

<b>Institution: Manchester Metropolitan University</b>		
<b>Unit of Assessment: D27 English Language and Literature</b>		
<b>Title of case study: 'Viddying with Fresh Glazzies': Promoting New Public and Creative Engagement with the Cultural Legacy of Anthony Burgess</b>		
<b>Period when the underpinning research was undertaken: 2005–2020</b>		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Andrew Biswell Paul Wake	Professor of Modern Literature Reader in English Literature	2003 – present 2005 - present
<b>Period when the claimed impact occurred: 1 August 2013 to 31 Dec 2020</b>		
<b>Is this case study continued from a case study submitted in 2014? N</b>		
<b>1. Summary of the impact</b>  <p>Research on Anthony Burgess by Professor Andrew Biswell and Dr Paul Wake has created new worldwide audiences for the novelist's publications, making them available in countries where they had been censored, with translations into Maltese, Chinese, Malay, Turkish and Romanian appearing for the first time. Biswell is the Director of the International Anthony Burgess Foundation, which has revived and significantly broadened the cultural appeal of the writer's legacy among twenty-first-century audiences and artists extending public and creative engagement well beyond <i>A Clockwork Orange</i> (1962). The research has stimulated the proliferation of new cultural productions across various genres and media, including theatrical performances, films, music and public artworks. As a result of this work by Biswell and Wake, the annual royalty income of the Burgess Estate rose by over 70%, from GBP149,970 (2014) to GBP255,585 (2018) with new works, broadcasts and events reaching a global audience of over 980,000.</p>		
<b>2. Underpinning research</b>  <p>Biswell's and Wake's research is centred on the Burgess archives and an ambitious editorial project supported by a university press, and underpinned by three interconnected aims: discovery, dissemination and innovation. A long-term commitment to these goals was confirmed by the secondment of Biswell, who remains a full Professor at the university, to the Directorship of the International Anthony Burgess Foundation in 2010.</p> <p>Biswell's <i>The Real Life of Anthony Burgess</i> (2005) has influenced and enlivened public perception of the writer's legacy well beyond the academy. Based on extensive archival research and more than 200 interviews with Burgess's friends, editors and peers, this biography traced the trajectory of Burgess's life for the first time and revealed a fully rounded portrait of a notoriously self-concealing writer. It sold more than 6,000 copies and received widespread critical acclaim: it was named as a <i>Guardian</i> Book of the Year in 2005 and was awarded the Portico Prize for North-West Book of the Year in 2006 [1]. <i>A Clockwork Orange: The Restored Edition</i> (2012) was equally ground-breaking in revisiting Burgess's iconic novel. Celebrating the fiftieth anniversary of its first publication, Biswell's newly edited text includes an introduction, explanatory notes, an expanded Nadsat glossary and critical essays. The introduction demonstrates the depth of Burgess's knowledge of dystopian literature and positions him as a linguistic pioneer within the genre. Biswell's annotations illustrate previously overlooked aspects of the text, such as the creative misquotations from Shakespeare and Gerard Manley Hopkins. Penguin has sold more than 61,000 copies in paperback since December 2013 [2].</p> <p>Conceived, guided and co-ordinated by Biswell and Wake, the Irwell Edition of the Works of Anthony Burgess (2017–) is an ongoing project, published by Manchester University Press. This first scholarly edition of Burgess's novels and non-fiction (including stage plays, film scripts, letters, audio-visual archives and notebooks) aims to restore 'lost' writing to the canon of the writer's already available works. Drawing on original research in diasporic archives located in Manchester, Austin (Texas), Angers (France), Hamilton (Ontario) and</p>		

Caen (Normandy), the edition establishes Burgess's significance within the twentieth-century canon by relating his work to that of other prominent literary figures, such as Shakespeare, Hopkins, James Joyce, John Keats and J. G. Ballard, as well as artistic media (music halls, silent cinemas and photography). The Irwell Edition has also crystallised and reinforced the author's cultural significance for Manchester—his place of birth—by including novels set in the city, such as *A Vision of Battlements* (1965) and *The Pianoplayers* (1986), and incorporating appendices that demonstrate and document the writer's rootedness in the city. Bringing together a panel of international experts, the edition targets a global readership by purposefully reconfiguring Burgess as a cosmopolitan writer whose creative vision encompassed places such as Gibraltar (*A Vision of Battlements*, edited by Biswell in 2017) [3], New York (*Puma*, edited by Wake in 2018) [4] and Italy (*ABBA ABBA*, 2019). Other volumes in the Irwell Edition, such as *The Pianoplayers* (2017) and *This Man and Music* (2020), focus attention on Burgess as a musician [5].

