Handbook*, the fifth edition shortly to appear, with those same two words: good luck. I've certainly been lucky throughout my 30 years in teaching to have worked alongside some wonderful colleagues and students. Thank you all so much. ♦

LITERARY JOURNALISM COMPETITION

We are delighted to announce our first LITERARY JOURNALISM COMPETITION. Write an article (reportage, sketch, exposé, informative factual account, digest, etc.), short story, installment of serial fiction, or poem(s), suitable for publication in a weekly number of *Household Words* or *All the Year Round.* If you are not sure what to write, visit <www.djo.org.uk> for inspiration. Minimum word-length is 1,500 words (poems, 60 lines); maximum word-length is 2,000 words.

Send your entry to <djo@buckingham.ac.uk> as an e-mail attachment, by midnight on Saturday, 6 September 2014, and, at the same time, make a £5 donation via the website homepage to cover entry costs. When both have been received, your entry will be passed to the judges. Short-listed entrants will be informed by the end of September; winners will be announced in mid-to-late October. The FIRST PRIZE (of which there is one) will be £150; RUNNER-UP PRIZES (of which there will be several) will consist of a year's subscription to *The Dickensian* or copies of the *Dickens Journals Online* 2012 conference proceedings, *Charles Dickens and the Mid-Victorian Press* (RRP £25). Winning entries will be typeset in an Extra Twenty-First-Century Number, available from the website.

Commencing in 1850, Charles Dickens's weekly magazines set a new standard in popular, imaginative, topical journalism, whether satirical or sentimental. Launched in 2012, *Dickens Journals Online* is the Open Access website dedicated to representing them in a readable, scholarly format, and analyzing their contents.

IALJS SESSION AT AEJMC IN MONTREAL

A two-session workshop program to study transparency.

By Mark Massé, Ball State University (U.S.A.)

Saturday morning sessions at the annual AEJMC Conference can be a tough sell. But attendance was strong at the two panels on August 9, 2014, organized by the International Association for Literary Journalism Studies (IALJS), and presenters rewarded the audience of journalism educators with enlightening discussions on historical and contemporary trends in the field of literary journalism. The panels were part of a workshop session entitled: "What's Old is New Again: Literary Journalism's Modern Renaissance." According to IALJS organizer, Josh Roiland, University of Maine, "This workshop session was intended to make connections between old and new ways of practicing, publishing, reading and teaching literary journalism on a global scale."

IALJS OUTREACH

Three of the four presenters at the Panel One session—moderated by Ball State University literary journalism professor Mark Massé—discussed historical antecedents in the field of literary journalism. Lesley Cowling, coordinator of the journalism program at the University of Witwatersrand, Johannesburg, South Africa, discussed her nation's 1950s *Drum* magazine, whose writers employed fictional devices and literary structure in nonfiction articles and social commentary that predated the New Journalism era by at least a decade.

Miles Maguire, professor of journalism, University of Wisconsin, Oshkosh, and author of the 2014 text, "Advanced Reporting: Essential Skills for 21st Century Journalism," presented research on literary journalist and longtime *New Yorker* writer Thomas Whiteside. Maguire's discussion focused on Whiteside's 1967 article "A Super New Thing," which introduced supermodel Twiggy to American readers. Bill Reynolds, journalism graduate program director at Ryerson University (Canada) and editor of the IALJS journal, *Literary Journalism Studies,* compared the iconic muckraking book *The Jungle* by Upton Sinclair with a recent *Harper's* magazine article on the meatpacking industry by literary journalist Ted Conover.

> There was an interesting comparison between Sinclair's *The Jungle* and Ted Conover's recent article on meatpacking today

The final presentation at the first Saturday IALJS panel session was by Bulgarian journalism and communication professors Madeline Danova and Danail Danov from Sofia University. The two professors discussed highlights of ongoing research into the use of literary journalistic techniques, critical thinking and media literacy in the production of blogs by mass media and communications undergraduate students in Bulgaria.

