

Living Writers in the Curriculum

A Good Practice Guide

Vicki Bertram & Andrew Maunder

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Living Writers in the Curriculum A Good Practice Guide

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Foreword

It is a strange fact that two of the most powerful and productive critical schools of the last century proposed a *cordon sanitaire* between the text (as the object of focused reading) and its author. Both the New Critical formalists and theorists in a 'death of the Author' vein could offer cogent defence of their positions. But now, in the twenty-first century, such positions are looking increasingly vulnerable, not least because of the rapid expansion of intra-mural creative writing programmes. Both the new pluralism in pedagogy and the example of contemporary poetics (with its emphasis on practice, performance, materiality) are increasingly hospitable to the author as presence. That presence, and its influence on the social, intellectual and emotional life of University programmes is the subject of this [Andrew Maunder's and Vicki Bertram's] Guide.

As more published authors become involved – in one-off readings, in teaching whole programmes, as writing fellows and writers in residence – there is a real need to grasp the pattern in a variety of ad hoc arrangements. We need to understand the contribution of writers to the curriculum and to the experience of students so as both to optimise the potential richness of the experience but also to avert the possibility of exploitation. We need to seek clarity in the matter of boundaries and responsibilities. All parties (not least the schools and departments which engage writers) need to be clear about their roles and the way in which those roles may develop. This Guide – like all Subject Centre publications – is in many ways provisional. It addresses a situation which is evolving rapidly. We hope that both departments and writers will find its mix of analysis and case studies helpful in negotiating intellectually challenging arrangements which are fair and – above all – enriching for all participants.

Ben Knights,
Director, English Subject Centre
February 2005

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I. Introduction and aims

Andrew Maunder, English Subject Centre

Introduction

The author is dead! is perhaps the most famous catchphrase of the 'Theory' revolution that spread across English Literature departments from the 1980s onwards. Perhaps the ever-increasing involvement of contemporary writers in university curricula is by nature of a riposte. This guide aims to cover both aspects of this involvement: living writers' actual or virtual presence in the seminar room (as writers-in-residence, for example, or as readers of their work) as well as their textual presence on the syllabus.

There used to be a more-or-less clear distinction between what students read for pleasure, as recreation, and the books they studied as part of their degree course. Over the last twenty years this has changed too, as higher education's literary syllabuses have crept closer to the present day, and 'popular' books and genre fiction have come to be seen as legitimate objects for analysis.

There are a number of explanations for this. Part of the impetus has undoubtedly been political. Lecturers turned to contemporary texts because they often exemplified the kinds of political or formal issues presented and debated by theorists. This was particularly likely with post-colonial and feminist analyses: contemporary writers were interested in precisely the same ideas as so-called theorists, and as Sarah Wardle points out in her essay in this guide, often fiction, drama and poetry provided more imaginative expositions of those same ideas and issues. Ama Ata Aidoo's *Our Sister Killjoy* challenged western European conventions about what a novel could be, as well as offering the refreshing scenario of an inverted colonial journey; Caryl Churchill's *Top Girls* stretched dramatic form at the same time as providing a trenchant critique of a Thatcherite version of feminism.

Just as the uniformity and coherence of literary categories came under attack, so did traditional notions of literary periodisation. Instead of (or in addition to) Romanticism and the Victorians, lecturers started looking at the ways in which contemporary writers utilised or played with existing forms and genres. Often, contemporary writers' retellings of older stories from new perspectives fitted well onto such courses, organised around themes like Intertextuality or Performance. Popular examples include J. M. Coetzee's *Foe*, and Michael Cunningham's *The Hours*. Sally Bushell's essay in this guide discusses some of these issues.

The rapid growth in the number of Film and Cultural Studies departments provided impetus for the development of new critical methods for analysing popular cultural forms like cinema, soap opera and genre fiction. Once this had begun, it became increasingly difficult to exclude both the methodologies and the texts from 'literary' studies. Several university departments dropped the degree title 'English Literature' and replaced it with 'English Studies', signalling their commitment to a less traditional course of study, one that might include, for example, analysis of the language of advertising, as well as acknowledging the global nature of 'English'.

Behind several of these developments lurks the changing nature of higher education in this country: the student as customer; and fierce competition between institutions. Students like courses about contemporary writers. They are alive, they share – or think they might share – some common ground. For all these reasons, nowadays it is hard to find a college or university that doesn't offer courses in contemporary literature. There has been a surge in the number of Ph.D.s undertaken in this area too.

The increase in the actual presence of living writers within higher education is clearly related to these developments. Such visits used to depend on individual tutors' contacts and friendships; now there are funds (albeit limited) and organisations like NAWE (the National Association for Writers in Education) to promote such links. More recently the Royal Literary Fund (RLF) has also played a big role, with its Fellowship scheme. The RLF places writers (not just of fiction, but historians, biographers, scientific writers, etcetera) into higher education institutions for year-long renewable residencies. The writers are there with a specific brief: to help students with their writing skills. The aim is two-fold: to provide writers with a steady income for a significant period of time, and to improve students' standard of written English.

The massive expansion of Creative Writing courses, at both undergraduate and MA level, has probably played an even greater part in the growing numbers of writers attached to higher education departments. In this respect, British universities are imitating the North American model, where creative writing is widely available as a degree programme, and where, historically, writers have long found a welcome and a steady salary. (It may be churlish, but it should also be noted that British universities

are especially keen to sign up writers now that 'creative' publications are accepted for the purposes of the Research Assessment Exercise.) The benefits to students of this development is discussed by Carole Angier in Appendix I.

Aims

The number of living writers in the curriculum – as set texts, and as actual bodies – continues to grow and, judging by the high enrolment figures for contemporary literature courses across the country, it would seem safe to say that students themselves are as keen on this development as the many lecturers who have worked so hard to promote it. The articles that follow offer more detailed discussion of both the demands and the benefits of living writers in the curriculum. They include practical tips, and an account by a writer about her experience of university teaching, as well as invaluable legal guidance on copyright as it relates to contemporary literature. It is hoped that this Guide will be helpful to any colleagues planning new courses or writers' visits, as well as to those who have been doing either or both for some time already.

Specifically it aims to help colleagues to:

- Reflect on some of the difficulties in teaching contemporary literature, with special reference to poetry;
- Consider some of the ways in which contemporary literature is taught and how this might be enhanced via the integration of audio-visual materials and other resources;
- Identify effective extra-curricular events (readings, residencies) and how they might be used to enrich the student experience;
- Identify useful sources of supplementary materials;
- Refresh their knowledge of intellectual copyright and the way in which it can impact on curriculum design and content.

The guide does not aim to be prescriptive and should not be taken as such. The issues discussed will need to be related to the local context of the reader's own institution. However, what the editors have tried to do is to focus on some of most frequent challenges and to draw on a range of views about how to meet them. Overall the articles included here are intended as examples of practice which has worked for some teachers but they also incorporate a range of views about teaching 'living writers' – views which readers may not necessarily agree with – but which suggest that the issue is one which lends itself to debate. These are discussions which are ongoing and look set to continue within the subject community.

This guide supplements resources available on the English Subject Centre's website www.english.heacademy.ac.uk which deal with issues surrounding the teaching of contemporary writing.

2. Why study living writers?

[Sarah Wardle](#), Lecturer in Creative Writing, University of Middlesex and [Carole Angier](#), Royal Literary Fund

Editors: Modules on contemporary writers have proved extremely popular with students. This may be because they believe they will find it easier to relate to the issues and style of recent works. Because students are required to rely more on their own interpretive powers, the seminars can also be more genuinely collaborative: a newly-published text may feel 'up for grabs' in a way that a much-written-about canonical text perhaps no longer does. It can also be liberating for students to feel they are allowed to be critical of writing selected for them to study. A contemporary syllabus foregrounds debates about quality and 'great' literature, inviting students to consider who it is that decides on a text's worth. The lecturer can encourage them to think about the economics of publishing, about canon formation and the part played by marketing. It may also encourage students to challenge their tutors' aesthetics. The politics of selection are inevitably more visible: out of the thousands of novels published this year, why has the lecturer chosen these ten?

However, while recognition and understanding may come more quickly, they don't necessarily make it easier to study and analyse. It can be harder to find an appropriately academic register to discuss texts that feel familiar, and liking or enjoying a text doesn't necessarily make it easier to write about. Students may be tempted to concentrate on particular issues explored by the book or collection, focusing too much on content and context and overlooking questions of style, genre and language, and the author him or herself. As always, showing the interrelatedness of these aspects remains one of the greatest challenges the lecturer faces. In this section, Sarah Wardle and Carole Angier give their views on why living writers need to be part of the curriculum.

Why Study Living Writers? A Writer's View

[Sarah Wardle](#), Lecturer in Creative Writing, University of Middlesex

One clear – if rather obvious – advantage of studying living writers is that they are just that i.e. living. When I followed the 'O' Level English Literature syllabus in 1985, none of the writers we were 'taught' were still alive. Inspiring English teachers encouraged my enthusiasm for reading and writing poetry, but there were no school visits or videos or recordings by living writers like today. In one sense reading dead poets did not matter because a poetic apprenticeship and a sense of poetic tradition can be learned from the page. But I remember in my teens the eye-opener of hearing Christopher Logue read from *War Music* at a book festival. Like the Penguin Children's Book Fair I visited, aged five, what made an impression was not just the writer, but the world of new books and new writing. Whatever the location, at any reading the very performance of a text can be an inspiration. On hearing Simon Armitage read in Southwick, or Andrew Motion read at Charleston, it was not just the ideas, pictures and music of their poems that stayed with me, but also the aspiration to have collections of my own one day. Living writers are proof of the ordinariness and accessibility of so-called 'texts', and of the ongoing and independent nature of learning. They testify that a novel, poem or play and its insights were achieved in, usually, happy and voluntary absorption, even though they might be recollections of grimmer times.

As a living writer myself, I would argue that this is one reason why students should be introduced to the contemporary. Whether on the page, in an audiovisual format or live at a reading or workshop, living writers can inspire with the texture, tone and topicality of their work. Because they deploy contemporary detail and terminology, renew universal themes and tackle current issues, their work can resonate with school and university generations in ways which, say, John Milton may not. Simon Armitage's *The Stuff*, Kate Clanchy's *Rain, Book, Classroom*, Wislawa Szymborka's *The One Twenty Pub*, Fleur Adcock's *The Video* and Michael Donaghy's *Black Ice and Rain* can all bridge the gap between page and world. To adapt the Heineken advertising catchphrase, it could be said that living poets refresh the arts other bards can't reach. One of the important things that the study of living writers brings to the classroom is a sense of enfranchisement. The poetic voice belongs not just to Thomas Hardy, T.S. Eliot, and W.B. Yeats, nor only to Seamus Heaney and Andrew Motion, but also to Douglas Dunn and Lorna Goodison, Anne Carson and Tony Harrison. Whether students want to become poets later or not, the diversity of contemporary poetry is empowering. So too is the humanity of literature. From Byron's defence of the Luddites and Wordsworth's attempts to capture local dialect to Tony Harrison's 'V', poets and writers have listened as well as voiced.

