

Kootenay School of Writing fonds – MsC 68

Simon Fraser University Special Collections and Rare Books

Jana Grazley, 2013

Fonds Description

Title

Kootenay School of Writing fonds

Date(s) of creation

1984-2006

Extent

1.89 m of textual records and other material

Administrative history

The Kootenay School of Writing (KSW) grew out of the creative writing program at David Thompson University Centre (DTUC), Nelson, British Columbia. Established in 1979, the program ended when DTUC closed in 1984 following budget cuts by the provincial government. A collective of former DTUC instructors and students organized under the name the Kootenay School of Writing, and began to offer writing courses in Vancouver in the fall of 1984 and Nelson in the fall of 1985. Colin Browne and Fred Wah, both former DTUC writing program coordinators, were chosen to head the Vancouver and Nelson programs respectively, and the Kootenay School of Writing was incorporated as a non-profit society in September 1984.

Following the collaborative and non-hierarchical ethos of the DTUC program, the Kootenay School of Writing operated using a volunteer-based collective structure, with the role of the Board of Directors being largely symbolic; administrative decision-making was shared among collective members. Initially, the primary activities of KSW were focused around education, but readings also constituted a significant part of programming. Two colloquia organized by KSW – New Poetics (1985) and Split/Shift (1986) – brought writers from across Canada and the United States to Vancouver, and emphasized KSW's interest in the intersections of language, politics, and class. Over time, the focus of KSW's activities shifted from courses to events.

Through the 1990s, KSW experienced difficulty maintaining financial stability. Conflict arose amongst members as to whether the School should undertake administrative re-structuring, transitioning to a more formal organizational structure with designated roles and responsibilities. Comprehensive re-structuring was ultimately abandoned in favour of creating a part-time administrative position, which was filled by collective members on a rotating basis. The City of Vancouver withdrew its operating grant for KSW for the 1998 fiscal year, giving rise to various fundraising activities, including a benefit reading by Michael Ondaatje.

The Kootenay School of Writing continues to function as a hub for avant-garde poetry in Vancouver. In 2008 a third major conference, the Positions Colloquium, brought numerous poets from across North America to Vancouver for five days of readings, discussions, performances, etc. At the time of writing (Summer 2013), however, the future of the organization is uncertain.

Custodial history

The fonds was held by the Kootenay School of Writing collective until the bulk of the material was transferred to Simon Fraser University Special Collections and Rare Books in 2004. Remaining material was donated by KSW collective members in subsequent years.

Scope and content

Fonds consists of the administrative records of the School, copies of communications and promotional materials, and audio recordings of talks and readings. Records in the fonds include correspondence, grant applications, collective meeting minutes, budgets and annual financial reports. Communications and promotional materials include press releases, brochures, and posters.

Fonds is divided into seven series: Society administration (1984-2003); Office administration (1984-2003); Financial records (1984-2006); Programming (1984-2002); Publicity (1984-1998); Professional associations and external organizations (1985-1995); and Audio recordings (1985-2006).

Source of title

Title is based on the provenance of the fonds.

Immediate source of acquisition

The majority of the material was purchased from the Kootenay School of Writing collective by Simon Fraser University Library, Special Collections and Rare Books in 2004. Remaining material was donated by KSW collective members in subsequent years.

Physical description

Includes 84 photographs : prints, 51 photographs : negatives, 376 audio cassettes, 9 audio discs, and 1 computer disk.

Accruals

Further accruals are expected.

Related groups of records in different fonds

Related groups of records held at SFU Special Collections and Rare Books include the Jeff Derksen / *Writing* magazine fonds (MsC 105) and the Lisa Robertson fonds (MsC 38).

General note

More information on the administrative history of KSW is available in Geoff Laursen's paper "The Kootenay School of Writing: History and Evolution of Administration, 1984 – 2012" (Appendix I).

Series Descriptions

Series 1: Society administration

Date(s) of creation

1984-2003

Extent

19.5 cm of textual records

Scope and content

Series consists of records pertaining to the core administration of the School. Series is divided into four sub-series: General society administration records (1984-1997); Annual general meeting records (1986-2003); Annual report (1985-2003); and Collective minutes (1984-2000).