The Panel Two session, moderated by Northwestern University's David Abrahamson, featured two presentations on the use of digital storytelling and emerging media techniques and two on pedagogical

LIKE MANY OTHER EASTERN NORTH AMERICAN CITIES, MONTREAL IS SET IN A SCENIC LOCATION AT THE FALL LINE OF A MAJOR RIVER, IN THIS CASE, THE ST. LAWRENCE.

Continued on next page

IALJS/AEJMC *Continued from previous page*

innovations in contemporary journalism undergraduate and graduate education. David Dowling, assistant professor, School of Journalism and Mass Communication, University of Iowa, examined the impact of such distinctive on-line narrative nonfiction as the *New York Times*' 2012 story "Snow Fall: The Avalanche at Tunnel Creek" and digital features produced by the Atavist and other innovators. Dowling argued that the "long-form renaissance on-line has not abandoned tradition entirely in its embrace of multimedia technology." Co-presenters Jacqueline Marino, associate professor of journalism, Kent State University, and Susan Jacobson, assistant professor in the School of Journalism and Mass Communication, Florida International University, continued the discussion of the compelling and sometimes controversial role of "strong, multimedia-infused literary journalism" in 21st century on-line storytelling. Teaching literary journalism techniques in the digital age was the focus of Panel Two presenters—professors Rebecca Taylor, director of the broadcast minor at Siena College (N.Y.) and Mark Massé, graduate studies director, Ball State University. In her remarks, Taylor explored strategies to cross-train undergraduate journalism students in creating digital storytelling content across multiple platforms. Massé, who co-directed the 2012 launch of his department's new 100-percent on-line M.A., Journalism program, emphasizing literary journalism and emerging media technologies, offered pedagogical guidelines for transitioning from a traditional classroom to on-line instruction. ♦

ABOVE (FROM LEFT TO RIGHT), DAVID DOWLING, MARK MASSE, JACQUIE MARINO, SUSAN JACOBSON AND REBECCA TAYLOR. AT LEFT (FROM RIGHT TO LEFT), MADELINE DANOVA, DANAIL DANOV, LESLIE COWLING, MILES MAGUIRE AND BILL REYNOLDS.

"LATEST IN LONG-FORM" CONFERENCE AT BERKELEY

An The Graduate School of Journalism at the University of California, Berkeley will host a one-day "Latest in Longform" conference on 9 November 2014. The all-day event will be a dynamic conversation about the tradition and the edges of literary journalism. We will not just explore how to research and write great stories, but also where to publish them, and how to collaborate with agents and editors. Platforms discussed will range from microblogs to books; genres looked at will range from spot news to memoir. This new conference at Cal is imagined as a West Coast complement to two other conferences on literary nonfiction: one in spring at Boston University and one in July at the University of North Texas. For more information, please contact <NarrativeatCal@gmail.com>.

AFRICAN AMERICANA IN PRINT AND DIGITAL CULTURE

The theme of this year's Center for the History of Print and Digital Culture Conference will be "African American Expression in Print and Digital Culture," and the meeting will be held 19-21 September 2014 in Madison, Wisconsin. Recent scholarship has brought attention to the possibilities of disciplinary intersections of print and digital culture with African American studies. For example, Leon Jackson has suggested numerous "advantages to be gained from an alliance between book historians and scholars of African American cultures of print." By not framing itself within a particular period or form of expression, the conference seeks to further this conversation through a capacious exploration of African American print and digital cultures. We hope the conference will highlight work from a broad range of disciplinary perspectives and will explore diverse objects of study. For more information, please contact <printculture@slis.wisc.edu>.

STORYTELLING MEETING IN BUCHAREST, ROMANIA

The International "The Power of Storytelling" Conference will be hosted by *Decât o Revista*, a quarterly magazine that is the main promoter of literary or narrative journalism in Romania, on 17-18 October 2014 in Bucharest. The fourth edition of the conference, the meeting will bring together prize-winning reporters, producers, editors and writers to discuss the art and craft of storytelling and share tips. For more information, please contact <storytelling@decatorevista.ro>.