2. Why study living writers?

Requiring students to study living writers can also be a way of allowing them to reflect on the craft of literary criticism itself. Art like Michael Craig-Martin's *An Oak Tree* can express in a single arresting piece concepts some theorists grapple with at length. More generally, the idea that a text's meaning cannot be found with its author has perpetrated the idea that meaning is simply up for grabs. Instead of being windows onto the thoughts of writers, many texts are now treated merely as mirrors for readers. However, while the dead can only turn in their graves, living writers can reply. Some will tell you there were specific conscious and subconscious intentions and memories, ideas and images, behind their work. Perhaps it is only when you have written original work yourself and seen how some critics can misread, misconstrue or miss elements that the potential fallibility of criticism hits home. Allowing students to witness a writer read his or her work aloud – whether 'live' or on video – in the voice he or she first heard it as they wrote, observing their own stresses and emphases like unwritten notations, can provide evidence that there may be a correct way of interpretation.

It is also worth thinking about the links between creative writing and reading. In the early years of education the syllabus gives students permission, if they need it, to take creative writing seriously by encouraging composition as well as comprehension. Students are granted poetic licence in a good way. Then, as students progress, creative writing tends to be dropped and an emphasis on interpretation takes over. Students develop their abilities to 'analyse', to 'break things up', and discuss the concepts, perspectives and techniques of the work of others. Yet we might also ask what the point of this is, unless students are then going to be asked to put together some creative writing of their own. Contemporary writers are living examples of this process. They redress the balance and remind students why they dissect writing, namely that they may then treat it with their own ideas. Since Aristotle, the pervasive idea of learning has been that. Like *theoria*, it is a spectator sport, and that one inquires in order 'to be still and know', whereas writing and learning are surely valuable for their blend of *praxis* and *poiesis*, a recipe Aristotle himself followed. What counts is not so much reflecting on what you have concluded, as the human endeavour: the practice and processes of writing through the thought barrier.

Finally, the appearance of writers in the flesh and hearing them talk about their work can also provide students with an important contrast to the nature of

writing and reading within educational institutions. Instead of writing as a means to end – the completion of a module and getting a grade – writing is seen as an end in itself, art for art's sake. Moreover, because literary writing is driven from within, living writers can be inspirational for students, whether or not they are interested in the world of books. Writers are walking and working evidence that there is life and purpose beyond conventional careers. For students who prefer to set their own goals and are happy to work alone, writers can be important role models. Like artists, musicians or entrepreneurs, they set an example of individuality.

Writers in residence: writing skills and other student benefits

Carole Angier, Royal Literary Fund

The challenges of using 'living writers' as part of the curriculum are of course numerous. The discussion that follows here is based on my experience in two different areas: first with the RLF, in the teaching of academic writing in universities; and second, as a teacher of a creative writing course, the Practice of Biography, at the University of Warwick. For the RLF I spent four years as a Fellow and Associate Fellow at Warwick (1999-2003); and this year, 2004, was my first as Advisory Fellow to five other writers, at Leicester, Sussex, and Warwick again. In this capacity I discovered that students had not been taught to write, or to think about language in any way at school; suddenly at university – often in their second or even third year – they were getting poor grades for their essays. Almost all the students I and my fellow Fellows dealt with were embarrassed, interested, amazed and grateful for the advice writers could give them. After we'd discussed everything from basics (e.g. run-on sentences, matching plural verbs to plural subjects) to slightly greater subtleties (e.g. varying tone, sentence form, paragraph length). A very few couldn't apply the lessons. But most improved; almost everyone at least recognised that improvement was possible – i.e. that there was such a thing as writing well or badly; and a few flowered into real readers and writers for the first time. During my four years it was rare to encounter an angry or disappointed student. Instead I had one or two who found a skill they didn't know they possessed, and whose lives were transformed.

This, you may say, is about writing, not about writers. But it is about writers. No academic today has the time to teach writing skills, and most would say – probably rightly – that it's not their job to do so. True, composition courses are increasingly offered by universities, and may become

compulsory quite soon, as they have long been in the U.S.A. But my experience, and that of my Fellows, strongly suggests that professional teachers of composition are not at all the same thing as writers. They may be good teachers, even better teachers; but if they are not themselves writers they have neither the passion nor the professional experience of the humblest writer. Writing is a craft, and it seems good practice for it to be learned from the craftsmen and craftswomen concerned, as in any apprenticeship scheme.

All of this – the value to students of real writers – was even truer for students on a module called *Practice of Biography*. This was a partly critical course, exploring the history of biography, and such analytical themes as psychology and biography, postmodern biography, and so on. But it was also practical, with seminars on the methods and mechanics of researching and writing biographies, and with the analytic sessions also focused more on writing than reading the different kinds of biography. In both the analytical and practical sides it was helpful, I think, that I was a practising, professional biographer, on whom students could rely for horse's mouth realism, hands-on know-how, and genuine passion for the job.

So far I have been talking about the value to students of working with professional writers. In the teaching of writing – especially of creative writing, but of academic writing as well – there is an additional value in students meeting 'living writers' – i.e. meeting, in the flesh, writers

whose work they have read. As Sarah Wardle notes this is not necessarily a practical, rational value, like the kind we've been discussing so far; but an emotional, imaginative one. I remember, in my own life, what it meant to me to come to Oxford as a graduate student, and to meet – in the flesh, in the voice – people whose names I had seen on the spines of books to me; or what it had meant, even before that, to meet Leonard Cohen, who had written *good novels* in the city of my own obscure growing up, Montreal. The dream of becoming a writer (or a historian, a philosopher, a molecular biologist) is so wild when we are young that only the most confident or conceited actually think it could happen in the real world. To meet a *living writer* can change that: can make one feel that it is possible to be an ordinary human being, and at the same time that magical thing, a writer.

Of course, living writers can be disappointing, can show the star-struck hopeful that someone who writes like a god can be a beast, or a bore, or a fool. But that is probably a useful lesson too, especially for those less attracted to writing than to the glamour or fame they imagine go with it. Alternatively, a living writer may be too impressive, convincing the young hopeful that he could never emulate him or her. Nonetheless, what matters, for most students, is just that they are visibly, tangibly, living. They are, as another of my students said, "Words made flesh"; which allows you to hope, perhaps for the first time, that your own too solid flesh might one day be made words.

3. Resource and teaching challenges

Editors: Courses in contemporary writing often require a different kind of 'servicing' than courses based in the conventional arena of English literature, partly because the period is constantly changing. The lecturer has to keep up in a very particular way, reading newly published literary works and keeping an eye out for reviews or relevant documentaries on television or radio. Copies of journal articles or reviews need to be made available to students, and this entails negotiating a way through the complexities of copyright law. Where the syllabus for earlier periods can be relatively settled, the contemporary is, by definition, more fluid. This can make it difficult to provide a 'core' introductory course. What should be in such a course, what background do students need in order to make sense of contemporary material? Do they need to know about Modernism? Post-modernism? Do they need a potted history of the 20th century? It is important to contextualise the material, so students don't overstate its originality, but learn how to make connections between older traditions and these recent works. This in itself demonstrates the validity and versatility of critical tools. On a more practical level, set texts may go out of print. Sometimes the books may raise controversial issues, and provoke tense or heated exchanges amongst the students.

In the three essays which follow, Michael Parker, Sally Bushell and Elizabeth Sandie describe how programmes can be structured to meet these challenges. For them, the much complained-of lack of secondary criticism can be viewed as an opportunity, since it forces students to start to rely more on their own reading skills and judgements and to look outside the seminar room.

Case Study I: Collecting Resources to Teach Contemporary Poetry

Dr Michael Parker, University of Central Lancashire

Given that one of our key roles as teachers of literature is to enable students to develop a degree of autonomy and authority as readers of texts, studying the work of living writers has much to commend it since it generally compels them to formulate their own responses to texts. The sparseness of critical material on much contemporary writing, apart from reviews, changes the 'politics' of teaching and learning, as lecturer and student 'discover' or, as post-structuralists would have it, 'write' the work together. Students are reminded also that literature addresses current political, cultural and social concerns, is something being created *now*, and, as T.S. Eliot famously asserted in *Tradition and the Individual Talent* (1919), something that is in a continual state of flux.¹

A problem faced by many contemporary poetry specialists is that students arrive in our universities with a limited experience of poetry. (Many secondary teachers have read relatively narrowly themselves in the genre and are more at ease with fiction than with poetry.) As a consequence, when it comes to teaching an eleven-week module on contemporary Irish poets, for example, one has to introduce them to the work of Patrick Kavanagh and Louis MacNeice in the early weeks so that they acquire

some sense of the 'local' tradition in which Seamus Heaney and Michael Longley, Medbh McGuckian and Paul Muldoon were operating. But there is usually precious little seminar time to go further back to introduce them to texts by Wordsworth, Keats, Auden, Larkin or Yeats. The only way round this is to encourage them to read up on the earlier writers themselves outside of seminars and by means of the module site on Web CT which provides them with links to suitable internet sites.

Students struggle with contemporary Irish writing, as they do with many other modules on contemporary British, Canadian or American literature, if they have little grasp of the historical, political and cultural contexts which have shaped it. My remedy for this is to show extracts from documentary films each week. Over the years I have built up my own library of video and audio material, and made copies available at our Learning Resources Centre. Programmes like Peter Taylor's *Remember Bloody Sunday* (BBC, 1993) and Jack Holland's *Too Long a Sacrifice*, and excellent series like Channel 4's *The Troubles* (Thames Television, 1980), can be used to emphasise the critical turning points in Northern Irish history like the first Derry civil rights march of October 1968, the Burntollet ambush of January 1969, the Falls curfew of July 1970, the introduction of internment in August 1971, Bloody Sunday and Bloody Friday in 1972, the hunger strikes of 1981. A familiarity with the contexts in which literary texts were produced helps students in their encounters with critical

¹ 'What happens when a new work of art is created is something that happens simultaneously to all the works of art that have preceded it...the whole existing order must be, if ever so slightly altered.' T.S. Eliot 'Tradition and the Individual Talent', in *Twentieth Century Poetry: Critical Essays and Documents*, edited by Graham Martin and P.N. Furbank, Open University Press, 1975, p.80.

material on Northern Irish literature; they are able to see beyond allusions to something abstract called 'violence', whose political and social causes are often glossed over, and can detect when 'present consciousness' – ideological perspectives derived from twenty, thirty, forty years later – is being applied to early texts. Although it can eat into discussion time, students can usefully reflect on how events are depicted in these films, how political and moral responsibility is apportioned, and how representations of crisis in the film texts compare with those in the poetry they are studying.