Sub-series 1.1: General society administration records

Date(s) of creation

1984-1997

Extent

5.5 cm of textual records

Scope and content

Sub-series consists of records pertaining to the core administration of the School, including the School's constitution and bylaws and Certificate of Incorporation.

Arrangement

Sub-series has been arranged by the Archivist.

Sub-series 1.2: Annual general meeting records

Date(s) of creation

1986-2003

Extent

2 cm of textual records

Scope and content

Sub-series consists of the minutes of the Kootenay School of Writing's annual general meetings.

Arrangement

Sub-series has been arranged chronologically.

Sub-series 1.3: Annual report**Date(s) of creation**

1985-2003

Extent

3 cm of textual records

Scope and content

Sub-series consists of the Kootenay School of Writing's annual reports.

Arrangement

Sub-series has been arranged chronologically.

Sub-series 1.4: Collective minutes**Date(s) of creation**

1984-2000

Extent

9 cm of textual records

Scope and content

Sub-series consists of the minutes of the meetings of the Kootenay School of Writing Collective.

Arrangement

Sub-series has been arranged by the Archivist.

Series 2: Office administration**Date(s) of creation**

1984-2003

Extent

28 cm of textual records

Scope and content

Series consists of records pertaining to the day-to-day administration and functioning of the School. Series is divided into two sub-series: Correspondence (1984-2001) and General office administration records (1984-2003).

Sub-series 2.1: Correspondence**Date(s) of creation**

1984-2001

Extent

6 cm of textual records

Scope and content

Sub-series consists of correspondence with writers, publishers, bookstores, and prospective course participants, among others.

Arrangement

Sub-series has been arranged chronologically.

Related records in the fonds

Correspondence pertaining to the New Poetics and Split/Shift colloquia can be found in Sub-series 4.3 (Colloquia and special events).

Sub-series 2.2: General office administration records**Date(s) of creation**

1984-2003

Extent

22 cm of textual records

Scope and content

Sub-series consists of records pertaining to various aspects of day-to-day administration, including office, mail and phone logs, mailing and member lists, and building lease documents. Includes administrative records pertaining to the Nelson KSW. Also includes a records inventory compiled in 1998.

Arrangement

Sub-series has been arranged by the Archivist.

Restrictions on access, use, reproduction and publication

Access to some of the records in this sub-series is restricted due to personal information.

Series 3: Financial records

Date(s) of creation

1984-2006

Extent

55.5 cm of textual records

1 computer disk

2 photographs

Scope and content

Series consists of records pertaining to the management of the School's finances. Series is divided into three sub-series: Public funding (1984-2006); Private funding (1984-2002); and General financial records (1984-1999).

Related records in the fonds

Financial records pertaining to the New Poetics and Split/Shift colloquia can be found in Sub-series 4.3 (Colloquia and special events).

Sub-series 3.1: Public funding

Date(s) of creation

1984-2006

Extent

27.5 cm of textual records

1 computer disk

Scope and content

Sub-series consists of grant applications, correspondence, and other records pertaining to civic, provincial, and federal funding for the School.

Arrangement

Sub-series has been arranged by the Archivist.

Sub-series 3.2: Private funding

Date(s) of creation

1984-2002

Extent

11 cm of textual records

Scope and content

Sub-series consists of information about, and correspondence with, prospective private funding bodies.

Sub-series 3.3: General financial records**Date(s) of creation**

1984-1999

Extent

17 cm of textual records

2 photographs : b&w and col. prints ; 12.5 x 18 cm and 10 x 15 cm

Scope and content

Sub-series consists of financial ledgers, bank statements, and receipts. No comprehensive financial ledgers exist for the period 1996-1999; for this reason, receipts and other routine financial records have been retained. For years where comprehensive financial ledgers were kept, individual routine records have been removed.

Arrangement

Sub-series has been arranged chronologically.

Series 4: Programming**Date(s) of creation**

1984-2002

Extent

56 cm of textual records

105 photographs

Scope and content

Series consists of records pertaining to the School's programming. Series is divided into five sub-series: Course files (1984-1998); Visiting Foreign Artist residencies (1987-1991); Colloquia and special events (1985-2000); Publications (1996-2001); and General programming records (1984-2002).