*Obscenity and the Arts* (2018), a cross-disciplinary collaboration with the graphic designer Adam Griffiths and feminist critic Germaine Greer, provides an innovative examination of Burgess's writing and lecturing on literary censorship. Edited and introduced by Biswell, the volume explores Burgess's struggle with censorship in Malta between 1968 and 1974. It is presented as a montage of biographical narrative, lecture text, feminist response, documentary photography and new artwork, and constitutes a valuable excavation of a little-known period in Burgess's life [6].

### 3. References to the research

1. Andrew **Biswell**, *The Real Life of Anthony Burgess* (London: Picador, 2005) ISBN: 978-0330481717.
2. Anthony Burgess, *A Clockwork Orange: The Restored Edition*, edited with an introduction and notes by Andrew **Biswell** (London: William Heinemann; New York, W.W. Norton, 2012). ISBN: 978-0393089134 Enhanced digital edition published by Random House.
3. Anthony Burgess, *A Vision of Battlements*, edited with an introduction and notes by Andrew **Biswell** (Manchester University Press, 2017) ISBN: 978-1526122032.
4. Anthony Burgess, *Puma*, edited with an introduction and notes by Paul **Wake** (Manchester University Press, 2018) ISBN: 978-1526132737.
5. Anthony Burgess, *The Bad-Tempered Electronic Keyboard: 24 Preludes and Fugues*, performed by Stephane Ginsburgh, booklet notes by Andrew **Biswell** (Hong Kong: Naxos, 2018) [CD] GP773
6. Anthony Burgess, *Obscenity and the Arts*, edited with an introduction by Andrew **Biswell** (Manchester: Pariah Press, 2018). ISBN: 978-0993037863.

### Indicators of Research Quality:

*The Real Life of Anthony Burgess* - Guardian Book of the Year in 2005, Portico Prize for North-West Book of the Year in 2006.

*Times Literary Supplement* reviews: 18.11.5 'Clock Works' (review of Burgess biography); 19.5.18 (on *The Ink Trade*); 22.2.2019 'Ghosts and Psychic Dreams' (Margaret Drabble on the Irwell editions and *Obscenity and the Arts*).

### 4. Details of the impact

The International Anthony Burgess Foundation (IABF) has generated significant economic impact and subsequent investment in the arts. The IABF has also curated new national and international cultural production, reinvigorated the celebration, commemoration and critical reappraisal of Burgess's legacy across diverse audiences, platforms and locales, and contributed to our understanding of literature's impact on national and local identity.

### Economic impact and investment in the arts

As a result of the publications produced by Biswell and Wake, including translations, the annual royalty income of the Burgess Estate rose by over 70%, from GBP149,970 (2014) to GBP255,585 (2018). The success of this publishing strategy is evidenced by the fact that new editions of Burgess's work have led to sales of 301,628 since 2014, including translations of Biswell's 2012 edition of *A Clockwork Orange* [A]. In addition to generating significant income, this work has made an outstanding contribution to the cultural ecology of the city and the region.

Seconded to the IABF as director and CEO since July 2010, Biswell has established it as one of the premier live literature venues in Manchester, hosting more than 200 cultural events in 2019 alone. Under Biswell's artistic direction, the Burgess Foundation presents an illustrious series of book launches and literature readings, concerts, film screenings, archive tours and public exhibitions. Attendance at these events is consistently strong, with estimated audiences of more than 35,000 at the venue from 2013 to 2019. The IABF's long-standing partnerships with the *Observer* newspaper and the *Guardian* Media Group provide opportunities for new and emerging writers associated with the IABF to be published and mentored by industry professionals. The Foundation carries out partnership events with external organisations such as the National Portrait Gallery, the Edinburgh International Book Festival, Random House, Carcanet Press, Comma, Faber and Faber, Penguin Classics, Manchester Central Library, Chetham's Library, Kino Film Festival, the Manchester Comedy Festival and the Manchester Science Festival. Since 2011, the Foundation has been the main hub venue for the annual Manchester Literature Festival [A].