Because of the complexity of the subject matter, the modules I teach on contemporary Irish literature, contemporary British poetry and postcolonial literatures are usually directed at final year students. While on the one hand, there is an imperative to make students conscious of the diversity of material being produced by writers from different generations and genders, cultures and classes, it is often much more productive if the lecturer selects a smaller range of texts. This allows more seminar time for developing students' skill and confidence in close analysis and enables them more easily to construct their own 'narrative'. Although sessions begin and end with lecturer-led input, the students' experience and work are clearly enriched by taking part in both whole and small group discussions and by giving oral presentations on a tightly-focused theme. For example, two students might be asked to kickstart discussion of gender and sexuality in Medbh McGuckian's poetry by reading and analysing a poem they have looked at together; another pair might identify and compare attitudes to history in, say, Michael Longley's *Wounds* or Derek Mahon's *The Last of the Fire Kings*; another might highlight differences in form, language and tone in Seamus Heaney's *The Tollund Man* (1970) and *Tollund* (1995). It is crucial that students have 'ownership' of the material, and that they are not intimidated by the lecturer, despite their knowledge of her or his research expertise in the field. In order to turn the seminar into a genuine colloquium, I frequently incorporate texts in the curriculum which have only just been published and which I have had little time to mull over. Thus, the last time the Contemporary Irish Fiction module was offered I added Anne Enright's *What Are You Like* (2000), a novel of uncertain identities, full of doubles, distorting mirrors, references to films and other kinds of illusions, which has echoes of Krzysztof Kieslowski's *Double Life of Veronique* (1991) and Mike Leigh's *Secrets and Lies* (1996). A recent successful addition to the module on Postcolonial Literatures was J.M. Coetzee's *Disgrace* (1999). A 'writerly' narrative, like the Enright, it raises issues – education/the

responsibilities of educators, sexual politics/sexual violence, racial politics/racial violence, present/past guilts and shames – which resonate powerfully and differently for male and female readers, and for students from different cultures and generations.

There are many imaginative strategies which can develop a more intense engagement with contemporary material and enhance the variety and unpredictability of sessions. Asking students to prepare a collective reading of a poem can enable them to hear the multiple voices at play within it and alert them to how it has been structured and how it shifts. Another effective approach is to blank out key words in the text and ask them to discuss in small groups the 'options' available, and then compare their choices with those made by the writer. By getting groups of Polish students to take a Polish translation of *The Tollund Man* by Seamus Heaney and turn it back into English, I have a number of versions of the poem so that British students can dwell on the precise word choices the poet himself originally made. Audio tapes of poets reading their own work are increasingly available and can alert students to the fact that the text originates in a particular voice, accent and culture. It is so much a better experience to be able to listen to Derek Walcott reading *The Schooner Flight* or *Omeros*, to hear his voice inhabit his words and work his poem's rhythms than for me, a southern English lecturer, to mouth it. To get hold of such material you have to be willing to scour the BBC Radio 3 and 4 schedules every weekday evening and make occasional forays onto www.amazon.com (see the final section of this report for some starting points).

As other teachers writing in this report also note, one valuable way of making writing live is to present students with 'live' writers and to embed them in the curriculum. The considerable cost of bringing professional writers into schools, universities and the local community for readings and workshops means that co-operation with local arts associations is essential. Thanks to support from North West Arts over the years, students in the schools, sixth form college and universities where I have taught have had the opportunity of listening to and meeting distinguished poets and novelists on the syllabus like Seamus Heaney, Carol Ann Duffy, Jackie Kay, Paul Muldoon, John McGahern, as well as other important figures in the arts like Greg Hersov of Manchester's Royal Exchange Theatre. The value students gain from such readings is proportionate to the amount of preparation the lecturer puts in beforehand, both with the students and visiting writers. Students obviously benefit most from a visit if they have had a

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chance to read the writer's work and learnt about the biographical and historical contexts that have framed it, while writers invariably welcome a thorough briefing and requests to read specific texts. Funding from the Arts Boards depends on ensuring that readings are open to the general public. Staging a one-off event can bring in a substantial audience. Over 420 people packed out our university Arts Centre when Carol Ann Duffy and Gillian Clarke read together. However, if part of the aim of the exercise is to widen access to contemporary literature in the local community, a programme of readings is a preferable option. One year in *Writers and Writing@UCLAN* we focused on 'Devolved Literature', bringing together writers from England, Scotland, Wales and Ireland; last year we invited writers from Northern Ireland and Ireland, and linked the readings to a conference on Contemporary Irish Literature. An arrangement with the local branch of Waterstone's, whereby they sold the authors' books on site in return for publicising the event, worked extremely well. Students felt more comfortable in approaching the writers and talking to them having bought their books.

To teach effectively new writing obviously requires exactly the same skills, energy, imagination and commitment as teaching the canon. In addition, you need something of the hoarder's instinct as you scan the airwaves, keep an eye on the *South Bank Show* and boxfile the *Guardian Reviews*, just in case. Familiar texts are fast friends; with emerging writing you are suddenly on edge again. To get better acquainted, you'll need your wits about you and the insights your students can bring.

Case Study 2: Teaching via Genres and Contexts

Dr Sally Bushell, Lancaster University

The study of living poets presents two key problems to the student. The first is that the dependable structures of secondary criticism and response are unlikely to exist to any significant degree (except for major poets) so that different kinds of research material have to be located and new research methods established from those which exist for the study of earlier periods. The second is that there is a natural tendency to respond more evaluatively to contemporary poetry – for which no clear canon has developed – than for poetry by long-established (dead)

writers. Both students and teachers can fall into negative evaluations which blind them to qualities in a work. These problems can be overcome by making students aware of the advantages which also come with working on contemporary poetry: namely the shared context created by existing in the same intellectual, social and historical space as the poet, and the possibility of direct and indirect access to the poets themselves. Both advantages can be combined by encouraging multiple responses to the same work, on the page, through a visual and oral medium, and in performance.

In what follows I will describe three sessions on the MA module 'Locating Contemporary Poetry: The Living Tradition', taught at Lancaster, which attempted to make poetry active in this way. The first is a session on two women poets (Carol Ann Duffy and Liz Lochhead) which was integrated with a group outing to hear Liz Lochhead at Lancaster's *Litfest*; the second a session on Ted Hughes and Christopher Logue, using Logue's radio recording of *War Music*; and the third (the final session of the course) entitled 'But is it Poetry?' in which students read and listened to John Hegley's *Dog* and also brought in their own oral, written and visual examples for debate.

Because my own subject specialisms are the Romantic and Victorian periods, a nineteenth-century perspective colours my approach to teaching so that I often approach living poets through a context which draws upon historical links and traditional poetic forms. Thus the session on Carol Ann Duffy and Liz Lochhead took as its focus the traditional form of the dramatic monologue. Approaching contemporary poetry through a longer historical perspective enabled students to consider recent poetry by means of a largely masculine nineteenth-century literary form which was then being reclaimed by strongly gendered female voices in the twenty-first century. This form also allowed us to connect directly with questions of voice and of performance when we went to hear Liz Lochhead performing at *Litfest*, an annual literary festival in Lancaster which occurs every November. In the classroom we began by looking at questions of sympathy and judgment for the reader, drawing upon Robert Langbaum's ideas from *The Poetry of Experience*, and reading Browning's poem *Porphyria's Lover* in the light of this.² We then made a close reading alongside it of Carol Ann Duffy's poem *Warming Her Pearls* – thinking about the

2 Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*. London: Chatto & Windus, 1972.

3 Duffy, Carol Ann. *Selected Poems*. London: Penguin Books, 1994.

position of speaker in relation to subject and to reader and the way in which each poem manipulates its readership.³ We considered why the contemporary poets had chosen the dramatic monologue form and what elements were brought into play by the context of a strongly gendered poetic approach in each case.

The main focus of the session, for which students had prepared, concerned the use of fairy tale motifs in each contemporary poet. Students had been asked to read Liz Lochhead's *The Grimm Sisters* and Carol Ann Duffy's collection *The World's Wife*.⁴ Marina Warner's work *From the Beast to the Blonde* provided some useful thinking about types within the genre and led into a consideration of the ways in which the motif was working as a support structure, or was being undercut and ironized in the two poets.⁵ In anticipation of the poetry reading, we thought about the handling of distance between the voice of poet and of speaker; the use of addressee and the adoption of different voices within a single poem. This was particularly productive in relation to Liz Lochhead who was seen to play with the "type" in her poems – merging identities and compressing narratives together – as in this passage from *The Storyteller Poems III. The Mother*:

She doesn't like you, she
prefers all your sisters, she
loves her sons.
She's jealous of mirrors.
She wants your heart in a casket.
When she cuts the apple in two and selflessly
takes the sour green half
she's good and glad to see you poisoned
by the sweet red pulp.
Tell me
what kind of prudent parent
would send a little child on a foolish errand in the forest
with a basket jammed with goodies
and wolf-bait? Don't trust her an inch.⁶

Lochhead thus emerged as a poet interrogating the assumptions behind the forms with which she worked.

When we attended the *Litfest*, students were, I think, surprised at how much they enjoyed it, particularly when it featured poems we had studied in class. New contexts were brought into play, but were also able to be integrated with our more academic approach to the texts on the page. Liz Lochhead's strong Scottish accent flavoured her readings so that unexpected words emerged within the text. Students also noticed that her personality often significantly affected tone within a dramatic piece, so that a poem which had seemed quite bleak or dark on the page seemed to become more humorous when heard from her mouth. At the same time she was very adept at modulating the distance between herself and her audience. Hearing the poems performed made us far more aware of how performative they were: a poem such as *Everybody's Mother* was used to create a range of different tones sometimes pulling the audience in to listen and at other times pushing us away. As always, too, the personal context provided by the poet for the writing of a particular piece affected response to it. The performance was intellectually interesting – particularly in terms of identifying voice, or playing with mixed identities – but above all the double perspective of textual study in the classroom and hearing the poems in the mouth of the poet created two totally different contexts for reception which reinforced each other.

My second example of using an active "living" context occurred for a session on "Poetic Translation". In preparation for this class students had been asked to read a section from Christopher Logue's *War Music*⁷, in which Patroclus is killed, alongside the corresponding passage in a prose translation of Homer's *Iliad*.⁸ They then compared this with selected poems from Ted Hughes' *Tales of Ovid*, alongside a prose translation of Ovid's *Metamorphoses*.⁹

4 Duffy, Carol Ann, *The World's Wife: Poems*. Basingstoke and Oxford: Picador, 1999

5 Warner, Marina. *From the Beast to the Blonde. On Fairy Tales and Their Tellers*. London: Chatto & Windus, 1994.

6 Lochhead, Liz. *Dreaming Frankenstein & Collected Poems*. Edinburgh: Polygon Books, 1984, p.77. Quoted with permission of Polygon (an imprint of Birlinn Ltd).