Sub-series 4.1: Course files

Date(s) of creation

1984-1998

Extent

13 cm of textual records

Scope and content

Sub-series consists of participant lists, correspondence with instructors, and descriptions of courses and prospective courses.

Restrictions on access, use, reproduction and publication

Access to some of the records in this sub-series is restricted due to personal information.

Sub-series 4.2: Visiting Foreign Artist residencies

Date(s) of creation

1987-1991

Extent

1 cm of textual records

Scope and content

Sub-series consists of records pertaining to the Canada Council for the Arts' Visiting Foreign Artist program, including correspondence with writers and the Canada Council and media releases.

Sub-series 4.3: Colloquia and special events

Date(s) of creation

1985-2000, predominant 1985-1987

Extent

26 cm of textual records

Scope and content

Sub-series consists predominantly of records pertaining to the New Poetics (1985) and Split/Shift (1986) colloquia organized by the School. Types of records found in the sub-series include correspondence, meeting minutes, programming and publicity materials, and financial records.

Sub-series 4.4: Publications

Date(s) of creation

1996-2001

Extent

10.5 cm of textual records and other material

Scope and content

Sub-series consists of copies of the School's *W* publication and records related to the production of *W*, including submissions and annotated proofs. Sub-series also contains an annotated proof of *Writing Class: The Kootenay School of Writing Anthology*.

Physical description

Includes 51 photographs : b&w negatives, 51 photographs : b&w prints ; 2.5 x 3.75 cm on contact sheet 21.5 x 28 cm, and 3 photographs : b&w prints ; 20.5 x 25.5 cm

Sub-series 4.5: General programming records

Date(s) of creation

1984-2002

Extent

5.5 cm of textual records

Scope and content

Sub-series consists of records pertaining to programming generally, such as programming statistics, as well as records related to non-course programming.

Arrangement

Sub-series has been arranged by the Archivist.

Series 5: Publicity

Date(s) of creation

1984-1998

Extent

17.5 cm of textual records
28 photographs

Scope and content

Series consists of proofs and copies of publicity materials. Series is divided into three sub-series: Brochures (1984-1991); Press releases (1984-1993); and Posters and general publicity (1984-1998).

Sub-series 5.1: Brochures**Date(s) of creation**

1984-1991

Extent

6 cm of textual records

Scope and content

Sub-series consists of proofs and copies of Kootenay School of Writing brochures.

Sub-series 5.2: Press releases**Date(s) of creation**

1984-1993

Extent

2 cm of textual records

Scope and content

Sub-series consists of copies of press releases.

Sub-series 5.3: Posters and general publicity**Date(s) of creation**

1984-1998

Extent

9.5 cm of textual records

27 photographs : b&w prints ; 2.5 x 3.75 cm on contact sheet 21.5 x 28 cm

1 photograph : b&w print ; 14 x 21.5 cm

Scope and content

Sub-series consists of copies of posters, reading notices, and other publicity materials.

Arrangement

Sub-series has been arranged by the Archivist.

Series 6: Professional associations and external organizations

Date(s) of creation

1985-1995

Extent

12.5 cm of textual records

Scope and content

Series consists of records pertaining to the School's involvement with various professional associations and external organizations, including the Association of National Non-profit Artists Centres (ANNPAC), the Federation of BC Writers, and the Pacific Association of Artist Run Centres (PAARC). Types of records found in the sub-series include meeting minutes, meeting participants' packages, correspondence, and external organizations' publications and publicity materials.

Series 7: Audio recordings

Date(s) of creation

[1985-2006]

Extent

376 audio cassettes

9 audio discs

Scope and content

Series consists of audio recordings of readings, lectures, and panel discussions, and book launches.

