

PPC DIGEST

PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



Periodicals and Print Culture Research Group (PPCRG),
Nottingham Trent University.

Women's Magazines in Interwar Britain (ONLINE EXHIBITION)

ELLIE REED

The *Time and Tide: Connections & Legacies* project team is delighted to announce the launch this month of its free online exhibition of women's magazines.

Titled *Making Modern Women: Women's Magazines in Interwar Britain*, this exhibition also marks the Six Point Group's centenary, and is curated by The Women's Library at LSE using material from its holdings. Further details, including a link to the exhibition, are in this [blog post](#).

Transatlantic Footholds: Turn-of-the-Century US Women Writers and their British Readers

STEPHANIE PALMER

Date: 4 March 2021

Time: 18.00-19.30 (GMT)

A special event to mark International Women's Day.

Join PPCRG member Dr Stephanie Palmer (NTU) in this online webinar to hear a fascinating account of transatlantic literary influence in Britain generally and Nottingham in particular, shedding light upon cultural and social attitudes of the time. The presentation will be followed by an audience Q&A.

Louisa May Alcott, Edith Wharton and Emily Dickinson are still widely read, but they were part of a much larger cohort of American women whose writing was popular in Britain a hundred years ago. Stephanie Palmer's extensive research into the reviews of these writers took her to the Nottingham Free Library's collection (now kept at Bromley House) where studies of library catalogues led to the rediscovery of a group of American women writers who were, at the time, household names.

Poetry Magazine Editing (PANEL)

NAUSH SABAH, ANDREW TAYLOR & RORY WATERMAN

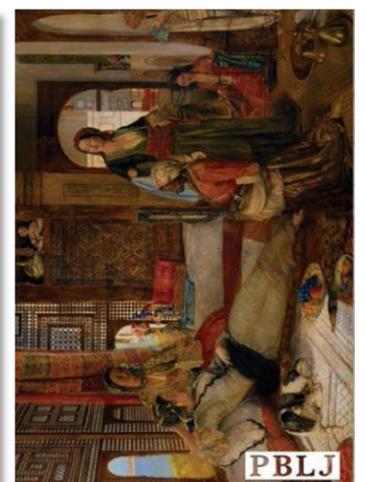
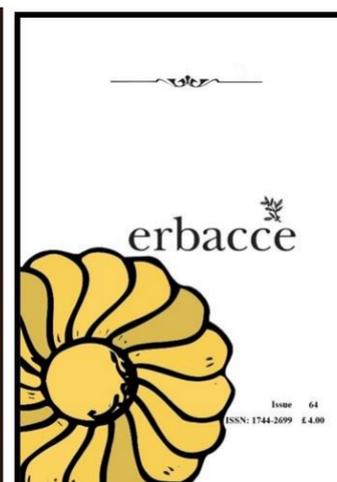
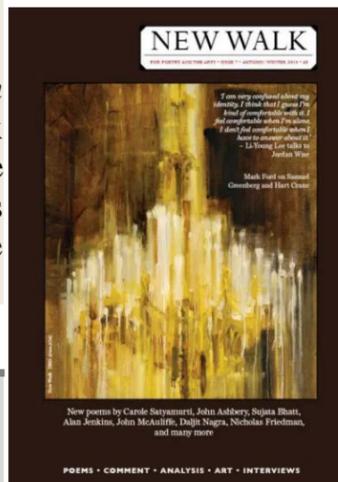
Date: Thursday, 25 February 2021

Time: 16.00-17.30 (GMT)

Venue: Microsoft Teams

How to Join: [Click here to join the meeting](#)

The PPCRG's New Directions series will recommence with a panel on the practice of poetry magazine editing and how it relates to theories of editing in periodicals research.



Overview:

This panel draws on the editorial experience of Naush Sabah (Co-founder and Editor of *Poetry Birmingham Literary Journal (PBLJ)*), Andrew Taylor (Co-editor of *erbacce* and Editor of the blogzine *M58*) and Rory Waterman (Co-editor of the former poetry magazine *New Walk*, now New Walk Editions) to discuss their editorial practices and policies.

Chaired by Professor Andrew Thacker, co-director of the PPCRG, who will act as a first respondent, the panel seeks to stimulate conversation about editing poetry periodicals both in theory and in practice, as well as the particularities of editing in the magazine medium.

The PPCRG's 2020-21 New Directions series of invited guest speakers focuses on exchanging and developing methodologies across disciplines in periodicals research, in relation to theoretical issues that pertain to print media.

About the Speakers:

Naush Sabah recently completed an MA in Creative Writing, with Distinction, and now works as a freelance writer and editor. In 2019, she co-founded *Poetry Birmingham Literary Journal (PBLJ)* with Suna Afshan, which was shortlisted in the Best Magazine category of the 2020 Saboteur Awards. Her short play, *Coins*, was staged at The Rep and longlisted for the Pint Sized Plays competition (2019). *Heredity/ASTYNOME*, a do micro-pamphlet box set, was published by Legitimate

Further details: <https://www.inspireculture.org.uk/whats-on/events/stephanie-palmer-transatlantic-footholds/>

ESPRit Postgraduate Workshop on Periodical Studies

NORA RAMTKE

Deadline for 500-word abstracts: **28 February 2021**

In conjunction with the virtual [9th ESPRit Conference 'Periodical Formats in the Market'](#), a virtual postgraduate workshop will be held on **11 June 2021**. The workshop is open to postgraduate students working on any topic with regard to periodicals from any historical period, geographical origin, and cultural context. Personalised feedback will be offered by a committee comprising ESPRit members and members of the DFG Research Unit 2288 Journal Literature.