7 Logue, Christopher. *War Music: An Account of Books 16 to 19 of Homer's Iliad*. London: Faber and Faber, 1981.

8 Hammond, Martin, trans. *Homer: The Iliad*. London: Penguin Books, 1987.

9 Hughes, Ted. *Tales from Ovid: Twenty-four Passages from the Metamorphoses*. London: Faber and Faber, 1997; Innes, Mary M, trans. *The Metamorphoses of Ovid*. 1955. London Penguin Books, 1986.

10 Benjamin, Walter. *Illuminations*. ed. Hannah Arendt. Trans. Harry Zohn. London: Fontana Press, 1973, p.77.

3. Resource and teaching challenges

We began the session by discussing a piece from Walter Benjamin's essay *The Task of the Translator* considering the kind of vital, backward "afterlife" that he defines as the relationship between translation and original:

*Unlike a work of literature, translation does not find itself in the center of the language forest, but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one.*¹⁰

Wider consideration of the dynamic created between original poem and its translation then led us into close comparison, first of the writers in each case, and their source material, and then of each other. I asked students if it made a difference to know that Logue worked from translations of Homer (having no Greek) whilst Hughes translated Ovid from the Latin. A number of issues emerged from this, namely the question of how much imaginative freedom the poet could or should adopt in relation to the original, and the effects of modernisation of language on meaning.

In the second half of the session we moved on to consider issues of oral and written text. I reminded students of the original form of the Homeric narrative as an oral epic and of the differences between a poem existing only in performance, as an oral dictated text or as a written text. In the case of Logue, we looked at his use of font styles and size within the text, particularly at the key point where Patroclus is struck down by the gods. The line across two central pages and the top of the next page reads: "Apollo! Who had been patient with you/Struck."¹¹ Here Logue makes full use of the printed page to create a powerfully dramatic visual effect. At this point we listened to a section of *War Music* as recorded for the radio and compared oral and written representations.¹² Students were then asked to return to the text and decide whether the piece was written for radio specifically (it was) or not, and how they deduced this. We considered the appropriateness of radio as a medium for communicating poetry, particularly poetry of oral origin. In this case then, the poet seemed to be translating and re-translating his work across different mediums, maximising the use of each medium in each case. Direct comparison of the two forms

proved very stimulating, and this might be further enhanced if one were able to acquire a copy of the radio script as well.

The final session of the term returned again to the question of poetry as performance to consider whether "pure" performance poetry should exist in a printed state at all, or whether it possesses a closer link to an oral tradition, for which each performance is unique and there is no single version of a text, than to poetry on the page. In the case of John Hegley we considered the differences between poetry written for an audience or a reader and the ways in which anticipated reception (and the generic conventions of stand-up comedy) might shape the poetry in the writing, looking at obvious examples such as "The stand up comedian sits down".¹³ In preparation for the session we had read various poems which we now listened to on a recording. We then analysed Hegley's performance style – the emphasis on rhyme and double rhyme, for comic effect, the use of a refrain, deliberate undercutting and use of colloquialisms. It was clear that the dominant element in writing was an anticipatory awareness of the particular rhythms and tone of the poet's own voice. At times this meant that "performance" poems as text were alienating or problematic since they depended so heavily upon a single individual's verbal enunciation of them.

Finally, in the second half of the session, we shared examples we had all brought in, responding to the question "But is it Poetry?" These included: advertising material; rap; a recording of the shipping forecast; Hamish Fulton's art work entitled *Seven Days Walking And Seven Nights Camping In A Wood Scotland March 1985*; and a piece read aloud by one student which we eagerly interpreted as a kind of mosaic-poem but which was, in fact, simply a reading of the index of first lines at the back of an anthology. The imaginative way in which the students responded to the final session, and our eager perception of poetry in everything around us, made me feel that, overall, my approach had succeeded. Although we were studying texts from an academic perspective and in the context of academic outcomes and assessment, we were able to engage with materials in a way which made contemporary poetry an active and vital part of everyday life.

¹¹ Logue, Christopher. *War Music: An Account of Books 16 to 19 of Homer's Iliad*. London: Faber and Faber, 1981, pp.30-32.

¹² Logue, Christopher, *AudioLogue*. Unknown Public Library, 2001.

¹³ Hegley, John. *Can I Come Down Now Dad?* London: Methuen, 1991. See also *Can I Come Down Now Dad?* Audiobook on cassette: Arrow, 1997.

Case Study 3: Writers Reading their Work: *riverlines*

Elizabeth Sandie, York St. John College

Students often have a reader's block about poetry and have prejudged it as something difficult and irrelevant to their lives. Their own writing suffers from lack of acquaintance with poetry. Very few come with a sense of the rewards that poetry has to offer, or much experience of the variety of modes, forms, structures and tones it can embrace which is why we include an introduction to poetry in the form of a purpose-built web resource as part of our level one core module 'Reading Texts' which examines the relationship between author text and audience.

In teaching poetry in particular, one of the hardest things for the tutor is to help the student lift the text off the page and realise it as utterance, with a voice (or voices) behind it, and to understand that pace, pitch, intonation, pauses, phrasing are important aspects of any understanding of the poem. Hearing live readings helps the students develop their own skills in 'hearing' the poem. Similarly the tension between the poem on the page and the poem in the air are an important part of its signifying systems. It is, for example, particularly helpful for the audience to hear poems where the text is in a written version of dialect which may prove difficult for some students in text based work. As soon as they have heard the rhythms and potential of the poem, become aware of the pleasures of the text in terms of its musicality and patterns, they are likely to make more effort to overcome the original obstacles facing them as readers.

Early in 2000 Literature Studies at York St John was looking for ways, despite the economic constraints in the higher education sector, of continuing to provide a rich diet of live readings to support its curriculum offerings. City Screen, an art house cinema, was simultaneously seeking to diversify the use of its new site in Coney Street, York. A collaborative venture was launched under the brand name *riverlines* which gained Arts Council support. This essay outlines some of the practical challenges faced in running events.

Running the events – programming

As administrator for *riverlines* I chair a small committee which includes Tony Clarke, the venue manager and freelance writer Pat Borthwick, who have been involved since the outset. Our responsibilities include programme

planning. We invite writers we admire, whether they are already established or up and coming. Ideas come not just from what is being taught at college, but other writers who have excited us or are in the news or neglected writers we value. It is important to keep in mind the Arts Council's criteria for inclusion and social diversity and also respond to feedback from the audience. Most importantly, we need to know, either from first hand experience or trusted friends and colleagues, that the writers we invite are good presenters of their work. We have had memorable evenings where individual poets such as Sean O'Brien, Les Murray, Kathleen Jamie, Ian Macmillan, Moniza Alvi, all from very diverse cultural backgrounds, had the platform for the whole evening linking reading with commentary and ending with work in progress.

A *riverlines* evening begins at 7.30pm, falls into two halves of about 45 minutes with a bar break in the middle. A brief introduction hopefully puts both audience and speaker(s) at their ease, and gives some indication of a personal engagement with the work of the writer. Additional information is supplied via programme notes which combine background information, edited highlights from reviews and guidance about further reading. Books are often on sale in the interval and there are opportunities to ask questions, either in a formal session at the end of the reading or informally during the interval. Guests often stay on after the event to chat about the ideas generated by the performance. The social element of the event is important too.

We try to provide a variety of interest within each event, often mixing poetry with other forms of writing. Helen Dunmore and Simon Armitage each split their evening between poetry and fiction. Julia Darling (short-listed for the Booker prize for *The Taxi Driver's Daughter*), talked at *riverlines* about many aspects of her writing life, read from her recent collection of poems *Sudden Collapses in Public Places*, then focussed on her writing for stage and radio. It also made a great evening to hear Elaine Feinstein read her own poems and translations of *Tsvetaeva*, before giving an account of researching the biography of Ted Hughes. Ideas can be gleaned from other events. I heard Julian May, BBC Radio Arts producer, talk in Cornwall about the history of radio poetry and booked him to bring another selection from this wonderful archive of material to York. He mentioned the innovative work of Katriona Porteous, who was later invited to *riverlines*, where we heard her poetry on the demise of the industrial communities in the North East and the regeneration of

3. Resource and teaching challenges

the Durham beaches, accompanied by Chris Ormston, a world class Northumbrian piper. Publishers will send lists of the recent publications and poets on tour. Information from the *Poetry Society Bulletin* and review pages are also helpful.

We have in addition been able to breakdown generic barriers mixing poetry and song writing, poetry and jazz, poetry and art, even poetry and magic with children's poet Nick Toczek. Credo Community Theatre revived their wonderful multi-media dramatisation of the early poetry of U.A. Fanthorpe called *Self Assembly* using choreography, mime, puppets and documentary film footage. We have varied the format by having panels of writers as in our journalists' forum; themed evenings such as our recent evening of Canadian poetry with Brain Bartlett, or an evening of African writing with Jack Mapanje. We have introduced lesser known writers with 'New Voices from the Small Presses'.

Relationship of the live readings to the curriculum

Experience of management of the series has become a learning resource for students on our innovative skills module 'Working With Words' which links theories of communication in the workplace with practical work. Our press officer and web manager began their involvement with *riverlines* in this way one student designed our website, www.riverlines.org as his placement task. Since graduation he has continued to develop this. Tasks negotiated by other students include, re-branding the series with newly designed posters, researching and creating copy for programme notes, organising publicity round specific events and setting up radio interviews with guest writers. This gives valuable experience in arts management and links personal communication and research skills. So students gain not only an insight into how poetry works, but how arts organisations help promote poetry.

Riverlines is especially relevant to undergraduate and postgraduate students on contemporary literature and creative writing modules, but also to those studying popular culture, performance arts, drama film and television. (We have had Mark Herman talking about screenwriting, Michael Gray on Bob Dylan.) Teacher trainers and students on the International Exchange programme also benefit. YSJ students, however, by no means make up the majority of the audience which

includes people from all walks of life who find the events both entertaining and thought provoking. Some have come to poetry and contemporary writing via WEA and Continuing Education classes. Some join our associate student programme or MA as a result of the interest generated by the events. Many published writers who live in the area are regular attendees. It is good for our own students to find themselves as part of that wider audience. This helps them see literature as not merely an academic subject, but the product of real people responding with all their creativity to their lived experience; that writing is a result of a process of that engagement with a world which we the audience share, and that reading is an enriching experience, not a passive activity but an interactive one.