File Descriptions:

BOX	FILE	TITLE	DATE(S)
Series 1: Society administration			
Sub-series 1.1: General society administration records			
1	1	Constitution and bylaws	1984, 1994
1	2	Certificate of Incorporation	1984, 1997
1	3	KSW financial statements [Incorporation] <i>Scope and content:</i> File contains a certified copy of the Certificate of Incorporation	1984-1995
1	4	Registered charity status	[199-]
1	5	Canada Student Loan – designated as “eligible institution” app'n [application]	1985
1	6	Transfer credit, etc. 1986	1985-1986
1	7	Sales tax exemption – fed. + prov.	1984-1986
1	8	T2052 and T3010 Federal charity info. return	1984-1990
1	9	Board	1992
Subseries 1.2: Annual general meeting records			
1	10	AGM [Annual general meeting] 1986	1986
1	11	AGM [Annual general meeting] 94	1994
1	12	AGM [Annual general meeting] 1995	1995
1	13	AGM [Annual general meeting] 1996	1996
1	14	AGM [Annual general meeting] 1997	1997
1	15	AGM [Annual general meeting] 1998	1998
1	16	AGM [Annual general meeting] 1999	1999
1	17	AGM [Annual general meeting] 2003/Nov.30 <i>Scope and content:</i> File also contains 2003 Annual report	2003
Subseries 1.3: Annual report			
1	18	Annual report 85	1985
1	19	Annual report 86	1986
1	20	Annual report 87	1987
1	21	Annual report 88	1988
1	22	Annual report 89	1990
1	23	Annual report 1991	1991-1992
1	24	Annual report 92	1992
1	25	Annual report 93	1993
1	26	Annual report 1995	1995
1	27	Annual report 1996	1996-1997
1	28	Annual report 1997	1997
1	29	Annual report 1998	1998
1	30	AGM [Annual general meeting] + Annual report 2001+2002	2002-2003

Subseries 1.4: Collective minutes

2	1	KSW minutes – 27/07/84 up to Dec. 31/1985	1984-1985
2	2	KSW minutes Jan. 1/86 – Jan. 31-1990	1986-1990
2	3	Collective meeting minutes Feb. 01-1990 - 10/01/91	1990-1991
2	4	Collective minutes 07/02/91 – 17/11/93	1991-1993
2	5	Collective minutes 1994-1998	1994-1998
2	6	KSW collective minutes 98-99	[1998]
2	7	KSW collective minutes 99-00	1998-2000

Series 2: Office administration

Subseries 2.1: Correspondence

3	1	Correspondence – in	1984-1994
3	2	(General) correspondence – out	1985-1994
3	3	General correspondence – in 1995	1995
3	4	General correspondence – out 1995	1995
3	5	General correspondence – out 1996	1996
3	6	General correspondence – in 1997	1997
3	7	General correspondence – out 1997	1997
3	8	General correspondence – in 1998	1998
3	9	General correspondence – out 1998	1998
3	10	Internal correspondence 1998	1998-1999
3	11	KSW internal correspondence 98-99	1998
3	12	Correspondence: writers	1990-1994
3	13	Misc. correspondence	1995-2001
		<i>Scope and content:</i> File also contains correspondence with KSW's lawyer relating to the failure to file annual reports for 1998 and 1999.	
3	14	[General correspondence 1995-1997]	1995-1997
		<i>Scope and content:</i> File also contains the text for a speech written for the 'convocation' of people who purchased 'degrees' from KSW as part of a fundraising campaign.	

Subseries 2.2: General office administration records

3	15	Office log	1997-1998
3	16	Mail register	1985-1988
4	1	KSW mail log 91	1991
4	2	[Phone log and mail log]	1985-1986,
		<i>Dates of creation:</i> Phone log is for 1985-1986; mail log 1990	1990
4	3	Long-dist log 85-6	1984-1986
4	4	[Address book]	[198-]
4	5	KSW subscribers (members)	1985-1987
		<i>Restrictions on access, use, reproduction and publication:</i> Access to some of the records in this file is restricted. Please consult staff for more information.	
4	6	KSW mailing lists – old outdated	1987-1990
		<i>Restrictions on access, use, reproduction and publication:</i> Access to some of the records in this file is restricted. Please consult staff for more information.	