In addition to the virtual workshop on 11 June 2021, there will be an online workshop on **15 & 22 April 2021** where all workshop participants will get professional training on the concept and design of academic posters (15 April) and effective presentations (22 April).

This workshop will be held in English by a communication designer and trainer via ZOOM.

To apply, please send a 500-word abstract of the thesis to be presented in a poster presentation and a short CV (150 words) including name, institutional affiliation, and email address to the organisers no later than 28 February 2021 (espr-it2020workshop@ruhr-uni-bochum.de).

We look forward to welcoming you to the virtual workshop!

New Member Publications

RORY WATERMAN

PPCRG member, Rory Waterman, had his edited collection *W. H. Davies: Essays on the Super-Tramp Poet* published in January 2021 by Anthem Press.

The book brings together, for the first time, a collection of articles from leading scholars on the writing, and literary and social contexts, of the 'tramp-poet' and memoirist W. H. Davies (1871–1940).

It includes a chapter by fellow member Rebecca Butler on Davies's relationship with the press: "'Not the Lingo of Fleet Street': Davies and Periodical Culture".

Further details: <https://www.anthempress.com/w-h-davies-hb>

Periodicals as/in Media Constellations (CONFERENCE CFP)

DANIELA GRETZ

'Periodicals as/in Media Constellations', University of Cologne, Germany (25-27 November 2021)

5th International Conference of the DFG-Research Unit

Snack last year. She is a trustee at Poetry London, and Co-founder and Editor at [Pallina Press](#).

Andrew Taylor is Senior Lecturer in Creative Writing and English at NTU. His two collections of poetry are published by Shearsman, and he has written the first critical book about the poetry of Adrian Henri, published by Greenwich Exchange in 2019. He is the co-editor of *erbacce* and co-editor and co-publisher at [erbacce-Press](#). He is editor of the blogzine, *M58*.

Rory Waterman is Senior Lecturer in English and Creative Writing at NTU. His three collections of poetry are published by Carcanet, and he has also written three monographs on twentieth-century and contemporary poetry and edited several anthologies and a book of essays on W. H. Davies. He is the co-editor of [New Walk Editions](#), which grew out of *New Walk* magazine, which he founded in 2010.

Magazines & World Literature Webinars

PATRICIA NOVILLO-CORVALAN & FRANCESCA ORSINI

Magazines and World Literature webinars

Organised by Patricia Novillo-Corvalan (University of Kent) and Francesca Orsini (SOAS)

Friday, 19 March 2021, 5pm:

Zain Mian (University of Pennsylvania), 'Friends, Caretakers, Countrymen: *Shabkhūn* and the Reconciliations of Urdu Modernism'

Friday, 16 April 2021:

Patricia Novillo-Corvalan (University of Kent), 'Borges, Joyce, and the Little Magazines: Hiberno-Argentine Radical Affiliations'

All welcome!

Joining Link: <https://soas-ac-uk.zoom.us/j/8216864806?pwd=K255anhyWkNrTVdwbFZ2a1F5YW1vQT09>

Meeting ID: 821 686 4806

Passcode: zU6BFjeHC!

Further details: <http://mulosige.soas.ac.uk/podcasts/the-magazine-and-world-literature-webinar-series/>

'Journal Literature' (FOR 2288)

Deadline for abstracts: 15 March 2021

From the 19th century on, periodicals—and especially magazines—, because of their capacity to act as meta-media, have been central sites to unfold and discuss media developments and constellations. On the one hand, they develop textual discourses on media and their relationships to one another; on the other hand, they also integrate other media, such as images, illustrations and reproductions, which are incorporated into their own format via intermedial processes and remediation. In doing so, journals not only address the idiosyncrasies of the various media in their environment, but also consistently reflect (on) their own mediality—whether explicitly in articles about their own format and journal culture in general, or implicitly in their layout, their text-image relationships, their graphic design. Because the form of periodicals displays a characteristic openness towards the integration of other media, it makes for an apt starting point to discuss different media constellations and their evolution(s).