For the term time events we try to think of the appropriateness of speakers to specific modules. Guest, Kate Atkinson, was studied on our level one module Writing Now. Children's author Berlie Doherty would have been of particular interest to students doing 'Cultures of Childhood' (level two). Both were equally of interest to those doing 'Women and Writing' and 'Creative Writing'. However, as this is a public and ticketed events series, taking place out of class hours, and off campus. Even when an event features a writer on the syllabus, not all students on the course will take advantage of it. Once students have been to an event and found the very special pleasures of a live reading they tend to return. More often the series is a way of extending the students' experience of the subject area beyond the limited number of texts that can be covered in a twelve week module, giving a fuller flavour of the richness and diversity of contemporary writing. The insights gained are bound to build their experience of the ways texts work, in both a critical and affective sense, as well as providing stimulus for their own writing.

The advantages to students of attending events

The *riverlines* series of readings

- raises their sense of enthusiasm for, and pleasure in the subject
- enables them to see writing contextualised in individual lives/their geographic/social/cultural/political landscapes
- gives insights into the writers' reading history and influences

- clarifies issues of form/language/structure
- creates awareness of the writing process, from the original drivers/inspiration to issue of researching/shaping/editing/publishing
- reveals the possibility of multidisciplinary creative approaches
- shifts perceptions of who writers are, that they come from a wide range of backgrounds and often work across a range of genres
- offers opportunities to hear both familiar and new works.
- helps students make links between modules and gain a more holistic approach to the subject

Finally, it's not only students but tutors who refine their understanding of the subject through live readings. The intellectual excitement and stimulus provided by the events themselves, the networking that results, compensates for the work involved in the organisation of the series.

4. Planning live events

David Cooper, University of Lancaster

Editors: When it comes to inviting writers into higher education institutions, the challenges are more down-to-earth, and many of them will be familiar to lecturers across the country: how to procure an edible sandwich lunch, and how to turn down the noisily archaic air conditioning system so your writer can be heard beyond the first row. The piece which follows includes helpful guidance on the whole process. Clarity about aims and objectives is, as always, vital, and it is important not to underestimate the amount of administrative time involved in even a one-off reading.

Other sections in this Guide suggest the many pedagogical benefits of using live readings and recordings within the central curriculum. This section is grounded in the practicalities of engaging writers within higher education: the essential 'nuts and bolts' of inviting writers to visit an institution.

Context

Towards the end of the 1990s, the Arts Council of England instigated a widespread discussion on the state of the public reading. Pessimistically predicting the death of the traditional author event, the UK literature sector collectively considered the future of the reading and attempted to redefine its cultural role for the new century. Adopting the generic term 'Live Literature' to describe 'everything imaginable that is not read purely on paper and requires an audience of one or more',¹ a hundred-page booklet was published, offering 'advice and support for everyone involved in bringing literature into public spaces'. Its author, Tamara Smith, suggested that the literary event was at a *fin de siècle* crossroads: if the public reading was to survive and thrive within the increasingly competitive cultural marketplace, organisers and promoters must be prepared to experiment and innovate with new technologies, incorporating the internet, CD roms, television and multifarious forms of digital media within the core, conservative event format. In other words, the public reading must evolve into a dazzling multi-media experience.

As the arts administrator and poet, Mark Robinson, has pointed out, however, 'the Arts Council's Live Literature Website felt moribund from day one, its suggestions such as increased use of OHPs and laptop projectors to show drafts of poems bizarre.'² There was also general scepticism, and even confusion, over the construction of the 'Live Literature' label: what did it mean *exactly*? Although there is undeniably space for the experimental use of digital media in writers' presentations, at the same time there remains something indefinably valuable about the shared experience of hearing a writer simply read from his or her

own work.³ From Charles Dickens' exhaustive tours of Victorian England to Adrian Mitchell's legendary performance at the Royal Albert Hall; from Carol Ann Duffy reading from her latest collection on the South Bank to J. K. Rowling's appearance at the Edinburgh Festival, readers feel a powerful compulsion to hear and meet the writers whose work they have read in the comforts of the home. This direct interchange adds a further, human layer to the intellectual life offered by a text, as a poem (or, for that matter, a piece of prose) 'is shifted from formal literacy to a more emotional and associative level, where the cinema of the mind can run in real time.'⁴

Why invite a writer?

Before embarking on the planning process, a set of simple, yet crucial, questions needs to be asked:

- Why are you considering inviting a writer to the institution?
- What are you planning to ask him or her to do during their time at the institution?
- What are the possible outcomes for the department and how is the writer's visit to be used as part of the curriculum?

These may seem rather basic questions, but they need to be addressed at the start of the project, for the absence of clear objectives will lead to dissatisfaction for all parties involved in the programme. Naturally, the organiser must have a clear vision as to what they are asking the writer to do for the institution. Although it is possible to engage creative writers in a range of different and innovative ways, the organiser is essentially faced with three options:

1 Smith, Tamara *Live Literature*. London: The Arts Council of England, 1998, p.6.

2 Robinson, Mark, Introduction, *Words Out Loud: Ten Essays about Poetry Readings*, ed. Robinson. Exeter: Stride, 2002, p.8.

3 Robinson, Mark, 'In the Familiar Space of the Voice', *Words Out Loud: Ten Essays about Poetry Readings*. Exeter: Stride, 2002, p.37.

4 Ibid, p.39.

- a) the one-off reading
- b) the self-contained creative writing workshop
- c) a residency, which involves some combination of the above, alongside participation in a series of creative writing surgeries, lectures, seminars and other ancillary activities. The residency should also provide the writer with sufficient time and space to pursue his or her own projects.

Having established a set of clear aims and objectives, the organiser must consider the fundamental issue of funding: how are the costs of the project to be met? This needs to be resolved before any further planning can commence and a straightforward project budget needs to be put together. Alongside this, the organiser must also begin to consider potential methods of evaluation. How is the success of the project to be measured? How are the experiences of the participants and/or audience members to be recorded and the information assimilated?

Once the central concerns of the project objectives, funding and methods of evaluation have been cemented, the organiser can then move onto the practicalities of engaging a writer.

Recruitment

The move to recruit writers prompts a series of obvious questions. Are you looking to use a poet, playwright or novelist? What qualities and experiences do you hope the writer will bring to the department? How does the work of the selected writer fit in with the shape of the departmental curriculum? The potential audience (i.e. the students) must remain central to the organiser's thinking at each stage of the planning process.

Writers can be contacted in a wide variety of ways. If the organiser has a specific writer in mind, he or she can be contacted through their main publisher. An initial telephone call to the publishers' publicity department should be followed by a concrete letter of invitation, providing a clear project outline, covering all aspects of the writer's visit to the institution. When selecting writers, it might also be worth considering that major publishing houses can often make a significant financial contribution if they are seeking to promote a new publication. When dealing with the publicity departments of large publishers, it is always worth asking such questions at the beginning of the negotiations and a similar approach can be adopted when dealing with writers' agents. It must be remembered,

however, that the primary concerns of both publicists and agents are the size of the potential audience; the possibility of substantial book sales; and the opportunity for attracting significant media interest.

Although direct contact with the publisher may provide a fruitful and mutually beneficial relationship, there is also a danger that the invitation will simply become lost within the vast in-trays of the publicity departments. A sensible alternative, therefore, is to take advantage of the extensive literature development network that now exists within the UK, as a result of sustained funding from the national Arts Council and the enthusiastic support of individual local authorities. Almost each major city and county now employs some form of literature development worker, although the scope and nature of the role can vary radically from place to place. This network of literature development officers is brought together under the umbrella of the National Association for Literature Development (NALD), the professional body for all involved in developing writers, readers and literature audiences. Amongst the many resources available on the NALD website (www.nald.org) sits a comprehensive directory of literature development workers in the UK. It may be worth contacting the local officer to seek his or her support and advice for your project proposal. Establishing this contact may provide additional benefits, offering possible opportunities for partnership working and the pooling of resources. In the City of York, for example, the library-based literature development agency, Read Write York, has worked with staff from the Department of English Studies at York St John College on a range of projects. Similarly, across the Pennines in Lancaster, the Department of English & Creative Writing at Lancaster University and Lancaster *Litfest* have submitted a successful joint funding application to Arts Council England, North West, for the appointment of a Ugandan writer in residence. By working in partnership, the writer will have a city-wide brief, taking an active part in the academic life of the University, as well as working on a spectrum of community projects in and around Lancaster. There are many, varied advantages to such local liaison, ranging from the division of project costs to increased promotional capacity. It can also offer a more attractive package to writers and their agents, for as the Arts Council has succinctly stated: 'Most writers work as freelancers today, and time is money. So to spend an entire day travelling for one gig does not make economic sense, for the writer or the region.'⁵

⁵ Smith, Tamara, *Live Literature*. London: The Arts Council of England, 1998, p.27.

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Further sources of information exist on-line, allowing organisations to establish direct contact with practising writers. A good starting-point is the National Association of Writers in Education (NAWE – www.nawe.co.uk). This is an organisation which represents and supports writers and all those involved in the development of creative writing in education, and whose membership includes teachers, arts advisers, students, literature workers and librarians, as well as writers themselves. NAWE has played an instrumental role in the development of *artscape: the national directory for arts in education* (www.artscape.org.uk). The sophisticated search engine allows users to locate a particular writer or to find a range of artists who are available for education work within a particular region of the UK. NAWE has also been involved with Arts Connect: a new web-based search engine for the arts, offering information on community music and dance, visual arts, literature and new writing for performance (www.arts-connect.net). One of its primary functions is to serve the education sector, providing directories of artists available for workshop projects, events, and so on.

Organising Readings

There are some basic – if rather obvious – considerations which need to be taken into account when inviting a writer to deliver a reading of his or her own work:

- Who is the target audience? Undergraduates, postgraduates, staff, members of the wider institution, the general public?
- How will the content of the reading tie in with the objectives of the curriculum?
- Where is the event to be held?
- If it is to be an open event, how are tickets to be sold and distributed? How much will the tickets cost?
- How is the event to be promoted?

If it is decided that the reading is to be a free event, targeted exclusively at students and staff, with the broad aim of increasing awareness of contemporary literary practice, then the organisation of the event should be relatively straightforward. Obviously, an appropriately quiet room must be booked, but there is no great need to worry about advance ticket distribution (unless, of course, you anticipate that every member of the department/faculty/institution will wish to attend). Complications arise, however, when the reading moves beyond the self-contained boundaries of the institution and evolves into an event accessible to the general public. At this point, the issue of ticket administration becomes increasingly prominent and it must be considered

whether it is worth linking with a professional performance venue operating its own box office systems. As Elizabeth Sandie explains elsewhere in this guide, the Department of English Studies at York St John College decided to stage *riverlines* events at a dedicated performance space within a city centre venue; similarly, in Lancaster, the Department of English & Creative Writing chose to hold readings at the University's own theatre.

Format

The length of readings can vary extravagantly, but it is vital that an agreement is reached with the writer prior to the event. Organised as a single-sitting event, it is recommended that the reading should last little more than one hour; subdivided, perhaps, into a forty-minute performance followed by twenty minutes of questions and general discussion. Although a minority of writers may express a slight unease with fielding questions from the floor, most authors accept the question-and-answer session as a staple component of the literary event and it is especially important within the context of higher education.