4	7	Email addresses <i>Restrictions on access, use, reproduction and publication:</i> Access to some of the records in this file is restricted. Please consult staff for more information.	1996
4	8	D.O.C. [Department of Communications] project	1985
4	9	Calendars	1995, 1997
5	1	Lease	2000
5	2	Lease agreement etc.	1988
5	3	1045 West Broadway	1984, 1987
5	4	[Bindery equipment]	1995-1996
5	5	Dental plan	[1986]
5	6	Personnel <i>Scope and content:</i> File contains a CV and related material about Beth Jankola and a CV for Colin Browne	1984-1985
5	7	Personnel – employment records [Bettina Ptolemy] <i>Scope and content:</i> File pertains to [volunteer? course participant?] Bettina Ptolemy’s appeal to the B.C. Social Credit government regarding the reduction of financial assistance to people with disabilities	1985
5	8	Receipts from subscriptions + memberships that KSW has	1984-1985
5	9	Unpaid bills 2002	2002
5	10	Internet account 1999	1999-2000
5	11	[Charles Watts Memorial Library: a catalogue]	2003
5	12	Members’ holdings	1995
5	13	Library 2000	2000-2002
5	14	Opening 2000	2000
5	15	Record-keeping procedures	1998
5	16	Records inventory <i>Scope and content:</i> File also contains event logs from 2001	1998-2001
5	17	CWRT [creative writing?] articulation meetings	1984
5	18	Nelson KSW	1984-1987
5	19	[General administrative records, contact lists, and notes] <i>Scope and content:</i> File also contains text for talk “The Poetics of Vertigo” by Norma Cole, some anonymous poetry, a copy of the introduction to <i>Writing Class</i> , and annotated copies of collective meeting minutes <i>Restrictions on access, use, reproduction and publication:</i> Access to some of the records in this file is restricted. Please consult staff for more information.	1997-1999

Series 3: Financial records
Subseries 3.1: Public funding

6	1	Funding – City of Vancouver	1985-1989, 1994
6	2	City grant 89-91	1989-1991
6	3	City grant 1990-1995	1990-1995
6	4	City grant 1995	1995
6	5	City grant 1996	1996
6	6	City grant 1997	1997
6	7	City grant 1998	1997-1998
6	8	City grant 1998 – appeal – letters of support	1998

6	9	Civic cross-cultural grant	1995-1997
6	10	Community Arts Council funding	1984-1989
6	11	BC Cultural Services	1984-1990
7	1	Province of BC various grant info – archival 1990-1994	1990-1994
7	2	Provincial grant 1995	1995
7	3	Provincial grant 1996	1996
7	4	Provincial grant 1997	1997
7	5	Provincial grant 2000/2001	2000-2001
7	6	Provincial grant 2001-2002	2001-2002
7	7	BC grant 2002-2003	1999, 2002
7	8	BC Arts Council 2002-2003	2000,2002
7	9	BC Arts Council 2004-5	2003-2004
7	10	Spirit of BC Commission 2005	2005
7	11	Spirit of BC Opportunities 2005	2005
7	12	Arts Now Catalyst 2005	2005
7	13	Casino/94	1987, 1994
7	14	Casino application 2001	2001
7	15	[Gaming grant application 2002] <i>Scope and content:</i> File contains one 3 ½" floppy disk labeled "Gaming," which, according to paper records in the file, contains a copy of the application	2002
7	16	Casino 2003-2004	2002-2004
8	1	Explorations program – current app'ns [applications]	1985-1994
8	2	Canada Council 89-91	1989-1991
8	3	C.C. [Canada Council] applications 1993	1991-1994
8	4	Canada Council 1995	1995
8	5	Canada Council 1996	1996
8	6	Canada Council 1997	1997
8	7	Canada Council 1998	1997-1998
8	8	Canada Council 1999	1998-2000
8	9	Canada Council 2000/2001	2000-2001
8	10	Canada Council 2003-2004 – W	2003-2004
8	11	Canada Council 2004-2005	2004-2005
8	12	KSW CC [Canada Council] app [application] 2005-2006	2004-2005
8	13	Visiting Foreign Artists – not current	1986-1987, 1990
8	14	Canada Council – short-term residencies	1985-1986
8	15	Writers' Union 2003	2003-2006

Subseries 3.2: Private funding

9	1	Foundation contact lists	1985
9	2	Chevron Canada Ltd.	1985-1986
9	3	Endeavour	1987
9	4	Ford Foundation	1986
9	5	H.R. MacMillan Family Fund	1986
9	6	Labatt Breweries of B.C.	1986
9	7	Hamber Fdn. [Foundation]	1985-1986
9	8	Funding – Koerner Foundation	1984-1993
9	9	The McLean Foundation	1986
9	10	Richardson Century Fund	1986