The mediality of the periodical is constantly renegotiated and engages in a dialogue with its media environment. This is made particularly visible when the said environment undergoes substantial changes, for instance when new mass media emerge. That was the case in the 19th century, when telegraphy and photography caused great social and epistemological transformations. It was even more so in the first half of the 20th century, when periodicals were confronted with the rise of cinematography and radio, both media whose forms of display and modes of 2. 2.

communicates serially with its audience, emerged as a competing medium and became a major site for the transmission of visual news. Yet, the apparition of television, like radio and film before, has foregrounded new genres of magazines focused on organizing and distributing their information. Periodicals thus managed to maintain diverse relationships to these media, relationships in which the issue of how to represent them on the journal page has always been central. These media relations in all their diversity have had multiple consequences on the periodical's own mediality: they led to a thematic differentiation of the magazine market and the establishment of magazines that—like film and television magazines, for example—specialize in the monitoring of other mass media. Besides, processes of remediation or processes pertaining to the transcription of montage or serialization have had a decisive influence on the periodical's aesthetics. At the turn of the 21st century, the mediality of the periodical has yet again faced new transformations in the wake of a massive turn to digitalization, questioning the periodical's (and other mediums') material ontology. When challenged by new modes of operating—be it turning to digital-only editions, combining print and online versions thus increasing periodicity, or digitizing the entire run of discontinued magazines—can the periodical still be considered a medium at all?

As demonstrated by the questions raised above, the conference aims less at addressing the competitive relationships between various media—a matter repeatedly conjured up in media- and culture-critique discourses—but is rather interested in the productive mechanisms that connect periodicals and other distribution media, from which various historical constellations can be inferred. Against this background, one fundamental question is whether such constellations can be associated with the emergence of various mass media (such as film, radio, television) on the one hand and digital media on the other; and whether these constellations can be organized into a consistent, meaningful periodization. Subsequently, four aspects of periodical medialities emerge, that can be arranged into sets of systematic questions. They deal respectively with:

1. the periodical's mediality in shifting material contexts
2. media constellations in periodicals
3. periodicals as media constellations
4. processes of medial constellation.

Of course, these topics are far from exhaustive; and they also often overlap, for example, in cases when the periodical's mediality is defined in contrast with other media's (1. and 3.), or when journals – e.g. in the case of film journals or television magazines – must develop their own medial constellations in order to partake in larger media constellations (2. and 3.).

1. The periodical's mediality in shifting material contexts

When and how does the periodical as a print medium differentiate itself from other print media? At which moments in history does the mediality of the periodical change? To what extent does the periodical reflect on itself as a medium? To what extent does the mediality of the periodical depend on its printed and paper materiality? What happens to the periodical as a medium when its characteristic materiality is lost in the wake of digitization—of formerly paper-based holdings as well as of current titles?

What relationships are articulated, for example, between the digital version of a periodical and/or the fluid additional offerings online, and the print edition? How are digital periodicals staged in relation to their journalistic original media format?

2. Periodicals as media constellations

Which are the different media integrated into the media format of the journal? Which methods, forms and formats do journals attempt to “translate”? For instance, under which conditions do distribution (in contrast to images and news) could no longer be inserted directly into the printed page. Later, television, that much in the same way as periodicals

art journals integrate works of art—through photographic reproduction, wood engraving, through including a

graphic supplement, or simply through describing them linguistically? What concepts (remediation, media quotation, intermediality) can be used to describe such transfers? How are the media included in the journal related to each other within the journal on the one hand, and to the mediality of the journal on the other? Which media engage in stable relationships with certain generic formats of the journal, forming identified constellations?

What historical changes are such constellations subjected to, and how do these changes relate to innovations in printing and reproduction technology on the one hand, and to more global changes in the mass media environment on the other?

3. Periodicals in media constellations

Under what circumstances does the journal refer to other media? For example, does the competition developed with a medium like television, that is equally miscellaneous, serially and periodically organized, result in the formation of a new constellation? Does the journal display instances of reflecting on its own place within the network of mass media? Does it reflect on the influence of other media on its own aesthetics? If so, how does this manifest? Conversely, which forms of the journal are represented in other media, and how is its specific mediality characterized there? Are distinctions between journals and journal formats reverberated in other media representing journals? Are there examples where distinct journal formats cohere to form generic, ideological and/or aesthetic constellations with each other, but also with other media?

4. Processes of medial constellation

Are there transmedial processes, pursuing comparable strategies and producing similar aesthetic effects, that are used equally in the journal and other mass media? Alternatively, to which strategies do journals consistently resort to in order to simulate the characteristics of other mass media, which they assume to be specific to them? Which different media are used directly within the journal to create references to other media (such as photography for film, sheet music for music)? In the same way, which processes (such as montage or serialization techniques) are taken over from other media and transcribed into the journal format? From there, can different typologies of remediation be carved out?

Submissions

Lectures designed for a length of 30 minutes are invited to the conference.

Conference languages are English and German, although it is recommended to present in English in order not to exclude the international participants from the discussions. Travel and accommodation costs will be covered by the organizing research group.

To apply, we ask for corresponding abstracts (maximum 500 words) and a short curriculum vitae (maximum 150 words), which should be sent to media-constellations@uni-marburg.de by **15 March 2021**.

The conference is organized by subproject 1 (Daniela Gretz, Marcus Krause and Nicolas Pethes) and 5 (Alice Morin, Jens Ruchatz). The conference is to be held in person or as a hybrid event. In view of the COVID pandemic, it is not yet possible to make definitive statements about the form of the event that can ultimately be realized.

Please contact media-constellations@uni-marburg.de if you have any questions.