Alongside this, there are further logistical concerns that need to be addressed:

- For how long do you have occupancy of the room/performance space?
- Have volunteers been enlisted to help with the event?
- Are refreshments to be made available?
- What are the arrangements for the selling of books?
- Is there a need for a microphone? (The answer is, almost invariably, 'yes'.)
- Is the performance space fully accessible?
- Is it possible for an induction loop to be put in place?

Promotion

The successful formula for the promotion of a literature event is notoriously difficult to pin down, for as Jonathan Davidson, a former director of the Ilkley Literature Festival and a partner in Birmingham-based Book Communications, has observed:

Audiences have always been the weak link. No matter how good the poets and their performances or how welcoming and comfortable the venue, in so many cases the audience simply cannot be relied upon. [...] The audience members will probably apply themselves to the problem of attending the reading at

*7pm, half an hour before kick-off, and what with 'crown-green bowling on ice' being on the telly and it being a wet night, will think better of it and promise to attend the next reading.*⁶

One of the principal benefits of organising a reading within the context of a higher education institution is access to a substantial literary constituency and, naturally, the student body should form the core target audience. If it is hoped that the event will attract an audience from outside the institution, the organiser should take advantage of the local and regional literature networks, requesting that the relevant Literature Development Officer and the Literature Officer at the regional Arts Council England office, forward essential event details to the names on their respective mailing lists. Once again, initial e-mails announcing the event can and should always be supplemented by a persuasive reminder as the date of the reading draws near.

Ideally, the university or college bookshop should be approached and asked to provide both stock and staff for the event and should be encouraged to order as many titles and copies as possible. Establishing a partnership with the local bookshop also increases the capacity for promoting the event. If such an arrangement proves to be difficult, however, then the event organiser should deal directly with the writer's publisher, ordering books on a 'sale or return' basis. Whatever the size and scale of the event, the writer will rightly expect to see his or her books available for purchase before and after the reading. Traditionally, writers have often brought their own books to such events, but it is preferable to establish a more professional arrangement. Finally, there are issues of audibility and accessibility that must be considered and any potential difficulties need to be addressed when selecting an appropriate room for the event.

Setting up a writer in residence

Job description and workload

The organiser must put together a structured programme of proposed activity and a clear set of responsibilities. During their time at the institution, the writer should be expected to make a rich contribution to departmental life and their schedule should usually include a combination of lecturing, teaching and public appearances. It is essential that the writer is also given adequate time to focus on their own work, as part of the residency's core functions should be to provide the writer with an opportunity for

their own creative development. The writer in residence is not simply an additional member of staff.

The length of a residency can vary significantly, depending upon the aims of the project and the funding arrangements, but a writer in residence is often appointed for the duration of a single term. During their time at the institution, the writer **MUST** be given office space. Ideally, he or she will be offered their own room, but the minimum requirement is access to a dedicated computer and the use of a room shared with one other person.

Finally, it is vital to identify a key contact person for the writer in residence; someone based within the department or institution to whom the writer can turn on a daily basis if they have any administrative or practical questions. This may, of course, be the residency organiser; but, equally, it could be the departmental officer or another permanent member of staff.

Contracts

Initial exchanges with the writer should be used to determine a broad agreement on the nature and terms of the project. Once a consensus has been reached, the invitation should be formalised with the signing of a letter of agreement and/or contract. A general letter of agreement should be sufficient for the one-off reading or workshop, but a more formal contract should be put together for a longer residency. This contract should be signed by a senior officer authorised to sign on behalf of the host institution.

One of the more delicate issues is that of payment, for different writers have different financial expectations depending upon their experience, literary reputations and the content of the proposed project. A Nobel Prize-winning poet will, understandably, have demands inconceivable to the writer working on his or her first full volume.⁷

Although the setting of a writer's fee can still often seem to be the product of a rather arbitrary process, the Arts Council's guidelines have provided an essential benchmark for event organisers. At the time of writing (2005), the National Touring Officer within the literature department of Arts Council England advises a minimum fee of between £200 and £250 for an evening event or half-day workshop. With longer term residencies, the writer is offered a set fee for the duration of the programme which acts as a quasi-salary during their time at the institution. It can be decided

⁶ Davidson, Jonathan 'Filling the Void: Some Notes on the Search for Poetry Audiences'. In *Words Our Loud*, Exeter: Stride, 2002, p.77.

⁷ Smith, Tamara, *Live Literature*, London: The Arts Council of England, 1998, p.24.

4. Planning live events

to allow the writer to manage his or her day-to-day finances during this extended period; alternatively, an additional subsistence allowance can be allocated to supplement the core fee. Also, convention dictates that a percentage of the fee is paid at the beginning of the residency, with a final amount being paid after the project has come to an end and upon completion of a detailed written report.

Evaluations

Most departments or institutions will have their own standardised proceedings for evaluation and the methods employed may depend on whether or not the project formed part of the core curriculum. A further framework is offered, however, by *Partnerships for Learning: A Guide to Evaluating Arts Education Projects*, published by the Arts Council of England in 1999, with the support of the Department for Culture, Media and Sport. This document is now used as the standard tool for the assessment of such projects: a sample questionnaire, assembled following the systematic guidelines of this document, is included as Appendix B. In short, the evaluation process should consider the overall success of the project, accumulating the views of all participants: the host organisation; the audience; and, of course, the writer who lies at the centre of the programme. Part of the writer's own contract

should stipulate that he or she is expected to submit a full, written report one month after the cessation of the project. This report should cover such central issues as the administration and organisation of the project and the creative content of the residency, as well as assessing whether the residency succeeded in achieving its initial aims and objectives. As with all methods of evaluation, this report should be distributed to any funding bodies and other interested parties.

Conclusion

By dedicating appropriate time and energy to the evaluation process, the organiser can, hopefully, avoid the problems inherent in arranging a one-off, self-contained reading, workshop or residency. One of the repeated problems faced by writers entering any educational institution – from primary to tertiary – is the sense that they are being introduced as nothing more than an interesting appendix to the core curriculum. It is essential that the writer feels that his or her contribution forms part of a wider programme of work and that their invitation is not merely intended to satisfy demands for a living literary presence within the department. All of which returns us to the initial points of this section and the fundamental need to establish clear aims and objectives right at the start of

Select Bibliography

Live Literature, Tamara Smith (London: The Arts Council of England, 1998). Provides advice and support for everyone involved in bringing literature into public spaces. Useful, if slightly outdated and out of print. Arts Council England are planning to update this advice in 2005.

Partnerships for Learning: A Guide to Evaluating Arts Education Projects, Felicity Woolf. A booklet published by the Arts Council of England and the then regional arts boards, with the support of the Department for Culture, Media and Sport. The Guide attempted to provide a template for the successful evaluation of arts education programmes.

Hooked, ed. Haidee Bell and Oliver Mantell (Leeds: Audiences Yorkshire, 2004). Series of essays from twenty literature professionals on the marketing of an author event. Published as part of a national conference held in York, January 2004.

Words Out Loud, ed. Mark Robinson (Exeter: Stride Publications, 2002). Excellent collection of ten essays on the public reading phenomenon.

Word of Mouth: Reaching Readers. A directory of UK literature workers published by NALD in association with Arts Council England.

'Poetry isn't punishment', Roshan Doug. Doug, a Fellow of the Royal Society of Arts and formerly poet in residence and visiting professor in poetry at the University of Central England, argues that, 'it is time resident poets were given the support they deserve'. *The Guardian*, Tuesday, 7 September 2004.

<http://education.guardian.co.uk/egweekly/story/0,,1298281,00.html>

Mortification, ed. Robin Robertson (London and New York: Fourth Estate, 2003). Sub-titled 'Writers' Stories of their Public Shame', this anthology of seventy commissioned pieces is essential reading for anyone involved in the organisation of a literature event.

5. Intellectual copyright issues

James Fry, Associate, Technology Group for Eversheds LLP

Editors: This section, produced in consultation with Eversheds LLP, offers guidelines for those teachers who have made, or wish to make, their in-house recordings more widely available to students. It outlines a number of key issues to be addressed and contains a number of case studies based on common scenarios. It is worth pointing out that it is intended for information only and should not be considered to be legal advice. Specific advice should be sought.

Introduction

Contemporary literature courses raise a number of intellectual property issues which need to be considered and then managed by course organisers. Third parties may have rights in materials and work that they have produced and could complain and take legal action if their work is used without consent. For example, a poet who attends a teaching session to recite his or her poetry may own intellectual property rights in his or her works *and* in his or her performance of those works. These rights (if existing) will control how recordings of any recital can be used. Further, individuals being asked to contribute writing and materials will be creating works which may be protected by copyright. Who will own the copyright in such material and be able to control its dissemination? The following Frequently Asked Questions attempt to answer many of the common concerns that arise:

What are Intellectual Property Rights (“IPRs”)?

These rights protect people’s intellectual creation. They allow their owners to: (a) exploit ideas and works protected by the rights, and (b) prevent others from using those ideas and works without the owners’ permission. There are many different kinds of IPRs: some arise automatically; others need to be registered. IPRs comprise a broad range of rights, including patents, copyright, unregistered and registered designs, and trade marks.

Why are IPRs relevant?

IPRs, in the form of copyright, protect original literary works, sound recordings and broadcasts and are continuous. Take an original poem: copyright may arise in the poem itself, in the performance of the poem and in any recording taken of the performance. To use works protected by copyright owned by a third party (e.g. the author) permission of the third party will have to be obtained.

You therefore need to consider what rights exist in materials being used, who owns these and whether consent to use is needed.

What is copyright?

Copyright is as it sounds, the right not to have a work copied. The owner of copyright can prevent others from copying all, or a substantial part of the work protected by copyright. It arises automatically when the work is produced, but the work must be original and fall within one of a number of protected categories (see next question).

There are also rights similar to copyright called “performer rights”. These belong to a person performing in a recording, e.g. the writer reciting his or her work, or individuals acting out the scene from a play. Anybody wishing to make use of those persons’ performance must have the relevant performers’ consent, and the performer will need to give his or her consent to copy and to make the recording of the performance available to the public. Performer rights are separate rights to copyright and belong to the performer regardless of the authorship of the work i.e. the recording of the performance.

What sort of things does copyright protect and how does it arise?

Copyright arises in literary, dramatic, musical and artistic works, in sound recordings and films, and in typographical arrangements of published editions of works.¹ These protected categories include books, plays, songs, paintings, sculptures, photographs, video footage, sound recordings and computer software.

Original works put on the internet are likely to be protected by copyright. Use of content publicly available via an internet site may still need consent of the owner to use.