9	11	The Samuel and Saidye Bronfman Family Foundation	1986
9	12	Vancouver Foundation – 1985	1984-1985
9	13	KSW – Witter Bynner Foundation	1986
9	14	Woodlawn Arts Foundation	1986
9	15	Job Dev. grant 94 (VCA [Vancouver Cultural Alliance])	1992-1993
9	16	Current funding work	1985-1986
9	17	KSW degrees and donations, Fall 93-Spring 94	1993-1994
9	18	British Council 1997	1997
9	19	British Council 1999 (Oliver)	1999
9	20	Edgecombe	1998
9	21	Fundraising 2002	2001-2002

Subseries 3.3: General financial records

10	1	CCEC Credit Union [Financial ledger, 1984-1987]	1984-1987
10	2	[Financial ledger, 1989-1993]	1989-1993
10	3	[Financial ledger, KSW account #2, 1985-1989]	1985-1989
10	4	[Financial ledger, 1992-1995]	1992-1995
10	5	Bank statements 89/90 [expenses and income, 1988-1990]	1988-1990
10	6	Budgets	1985-1991
10	7	Financial statements 1995	1995-1996
10	8	Financial statements	1984-1996
10	9	[Credit union]	1995-1997
10	10	[Receipts and ephemera] <i>Scope and content:</i> Includes photographs 68.1 and 68.2	1996-1997
10	11	[Financial ledger 1994-1995 and receipts 1996-1997]	1994-1997
11	1	[General financial records] <i>Scope and content:</i> File primarily contains routine financial records from the period where comprehensive financial ledgers were not kept. Similar records for years where ledgers were kept have been removed.	1996-1999, predominant 1998-1999
11	2	[BC Tel and Sprint]	1996-1998

Series 4: Programming

Subseries 4.1: Course files

11	3	Long Distance Blue Pencil Café	1985
11	4	Fiction Workshop	[1985]
11	5	Journalism	1984
11	6	Literary Groceries – students	1984-1985
11	7	Production Workshop	1984
11	8	Comedy as Literature	[1985]
11	9	Editor to Author Winter 85	1985
11	10	How to Get Started	[1985]
11	11	Journalism I Winter 85	1985
11	12	Barry Broadfoot: Writing Oral History – Fall 85	1985
12	1	Blue Pencil Café - Sat., Nov. 16/85	1985
12	2	Fall 85 course ideas	1985
12	3	Creative Journal Wksp [Workshop] Fall 85	1985
12	4	Feature Writing Fall 85 & Spring 86	1985-1986
12	5	Fiction Workshop Fall 85	1985

12	6	Glen Sorestad's Talk – Nov. 27/85	1985
12	7	Journalism Workshop II Fall 85	1985
12	8	Marketing the Magazine Article - Saturday, Oct. 19	[1985]
12	9	Writer's Self-Help Wkshp [Workshop]	1985
12	10	Artspeak courses Fall 86	1986
12	11	Winter 86 course ideas	1986
12	12	How Write What	1986
12	13	Introduction Creative Writing '86	1986
12	14	JW III: Electronic Journalism Winter 1986	1986
12	15	Signs in the Air	1986
12	16	Baseball course proposal	[1986]
12	17	How Write What, Part 2	1986
12	18	Poetry Workshop Summer 1986	1986
12	19	Self-publishing and Marketing Summer 1986	1986
12	20	Desk Top Publishing Fall 1986	1986
12	21	Feminist Publishing	1986
12	22	Prose Fiction Wkshp [Workshop] Fall 1986	1986
12	23	Five on Zukofsky's "A"	1986
12	24	Introductory Creative Writing Fall '86	1986
12	25	Intro CW [Creative writing] - Section 2 - Fall 86	1986
12	26	Journalism I Fall '86	1986
12	27	Journalism Workshop III Fall 1986	1986
12	28	Theatre Program	1986
12	29	Fred Wah Poetry Wkshp	1986
12	30	Artists/Writers/Talks Archive	1987
12	31	Desk Top Publishing - Winter 87	1987
12	32	How It Gets Composed	1987
12	33	Intro Cr. Wr. [Creative writing] Winter 87	1987
12	34	Marketing the Magazine Article - Winter 1987	1987
12	35	Prose Fiction Winter 87	1987
12	36	Writing Art Criticism	1987
12	37	Sp 1990 – Editing	1989
12	38	Sp 1990 – Journalism	1988-1989
12	39	Sp 90 – Technical Writing	1989
13	1	Sp 90 – Writing as Transl. [Translation]	1989
13	2	Foucault Course KSW Fall 93 – inst. Margaret [Devike?]	1993
13	3	Writing Regional + Ctty. [Community] History Workshop	[198-?]
13	4	Mandrake Fiction Workshop 1990	1990
13	5	Courses/workshops 1995	1995
13	6	Courses/workshops 1996	1996
13	7	Courses/workshops 1997	1997
13	8	Fall '97 course planning	1997
13	9	Tools of the Trade 1998	1998