A PLAGUE OF PREDATORY PUBLISHING

An adventure in the ever-evolving world of learned journals.

By Colum Kenny, Dublin City University (Ireland)

I recently received an e-mail from the editor of *Journalism and Mass Communication* a warm expression of interest and an invitation to send for possible publication the paper that I had delivered at the ILAJS conference in Paris earlier this year. It was not entirely clear if this invitation was simply automatically generated, but there was sufficient about the e-mail that might have been personal and genuinely targeted for my curiosity to be aroused. So I sent the journal a copy my paper (on which I spent some further time). In fact, the invitation had come from a monthly publication of the David Publishing Company that purports to be peer-reviewed and not from AEJMC's reputable *Journalism and Mass Communication Quarterly*.

LIFE IN THE ACADEMY

Having sent the article, I received a reply the next day that thanked me and added: "I want to tell you that we will charge some fee if the paper is considered for publication in our journal. As regards the publication fee, it is $50 per page in our format (about 550 words per page)." In other words they were demanding about $650 from me in the event of them deciding to publish a paper that they requested. So far as I know, such pay-to-publish practices are not factored into the databases on which advancement of an academic career may depend.

To my mind this is little better than a form of vanity publishing. It is also in my opinion a system that incidentally corrupts respectable traditions of scholarship in the humanities and social sciences. The motto of the David Publishing Company (DPC), founded in 2001, appears to be "From Knowledge to Wisdom." I am certainly somewhat wiser after my encounter with them. Others learnt earlier, as may be seen from a piece on predatory publication that appears in an earlier newsletter of the AEJMC.

So I wrote back to the people from whom I got the invitation/demand for payment to publish, objecting to their way of doing things. They replied: "It is very common that journals charge authors for publication nowadays, such as *Chicago Journals*. You know, as an international academic journal, we must afford reviewing fee, editing fee, typesetting fee, and printing fee. We also should post journal to you, EBSCO, and other databases, all of these need certain amount of money. Therefore, the author has to afford part of the expenditure." I took this reference to "Chicago Journals" to be to the University of Chicago Press. So I wrote to the University of Chicago Press and asked if they could they tell me please if that is true, that they do in fact also now charge for publication? The very informative reply, in full, from the University of Chicago Press follows.

Dear Professor Kenny,

Many thanks for your message, and the opportunity to clarify this rather bizarre statement you received. The University of Chicago Press publishes about 60 journals. Half of these are owned by the University, and the others are publishing partnerships with other journal sponsors, typically academic societies. Page charges are something that have been standard in science journals for decades, but not in the humanities and social sciences. Several of our science journals have page charges, and some of the scientific societies we provide services for have longstanding policies where they do charge such fees in order to help generate some of the revenue that keeps them afloat. n all cases, however, these policies are very transparent and communicated at the beginning of the manuscript submission process, never after the fact.

More recently, the trend of having authors pay directly in order to have their articles published and made available "for free" to readers (known as "Open Access") has created a new type of payment model. The charges vary wildly for this kind of publication, and the fees are at the level of the entire article, and are not determined by the number of pages.

This type of publishing has created a number of what are called "predatory publishers." These are fly-by-night companies who have been soliciting authors throughout the world to pay to publish in their recently established journals. Often, they name themselves very closely after well-established journals or societies, so that they confuse the authors that they are targeting into thinking that they are dealing with a reputable organization.