¹ A published edition would include a newspaper or magazine, which is in effect a defined and unique arrangement of a number of individual articles/works. Copyright will exist in individual articles as well the overall arrangement of the newspaper/magazine.

A work cannot benefit from copyright protection until it has been recorded i.e. written down, filmed, drawn or stored on a computer. For a work to be protected it must be original and produced using an element of skill.

Originality

Originality does not mean the work in question needs to be novel. It is sufficient that the work is the product of the author's mind, i.e. it is not copied in whole or part from another source.

Skill

To be protected the work must also not be too trivial, which means that some knowledge, labour, judgement, skill or taste is involved in its creation. However, the amount of effort required is only minimal, and the work need not have any aesthetic value.

Does the author qualify?

The author needs to meet some residence requirements for copyright to subsist. A British resident will clearly qualify, as will any resident of the European Union, United States and most Commonwealth countries.

Copyright arising overseas can therefore still protect the owner against unauthorised use in the United Kingdom.

How long does copyright last?

This will depend upon the type of work created.

For example, copyright in literary works (poems, extracts from books etc) lasts until seventy years after the death of the author. Sound recordings are protected for 50 years from their creation.

Who will own the relevant rights?

Copyright will belong in the first instance to the author or creator of the works e.g. the poet or writer. Performance rights will in the first instance be owned by the performer. The producer² will own the copyright in any recordings made. There are exceptions to these rules. In particular, if works are created during the course of an individual's employment then the copyright may belong to the employer.³

IPRs can be assigned (sold) or licensed. In certain cases, you may want to acquire copyright and other rights from the author/creator, for example, where you are commissioning the production of works and other materials for inclusion within course materials. In such an event, a clear written assignment of the copyright and other IPRs in the materials will need to be obtained to acquire ownership.

Note that to use recordings of a performance of a copyright work, consent may need to be obtained from the author, the producer and the performer(s).

Any consent given in respect of recordings needs to explicitly include the right to use the recording repeatedly otherwise it will not be possible to use it more than once.

What are moral rights and when do they arise?

Also often known as authorship rights, moral rights arise automatically when a work protected by copyright is produced. They belong to the author of a literary, dramatic, musical or artistic work or the director of a film, and are independent of the copyright in the work. Moral rights do not arise where the copyright work is computer software.

Moral rights must be asserted by their owner to be enforced but include the right to be shown as author of the work, to object to derogatory treatment of the work, and not to have a work falsely attributed to a person who is not the author.

These rights cannot be assigned (transferred) but they can be waived.

2 The producer is the person who makes the arrangements necessary for the making of the recording.

3 Through custom in the education sector, copyright in certain kinds of academic materials (e.g. lecture notes) will remain owned by academics. Note that this position can be altered by the academic's contract with his or her employer. Note further that undergraduate students and some postgraduate students will not be considered to be employees of an educational institution.

What legal rights do IPRs afford to their owner?

Copyright allows the owner to prevent copying of their copyright work. The copy need not be identical, it may just be enough to reproduce an essential part or significant extract of the work. Copying means reproducing the work in any form and this includes storing or saving the work by electronic means.

Performer rights prevent the recording of a performance, repeat showings of a performance and selling or lending recordings of the performance, without consent.

What are the consequences of infringing someone's rights?

Infringement⁴ of someone's rights means legal liability, and in extreme cases can lead to criminal prosecution against organisations and individuals. Court orders can be obtained to prevent use of infringing materials and require you deliver up to them any offending copies. The owner of the rights can also claim damages for loss they may have suffered as a result of infringement (they will have lost out on licence fees potentially) or require the account to them of any profits made from the exploitation the infringing works.

Are there any relevant defences to infringement?

There are, but these are very limited. They include:

- where the user has a licence. Many institutions will have licences from collecting societies⁵ which permit the use of copyright works for particular purposes. The licence terms will however need to be checked, in particular, the medium in which those works may be used e.g. can the works be used in e-learning environments? Such a licence will also define the extent to which copies can be made by an educational establishment of the work in question.

- where there is copying of a work in the course of instruction or preparation of instruction, providing that the copying is done for non-commercial purposes by a person giving or receiving instruction and is not by means of photocopying or other reprographic means.
- fair dealing for the purposes of non-commercial research or private study. This does not however extend to multiple copying of works and use must not interfere with the exploitation of the work or cause the copyright holder to suffer any financial loss. The defence does not cover assisting others in their research or private study in return for payment.
- there is also a fair dealing exception for the purpose of criticism or review of that work, provided that the owner's rights are sufficiently acknowledged.
- there is a range of additional permitted acts relating to education, libraries, Parliamentary and Judicial proceedings and similar activities.

There is a defence to infringement of performer's rights if the audience to whom the recording is being shown is made up solely of teachers and pupils.

It is often very difficult to judge, for example, whether copying is for commercial⁶ or non-commercial purposes (and therefore whether the defence is available). In many cases, it will be best to get explicit consent, just in case.

Are there any other legal issues that need to be considered when asking a writer to contribute?

If personal information is included in the writer's contribution, in particular, names, addresses, etcetera, privacy law will need to be considered and the consent of the data subject⁷ may need to be obtained.

The content of work contributed will also be governed by law which prohibits the making of defamatory statements and the use of illegal material (e.g. pornographic or other obscene images).

⁴ The producer is the person who makes the arrangements necessary for the making of the recording.

⁵ Through custom in the education sector, copyright in certain kinds of academic materials (e.g. lecture notes) will remain owned by academics. Note that this position can be altered by the academic's contract with his or her employer. Note further that undergraduate students and some postgraduate students will not be considered to be employees of an educational institution.

⁶ Any exploitation of the work will probably be considered to be a commercial purpose.

⁷ The person who is the subject of the personal information.

How should any consent to use received from the copyright owner be recorded?

If possible, any consent obtained should be in writing. However, if the consent obtained is verbal, then it is best to confirm this in writing as soon as possible thereafter or otherwise document that it has been obtained.

Sample wording⁸:

As owner of the copyright and other intellectual property rights in the work identified [below] (the "Work") and in consideration of the payment to you by [Licensee] of the sum of £1, you grant to [Licensee] the non-exclusive, perpetual, worldwide and royalty-free right under the copyright and other intellectual property rights in the Work to:

- *make repeat recordings of any or all of the Work and performances/recitals of any or all of the Work ("Recordings");*
- *exploit the Recordings and make the same publicly available; and*
- *use and reproduce the Works and any Recordings [in connection with courses and teaching run by [Licensee] including using the whole or any part of the same in course and teaching materials produced in any format (including electronic format).*

Case studies on questions of copyright

Case Study 1: A teacher of creative writing wants to demonstrate a particular point by using a poem by a living poet in her class. She does not think it is worth asking her students to buy the complete anthology so she photocopies it.

Copyright will almost certainly subsist in the poem as a literary work, and in the anthology as a typographical arrangement. The poet will own the literary copyright unless he/she has assigned this right to someone else, e.g. a publisher. The publisher of the anthology will be the first owner of the typographical copyright.

Literary copyright exists for 70 years from the end of the calendar month in which the author dies and in a typographical copyright for 25 years from the end of the calendar month in which the edition in question was first published.

The teacher will infringe copyright by photocopying the poem and distributing copies of it without the consent of the copyright owner(s), unless he/she can rely on a defence. The following defences may be available:

Example 1. Up to 1% of a copyright work can be photocopied in each quarter of a year, i.e. 1st January – 31st March, 1st April – 30th June, 1st July – 30th September, 1st October – 31st December.

Example 2. Research and private study is also permitted so long as it is done fairly. For example, it would be permissible for the teacher to make a copy for a student on an individual basis (e.g. one to one studying). However that wouldn't allow the teacher to make multiple copies of the work for use by every student in the class.

Example 3. Many institutions will have a licence from the Copyright Licensing Agency (CLA)⁹ allowing them to make multiple copies of works (though the precise terms will need to be checked).

The standard CLA Licence will cover most books, journals, periodicals, conference proceedings and law reports published in the UK, Australia, Canada, Denmark, Finland, France, Greece, Iceland, the Netherlands, New Zealand, Norway, Republic of Ireland, South Africa, Spain, Sweden and Switzerland. It also applies to US publishers with whom there is a reciprocal agreement.

Some literary works are excluded¹⁰ however the CLA publishes a list of works covered by the licence and if it appears that something on the published list turns out not to be licensed then the CLA will meet any resultant costs.

The licence does apply a maximum limit to the number of multiple copies that can be made, and only permits enough copies to be made for each student and the course tutor:

The CLA also operates a paid clearance service known as CLARCS. This allows more copying than the standard licence upon payment of a fee (determined by the level of copying etc).

⁸ For use for existing works. Note that for the licence to be binding, consideration needs to be given by the copyright owner.

⁹ The CLA acts as an agent for authors, artists and publishers.

¹⁰ For example those which state 'copying not permitted', those published on the CLA's 'Excluded Works List', newspapers, in-house journals, privately owned documents, and works published by nonreciprocal agreements.

There is also a digitalisation licence available which allows for the scanning and subsequent use of scanned information (e.g. use on an extranet for distance learning students).

Occasionally there may be an educational work book which states that it is photocopiable or a fee waived item, in which case all the work may be freely photocopied. This is unusual and any wording should be checked carefully.

Case Study 2: A teacher videos, at home, an edition of the South Bank show and the next day plays it in a lecture.

Copyright subsists in any broadcast which the public can lawfully receive. The first owner of the copyright in the broadcast will be the person making the broadcast (e.g. the BBC). The copyright will last for 50 years from the end of the calendar year in which the broadcast was made.

If the lecturer tapes the broadcast and replays it in the lecture then he/she is infringing unless there is a relevant defence.

The copying of the broadcast will be permitted if the lecturer tapes the show on behalf of the educational establishment for an educational purpose **unless** there is a licensing scheme in place (there will be in this scenario). The showing of the broadcast in the lecture will only be permitted if it is for the purpose of instruction e.g. the students are to watch the programme and then write a review of it.

The Educational Recording Agency (ERA)¹¹ and Open University Educational Enterprises Ltd¹² issue licences under licensing schemes.

The ERA Licence allows staff at educational establishments to record for non-commercial purposes broadcasts by its members. The licence must be renewed annually and the fee is based on the type of educational establishment and the number of full time students attending.

All video and audio tapes used to record broadcast material under the ERA Licence must be labelled correctly. Labels must show the date, time and title of the recording and the statement: "This Recording is to be used only under the terms of the ERA Licence".

Multiple copies of recordings made under the ERA Licence are allowed but are not permitted to be sold, hired or shown to a paying or non student registered audience.

Case Study 3: A teacher photocopies a modern short story from an anthology held in the library, and because there is only one copy of the book and resources are scarce, puts the photocopy on short-loan in the University Library for students to borrow.