The growing interest in Burgess among non-academic audiences is evidenced by the decision of BBC Radio 3 to feature his work in a series of broadcasts since 2012. In 2017 Biswell was the consultant for five BBC radio essays, curating talks on morality, colonialism, class, criticism and language. Biswell also advised on the first radio production of *Oedipus the King* (1972), translated and adapted by Burgess. Listener numbers evidence the success of these broadcasts: the former attracted 49,000 listeners per programme (245,000 listeners in total); the latter attracted 76,000 listeners [A]. The current reappraisal of Burgess's cultural legacy is most clearly demonstrated by the new appreciation of his work as a musician. Radio 3 broadcasts include a two-hour edition of *Saturday Classics* (2017), written and presented by Biswell, which examined musical influences on Burgess (with an audience of 145,000), and an adaptation of *A Clockwork Orange* (2017), which featured music composed by Burgess and re-scored for the BBC Philharmonic Orchestra. The latter was recorded before a live audience of 406 at the Middleton Hall in Hull and the broadcast reached an audience of 70,000 listeners. On 22/3/20, the BBC broadcast Burgess's 'lost' play *Schreber*, featuring Christopher Eccleston. Biswell discovered this unpublished play, based on one of Freud's case histories, in the IABF archives. The radio drama was selected by the *Observer* as one of its cultural highlights of the week [A]. Following the Coronavirus lockdown in March 2020, new online exhibitions curated by the IABF have included 'Portraits of Anthony Burgess', 'Burgess on Tape', 'The Music of Anthony Burgess', 'Banned Books' and 'Burgess and the Atomic Age'. Collectively, these online exhibitions have received 15,220 hits, demonstrating the popularity and importance of the Burgess Foundation's digital presence [A].

### New cultural production

Biswell's and Wake's work has directly stimulated new cultural production incorporating writing, film, music, theatre and visual art. In 2017, the Manchester International Festival commissioned *No End to Enderby*, a pair of artists' films by Stephen Sutcliffe and Graham Eatough, adapted from two novels by Burgess. The artists explained how Biswell's research had been influential in creating the films: '*The Real Life of Anthony Burgess* was a primary reference point for us in creating *No End to Enderby* [...] It provided an invaluable background to Burgess's life from which we were able to create our central characters [...]

Throughout the pre- and post-production of our films we consulted with Andrew to support our ideas and creative process, and in order to have access to a wider context to our understanding of Burgess and his works. These conversations formed an important part of our application to the Contemporary Arts Society's annual award in association with the Whitworth Gallery, which we won in 2015'. These films received the GBP40,000 Contemporary Art Society Award and were exhibited at the Whitworth Art Gallery (2017) and the Glasgow International Festival (2018), where they attracted 95,195 visitors. Biswell participated in public discussions with the artists as part of the Manchester and Glasgow festival programmes and contributed an introduction to an illustrated book of storyboards, based on the two films, published by Lux in 2020 and marketed to visual artists and curators [B].

In the same year, the IABF and the Manchester International Festival jointly commissioned Raymond Yiu to compose *The World Was Once All Miracle*, a song-cycle based on six Burgess poems. The inaugural performance by the BBC Philharmonic at the Bridgewater Hall attracted a live audience of 2,341, in addition to a worldwide Radio 3 audience of approximately 169,000; a second performance at the Barbican Hall in London generated audience numbers of 1,943 (live audience) and approximately 108,000 (Radio 3 audience). Yiu commented that '[the] International Anthony Burgess Foundation has played a vital part in the becoming of the composition... they gave me informed and enlightening guidance in navigating the labyrinth of materials – both in-house as well as from other Burgess archives in other parts of the world – in order to choose the most suitable ones for my composition. Without their help, it would have been otherwise an extremely daunting task' [C].

Further evidence of encouraging new cultural production is provided by the writer Adam Roberts, who in 2018 collaborated with Biswell to produce a new novel, *The Black Prince*, based on an unpublished Burgess film script. Roberts writes: 'I re-read Biswell's *The Real Life of Anthony Burgess*, by way of positioning myself with respect to a "Burgess"-y creative praxis: not just producing pastiche, but trying to understand what Burgess was trying to do, mimicking his methods of writing [...] Prof. Biswell was supportive and helpful, read the first draft of the completed novel and assisted in several ways with the publication process. After publication he staged a public conversation in Manchester at which he and I discussed Burgess as a novelist and talked about the new novel' [D].

In 2018, the Liverpool Everyman Theatre presented a stage adaptation of *A Clockwork Orange*. The production showcased a new score by Burgess that had been discovered by Biswell in the IABF archive. Many of the audience (4,560 over 21 performances) were young people who had never previously visited the theatre [E]. In November 2019, The Burgess Foundation hosted 'Conversations with the Anthony Burgess Cassette Archive', a performance of new experimental sound art, created in response to materials assembled by Biswell from the Burgess audio archive. Participants explained how the archive had shaped their compositions in a series of publicly available podcasts. Contributing artist Robin Rimbaud, aka Scanner, discussed how the project brought together his interest in analogue technology, hauntology, archives and experimental performance. Dr Alan Dunn, the curator of the project, spoke about the significance of bringing archives into connection with creative practice, thereby 'keeping them contemporary, getting artists to re-work them, [and] find nuances that perhaps a historian or archivist might not recognise' [F].