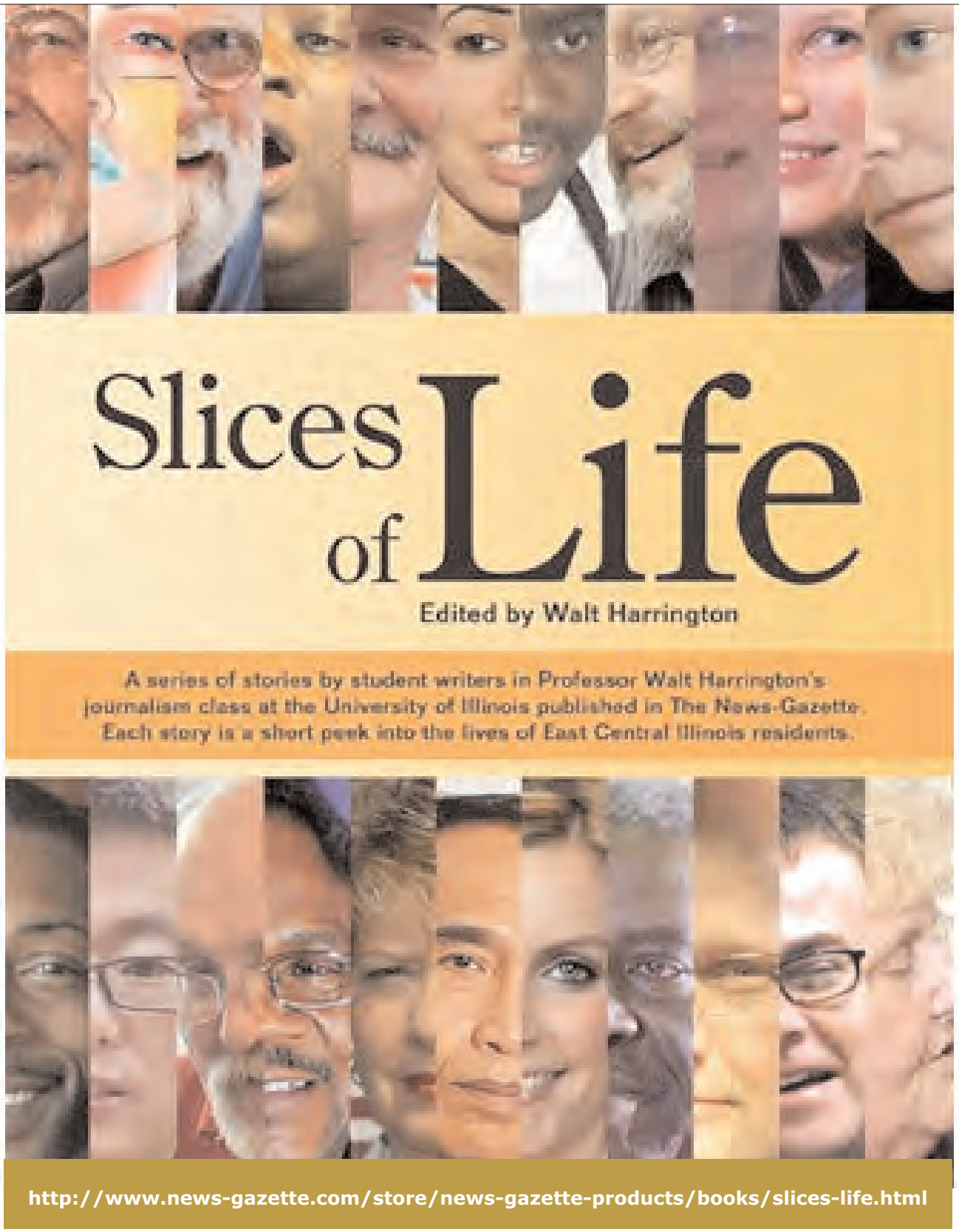
I obviously don't know who sent you this e-mail, but if they are soliciting in an aggressive manner, they may be one of these predatory firms. A reputable firm should have notified you up front, rather than try this kind of extortion, if that isn't too extreme a word to use. There is an academic librarian in this country who keeps a list of such publishers, and you may want to check it to see if the people who contacted you appear on it.