Copyright will probably subsist in the short story as a literary work and in the anthology as a typographical work. The author will be the owner of the literary copyright unless he/she has assigned this right to someone else. Unless a defence exists, the teacher is infringing the copyright by photocopying the story and by lending copies of it without the copyright owners' permission. (See Case Study 1 for defences that may be available for copying – in particular, the possibility of a CLA licence.)

Librarians are permitted to make full copies of literary works in order to preserve or replace an existing work but **only** if it is not reasonably practicable to purchase an extra copy for that purpose. In this case it would probably have been reasonable to purchase another copy rather than make a copy of the original.

The original photocopy (rather than photocopies of photocopies) may be put on short loan collection. However any further photocopying of the original photocopy will be dependent on the university owning at least one copy of the original published edition of the work.

Case Study 4: A famous writer comes to give a talk. His talk is filmed by the university, stored in the library's audio visual resources and played in subsequent years in lectures.

Copyright exists in films.¹³ The first owner of the copyright in the film will be the person who filmed the talk, unless it was filmed by an individual in the course of his/her employment for the university when the university will be the owner of the copyright. The copyright will exist for 70 years from the death of the person who filmed the talk.

The writer giving the talk will own the copyright in any script of his talk and performance rights in the talk itself.

11 Covering the BBC, ITV, Channel 4, Channel 5, S4c and others.

12 Covering Open University and Open College programmes.

13 A film covers 'a recording on any medium from which a moving image may...be produced'.

Providing that the writer gives his permission to the filming (and this should be clearly established in writing) then the university will not be infringing the writer's rights in making the film and will have the right (and not the writer) to show the film recording in public and lectures and the right to lend the work to students.

Case Study 5: A workshop group (working in small groups) choose poems for a putative anthology arguing their choices. The leader distributes to individuals in the group a pack of eight or nine poems, all by recent (some living) authors.

The analysis is similar to that for Case Study 1: A CLA licence will be required but there are limits on copying under this. If all the poems are being taken from an existing anthology then this will clearly not be permissible and a special exemption will need to be sought through CLARCS.

Case Study 6: A tutor sets a group assignment which involves the members of a subdivided group compiling and annotating a brief anthology. As part of the exercise the small groups are each to copy their anthology and distribute it to the whole group.

This will be identical to the analysis for Case Study 5 if the students are simply photocopying poems of their choice, except that there will be an additional infringement for copying and distributing the poems they have copied.

If the students pick the poems and then annotate them by criticising and reviewing them then there may be exemption for the purposes of criticism or review. It does not matter if the criticisms are unfair rather than the poems were fairly copied so as to illustrate the criticisms being made. An acknowledgement must be given which identifies the work being copied and its author. These annotated copies may be copied by the students and passed around the group.

In deciding whether the use of the copying was fair the amount of copying used would be considered, e.g. whether the copying was done for commercial gain. Simply copying the poems and then commenting on them may not be enough (and will probably need to come under a CLA Licence), but providing a review with excerpts from the chosen poems would be.

Case Study 7: Students tape record themselves doing poetry readings which they compile into a demo tape. The tutor subsequently plays the tape to other groups with the students' permission.

The work will be a sound recording and will be protected by copyright. The students will therefore own the copyright and provided that the tutor obtains consent (which should be documented) then those recordings can be used subsequently.

Copyright may still exist in the literary works being used and there may still be an infringement by the students for performing the literary work and an infringement by the tutor for authorising them to do so, without the owner's consent. If however any performance is before an audience consisting solely of teachers and pupils at an educational establishment by teachers/pupils in the course of the institution's activities (which will be the case in this scenario) then the performance will be a permitted act, and no consent need be obtained.

Case Study 8: A teacher obtains materials on microfilm from a library which comes with the tag that it is to be used for the purposes of private study or research. The teacher uses materials from the microfilm in a lecture presentation to colleagues.

This is very similar to Case Study 6. If the teacher is simply copying the material to show colleagues in a lecture then this will be infringement of the (presumably) literary works (unless 70 years have passed since the author died).

However, if the copying is done only in part for the purpose of criticising and reviewing the material and demonstrating a theory then this may be exemption for the purposes of fair criticism or review.

Appendix I: Resources for supporting teaching

Jane Gawthrop and Andrew Maunder, English Subject Centre

The list given below is designed to help lecturers locate recordings for use in the classroom. It includes websites where sound recordings can be accessed directly and also databases of recordings which can be purchased. We do not endorse these websites in any way, merely suggest them as possible starting points for anyone seeking to obtain recordings. If you know of other online sources which might be added to the list, please contact the English Subject Centre: esc@rhul.ac.uk.

• The British Library Sound Archive

<http://www.bl.uk/collections/sound-archive/drama.html>
96 Euston Road, London NW1 2DB. Tel: 020 7412 7676

The Sound Archive holds sound and video recordings, including drama and literature from the late nineteenth century onwards. The Listening and Viewing service provides online public access to the Archive's collection of recorded sound and video.

• The Poetry Library, London, Royal Festival Hall

<http://www.poetrylibrary.org.uk/poetry/collect/txtaudio.html>

The Poetry Library is unique in having a wide range of poetry on cassette, record, video and CD, all of which can be listened to and viewed at special audio booths, and many of which can be borrowed by members. Much of the material is international, and includes an impressively large range of American poetry not available elsewhere in the U.K. Poetry on vinyl has become very rare and many of the Library's records are now collectors' items.

The Library has built up a collection of over 200 titles. They include many television programmes donated to us by their producers, such as *The South Bank Show*, *Words on Film*, *Poetry in Motion*, *Up and Coming* and several programmes by Tony Harrison produced by Peter Symes of BBC 2. The Library also stocks videos and cassettes for children as well as very useful classroom material for teachers.

• The Scottish Poetry Library

www.spl.org.uk

Since its foundation in 1984 it has amassed a remarkable collection of written works, as well as tapes and videos. The emphasis is on contemporary poetry written in Scotland, in Scots, Gaelic and English, but historic Scottish poetry and contemporary works from almost every part of the world feature too. All resources are readily accessible, free of charge and there is a postal borrowing service.

• Lannan Foundation

<http://www.lannan.org/readings/readings.htm>

The foundation presents 'Readings & Conversations', a series of literary events featuring writers reading and discussing their work, followed by an on-stage conversation. 'Cultural Freedom' events follow the same format and feature writers, thinkers, activists and artists whose work celebrates the human right to freedom of imagination, inquiry, and expression. The audio archive contains recordings by Margaret Atwood and Tom Paulin (amongst others) most with a reading segment by the featured writer or poet followed by an interview.

• British Council recordings

<http://www.britishcouncil.htm>

The British Council, in collaboration with Bloodaxe Books, have produced a series of contemporary poetry recordings featuring poets reading and talking about their work. Each recording is available for purchase on cassette. The site also contains free audio extracts of the recordings via the Poetry Quartets home page. The Sound Archive holds the masters of the British Council's *The Poet Speaks* series of readings and interviews covering over 200 poets, recorded between 1955 and 1975.

• BBC

<http://www.bbc.co.uk/>

The BBC website enables access to a wealth of recorded material, and its archives are growing all the time. The area of the site devoted to books (<http://www.bbc.co.uk/arts/books>) is a good starting point for exploration. Radio 3's pages on speech and drama (<http://www.bbc.co.uk/radio3/speechanddrama/index.html>) give an overview of this station's resources. These includes pages for 'The Verb', Radio 3's showcase of new writing, literature and performance (<http://www.bbc.co.uk/radio3/theverb/index.shtml>). Radio 4 Audio Interviews (includes Andrew Motion, Maya Angelou, Les Murray). <http://www.bbc.co.uk/bbcfour/audiointerviews/>

- **The Electronic Poetry Center**

<http://epc.buffalo.edu/sound/>

The 'Sound' section of this website contains a collection of sound poetry, audio art, audio hypermedia, and arts radio broadcasts. Numerous EPC sound/radio resources include:

Sound Poetry Resources An author index to numerous sound poetry materials, historical and contemporary, delimiting "sound poetry" as an artistic practice. Includes both sound files and links to resources for sound poets.

EPC/UBUWEB MP3 Sound Archive An extensive collection of historic and contemporary recordings of literary sound art and poetry performances.

Radio Radio The 2003 radio series produced by Martin Spinelli which features sound poets, audio artists and innovative radio feature producers in conversation and performance.

- **Smithsonian Folkways**

<http://www.folkways.si.edu/index.html>

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Recordings can be browsed by genre: there are about 170 recordings in the poetry category and 80 in the prose. It is possible to listen to a sample of the tracks from most recordings before ordering online.

- **The Poetry House**

<http://www.thepoetryhouse.org/>

Maintained by the School of English at the University of St Andrews, 'The Poetry House' is a web resource which features an online magazine of poetry and reviews. It claims to be the most authoritative guide to information about poetry across the English-speaking world. Its coverage is both historical and geographical.

- **The Poetry Kit**

<http://www.poetrykit.org/listen.htm>

Links to (mainly North American) poets reading their work.

- **BUFVC Hermes Database**

<http://www.bufvc.ac.uk> then select 'Hermes'

The British Universities Film and Video Council produces the Hermes, an online database providing details for over 25,000 audio-visual programmes, and their distributors, available in the UK. The database is searchable in a variety of ways, and there is ample detail about each recording including price, distributor address and format.

- **Listening to Poetry via the Net**

<http://www.kn.pacbell.com/wired/fil/pages/listaudiopos.html>

Created by Susie Highley this page provides links to sites of writers reading their own poetry, and in some cases filmed.

Literature Festivals and other events Poetry International, Cambridge Poetry Festival, Cheltenham Literary Festival, Edinburgh Book Festival. Continuing documentation of readings and discussions at PEN, the Royal Society of Arts and the Royal Society of Literature.

Live at the Ear CD soundfiles and pages. Readings of innovative poetry and sound.

National Poetry Centre readings – Sound Archive recordings of poets' readings from 1979-1989.

Appendix 2

Useful addresses

Arts Council England Literature Department

14 Great Peter Street
London, SW1P 3NQ
www.artscouncil.org.uk
Tel: 020 7333 0100
Email: enquiries@artscouncil.org.uk

National Association for Literature Development (NALD)

PO Box 140
Ilkley
LS29 7WP
www.nald.org
Tel: 01943 862107
Email: info@nald.org

National Association of Writers in Education (NAWE)

PO Box 1
Sheriff Hutton
York
YO60 7YU
www.nawe.co.uk
Tel: 01653 618429

Artscape

The national directory for arts in education, featuring organisations and individual artists who undertake educational work.
www.artscape.org.uk

Arts Connect

The search engine for the arts, covering specialised arts websites. It offers information on literature and new writing for performance. It helps the education sector by providing directories of artists available for workshops.
www.arts-connect.net

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esc@rhul.ac.uk www.english.heacademy.ac.uk

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