### National and local identity

At a national level, the contemporary reappraisal of Burgess's reputation in response to the work of the IABF is underlined by the presence of *A Clockwork Orange* on the OCR A-level syllabus of texts recommended for Comparative and Contextual Study since 2017. This indicates the extent to which Burgess's writing has become part of the urgent ongoing debate about how the twentieth-century canon should be configured for contemporary readers of school and college age. In 2020, demonstrating the increased national interest in Burgess's legacy, Biswell was asked to contribute to the submission for a Blue Plaque installation at Burgess's 1960s residence in Chiswick [G].



At a local level, the work of Biswell and Wake has significantly raised the profile of Burgess within Manchester. Margaret Drabble, delivering the 2019 Anthony Burgess Lecture, commented that: 'After a bohemian and adventurous life, much of which was spent abroad, Burgess has been claimed by his own city, Manchester' [H]. A mural of Burgess in the city, created by the street artist Tankpetrol in Manchester's Northern Quarter for the 2016 Cities of Hope Festival, is now a local landmark. Google searching for website and blog responses to this mural alone brings up 429 national and international hits. This public artwork demonstrates both the Burgess Foundation's impact on the emerging stature of Burgess in the city of his birth, and the ways in which his reinvigorated reputation continues to provoke new creative work from a variety of contemporary artists [I].

### Increased international audiences and reputation

Burgess's reputation as an international figure has been greatly enhanced by Biswell's and Wake's work. During the period of evaluation, articles on Burgess appeared in at least 33 countries, reaching an estimated circulation of over 1,600,000 million [J]. *Obscenity and the Arts*, published in 2018, examines the question of Burgess's reputation in Malta, where his books were banned and 50 titles from his private library confiscated by the authorities. The publication of this book has led directly to a new focus on Burgess in the Maltese media, and the first Maltese theatre production of *A Clockwork Orange*, which was staged in November 2019. Reviewing this production, which was aimed at school-age audiences aged 14+, the *Times of Malta* wrote: 'Laringa Mekkanika was a fast-paced, intense adaptation which was faithful to Burgess's vision and final message [...] It also facilitates the necessary understanding that free will is an essential aspect of our very flawed, but very genuine, humanity' [K]. The repercussions of the IABF's international reach are demonstrated by the writer's prominence in Manchester's successful bid to become a UNESCO City of Literature in 2018. The UNESCO City of Literature website emphasises the significance of Burgess and his legacy to the city of Manchester [L].

### 5. Sources to corroborate the impact

- A. Evidence to corroborate the impact of Biswell's Directorship of the IABF including financial records, testimony from Literary Agent, RAJAR data, statements from IABF on financial records and attendance figures, *Observer* article, further corroboration available via contact details in submission system.
- B. Testimonial from artists Graham Eatough and Stephen Sutcliffe corroborating the impact of their work with Biswell on *No End to Enderby* <https://lux.org.uk/writing/lux-publication-no-end-to-enderby>
- C. Testimonial from composer Raymond Yiu corroborating the impact of work with Biswell on *The World Was Once All Miracle*; *Guardian* review: <https://www.theguardian.com/music/2017/jul/06/the-world-was-once-all-miracle-review-anthony-burgess-symphony-raymond-yiu-song-cycle-manchester>
- D. Testimonial from writer Adam Roberts; Nielsen figures for *The Black Prince*
- E. Audience data and programme from Everyman Theatre, Liverpool corroborating reach of stage adaptation of *A Clockwork Orange*.
- F. Anthony Burgess Cassette Archive interview podcasts: <https://www.mmu.ac.uk/artshumanities/rah/podcast/>
- G. OCR, AS and A Level English Literature, H472 (2019); <https://chiswickcalendar.co.uk/anthony-burgess-blue-plaque-bid/>
- H. 'The 2019 Anthony Burgess Lecture: Margaret Drabble', 10/10/19. Public lecture delivered at the IABF, Manchester, audio file.
- I. Tankpetrol Mural; blog responses corroborating Burgess' impact in Manchester.
- J. Meltwater media circulation data corroborating continued global reach of Burgess.
- K. Giulia Xuereb, 'Like Clockwork . . . Rewind', *Malta Independent*, 10/10/17; review by André Delicata in *Times of Malta*, 26/11/19, corroborating impact of international reach and significance.
- L. UNESCO City of Literature website corroborating centrality of Anthony Burgess to Manchester UNESCO City of Literature status.