To which I add, *caveat scriptor*. ♦

TEACHING TIPS *Continued from Page 36*

means: *he or she is telling the truth, is right, is correct, is accurate*. From its composition, made from the prefix "dae" which means "as far as, inasmuch as, according to" and the root "wae" a contraction of "waewae," referring to sound, there lies the second meaning that gives the sense of a person casting his or her knowledge as far as he or she can. By implication, the person of whom it is said "dae'b'wae" is acknowledged to be telling what he or she knows only insofar as he or she has perceived what he or she is reporting and only according to his or her command of the language. In other words, the speaker is exercising the highest degree of accuracy. In the third sense the term conveys the philosophic notion that there is no such thing as absolute truth (*K'd'Inawaewininaun: Our Language*).

Many works of literary journalism blend life writing and auto-history with representing a specific situation or place, often driven by the desire to beget a better world. Thomas King's *The Truth about Stories* has served me in many different types of courses as a teaching tool to open up transcultural reflection on the intersection of personal and communal storytelling. It is a collection of highly performative texts that foreground the listener's ethical relation to the story. Since this is part of the Massey Lecture Series, it was first delivered orally across Canada and is available in audio as well as print form, thereby also addressing the different implications of orality and literacy depending on which version the instructor selects. The indigenous ethos of intersubjectivity in which all elements of the biotic world are seen as being equal to humans brings to the table myriad concepts for dealing with issues in the study of contemporary literary journalism. ♦


Slices of Life
Edited by Walt Harrington
A series of stories by student writers in Professor Walt Harrington's journalism class at the University of Illinois published in The News-Gazette. Each story is a short peek into the lives of East Central Illinois residents.
http://www.news-gazette.com/store/news-gazette-products/books/slices-life.html

CALL FOR CHAPTER PROPOSALS

Seriously Funny: Humour in Journalism

Humour has been a vital ingredient of the print media since it emerged in the 17th century. Yet it has hardly featured in academic studies of media history. This new text is aiming to fill that gap with a collection of papers by international scholars. It will draw from an eclectic range of disciplines such as media history, international literary journalism, English/American studies, humour studies, media content analysis, cultural studies.

Richard Lance Keeble, one of the editors, is to contribute a chapter on "George Orwell: The humorous hack." David Swick, the other editor, is to write on "Comedy in Tragedy: The literary journalism of James Cameron."

Other chapters might focus on:

- The scurrilous, blasphemous, ribald humour of the radical press in Britain: 1790 to 1850
- Dickens' humour – amongst his many journalistic voices
- The light touch in Oscar Wilde's journalistic jottings
- Saki and the parliamentary sketch
- Dorothy Parker's special wit
- Bud Johnson's black humour
- Mixing humour and crime: the journalism of Edna Buchanan
- How Clive James's clever, witty TV reviews revolutionised the genre
- *Private Eye*: court jester to the British Establishment?
- *Le Canard Enchainé*: mocking the French elite
- Canada's *Frank* magazine: biting the ankle that kicks it
- The evolution of the road trip, from Nellie Bly to Hunter Thompson
- Pepe Escobar: Observing the 'war on terror' with an acute, satirical eye
- Humour in the social media and Twittersphere

These subjects are neither prescriptive nor exhaustive. They merely indicate a possible range of topics that might appear in the text. There are clearly many other equally important routes to travel down. In particular, contributions from scholars in India, Australia, South America and Africa are invited. The text, above all, aims to be international (though comics and cartoons are outside its remit).

Abstracts of 200 words are invited – by 2 September 2014. Please send to Richard Keeble < rkeeble@lincoln.ac.uk> and David Swick <david.swick@ukings.ca>.Final chapters of up to 7,000 words will be due by 2 January 2015. The publishers, Routledge, of Abingdon, Oxon, UK, are being approached – with publication planned for late 2015.

The editors

Richard Lance Keeble is Professor of Journalism at the University of Lincoln. He has written and edited 29 books on a range of subjects including literary journalism, practical newspaper reporting skills, media ethics, George Orwell, peace journalism, the coverage of US/UK militarism and the secret state, investigative journalism, the Hackgate controversy and digital journalism. He gained a National Teaching Fellowship in 2011 – the highest award for teachers in higher education in the UK – and in June 2014 received a Lifetime Achievement Award from the Association for Journalism Education – the first time the AJE has ever given this award.

David Swick is an Assistant Professor of Journalism at the oldest chartered university in Canada, the University of King's College. An award- and fellowship-winning newspaper columnist and radio documentarian, he joined the university full-time in 2010, where he teaches writing courses and oversees students in the creative non-fiction MFA program. He has written for magazines and television documentaries and is the author of one book. On view in his home office is the award he treasures most: students once named him 'Prof I'd Most Like To Get High With'.

2014 IALJS Membership Form

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

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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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- _____ US$ 25: Student Member (Master or Doctoral level)
- _____ US$ 25: Retired Faculty Member
- _____ US$ 75: Library or Commercial Journal Subscription (annual)
- _____ US$100: Sponsoring Member (to support the IALJS general operating fund)

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

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HELPING STUDENTS GRAPPLE WITH THE IDEA OF TRUTH

Sampling other cultural forms can open eyes, ears and minds.

By Martha Nandorfy, University of Guelph (Canada)

One of my literary journalism courses is a second-year seminar dealing with Literature and Social Change. I subtitle and focus it on "Split Identities and Twin Cities: Straddling the US/Latin American Divide." We read literary journalism by such authors as Charles Bowden, Rubén Martinez, Luis Alberto Urrea and also study non-fiction or participatory documentary film relating to the US/Mexican border. As the course outline stipulates, the paradoxical nature of the border, as both a policed divide and a permeable membrane allowing the effects of conflict and solidarity to spread within cities, confounds the binary relations between such places as Juárez and El Paso, Tijuana and Los Angeles or San Diego.

TEACHING TIPS

The most satisfying results have come from students experimenting with interweaving their own personal experiences in relation to the wider political and cultural context of the course. In one case, a student writing about Martinez's *Crossing Over* reflected back on her own interaction with Mexican migrant workers on a farm in Southern Ontario. Her personal memories, though necessarily brief, were rich with both introspective and intersubjective perception. She seamlessly meshed her growing understanding of the migrant experience with her past intuitions but constrained communication with those workers. This creative approach to academic essays actually develops a more adaptive and flexible set of writing skills, which can potentially reach a wider audience and a number of different forums beyond the university, an increasingly important goal these days, especially in the arts and humanities.

Since many students—even in literature departments—are better versed in visual than literary culture, starting with film can effectively work as an icebreaker (everybody's a film critic!) Patricia Aufderheide's *Documentary Film: A Very Short Introduction*, especially the chapter "Subgenres" is a good way to introduce theories about how reality and representation are negotiated in non-fiction generally, and many of the concepts can be extrapolated from film to print. The much-touted "six types of documentary" can be problematized to show how non-fiction filmmakers and writers borrow, combine, and subvert these oversimplified categories because artistic creativity is always light years ahead of theories and taxonomies.

The idea—that in participatory documentary "*truth* refers to the truth of the encounter rather than some absolute truth" (http://collaborativedocumentary.wordpress.com/6-types-of-documentary/)—can lead to interesting transcultural work involving comparative epistemologies, as well as broaching the central issue of objectivity in journalism and how it relates to affect in literary journalism. I have found transcultural approaches to be an effective way of differentiating "being objective" from "being fair," and great support for such discussions comes from Native American storytelling where the Western distinction between fiction and non-fiction is often irrelevant because the telling honors truthfulness more than exposition. What is truth? In Basil Johnston's *Anishinaubae Thesaurus,* the Ojibway word and concept "w'dae'bwae"

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LITERARY JOURNALISM
THE NEWSLETTER OF THE
INTERNATIONAL ASSOCIATION FOR
LITERARY JOURNALISM STUDIES
FALL 2014 VOL. 8 NO. 4