Subseries 4.2: Visiting Foreign Artist residencies

13	10	Abigail Child	1991
13	11	Susan Howe Wkshp [Workshop]	1987-1988
13	12	Lyn Hejinian	1988
13	13	Charles Bernstein - Visiting artists	1988-1989
13	14	Visiting Foreign Artist 1990	1990-1991

Subseries 4.3: Colloquia and special events

13	15	New Poetics account	1985-1986
13	16	[Split/Shift] Colloq. [Colloquium] mailing list	1986
13	17	Unfinished New Poetics business	[1985]
13	18	[New Poetics] Colloquium registrants	1985
13	19	[New Poetics] Colloquium tape release form	1985
13	20	Raffle tickets	1985
13	21	Publicity	1985
13	22	[New Poetics] Colloquium Canada Council	1985
13	23	Originals for New Poetics book/follow mock copy	1985
13	24	Poetry talks coll. [colloquium]	1985
14	1	[New Poetics] Colloquium inquiries	1985
14	2	[Split/Shift] Colloquium inquiries + correspondence	1986
14	3	[New Poetics] Colloquium correspondence	1985
14	4	S/S [Split/Shift] billets	1986
14	5	Split/Shift Colloquium archives	1985-1986
14	6	[Financial ledger for New Poetics and Split/Shift colloquia]	1985-1986
14	7	[Split/Shift] Colloquium – Funding and finance	1986
14	8	Three-Day Novel Competition – Operations	1986
14	9	S/S [Split/Shift] book table	1986-1987
14	10	Split/Shift clip file	1986
14	11	Split/Shift tapes	1986
14	12	Split/Shift registrations	1986
14	13	[Split/Shift] poetic statements	1986
15	1	Canada Council Split Shift readings	1986
15	2	[Split/Shift] press kits + press releases	1986
15	3	Split/Shift poster	1986
15	4	[Split/Shift] participant's package	1986
15	5	Split Shift participants	1986
15	6	Split/Shift operations	1986
15	7	Work writing colloquium – minutes	1986
15	8	Split/Shift travel arrangements	1986
15	9	Blaser/Thesen promo	1997
15	10	SFU Blaser conference	1995-2000

Subseries 4.4: Publications

15	11	W – submissions	2001
15	12	W1 – archives copy	2000
15	13	W2 – archives copy	2000
15	14	W2 – 2000	2000
15	15	W3 – archives copy	2000
16	1	W3	2000
16	2	W4 – archives copy	2001
16	3	'Writing Class' (anthology) proof <i>Scope and content:</i> Includes photographs (68.3n-68.53n, 68.3p-68.53p, 68.38 (large print), 68.44 (large print), 68.53 (large print).) Set of negatives encompassing 68.32-68.53 was labeled "Tony Lopez Nov 96."	1996-1999
16	4	[Annotated proof of <i>Writing Class</i>]	1999

Subseries 4.5: General programming records

16	5	Davies round table	2000
16	6	Event checklists 97-98	1997-1998
16	7	Institute for the Humanities	[2002]
16	8	Misc. Loose Poetry	[1989-2001]
16	9	Misc. Loose Poetry (newspapers)	1984, 2002
16	10	Objectivist series 1998	1998
17	1	1998-1999 programming	1998-1999
17	2	1999-2000 programming	1999-2000
17	3	Studies in Practical Negotiation	2002
17	4	Programming statistics	1986-1994
17	5	[1993 Women in View festival]	1992
17	6	KSW course completion certificate record	1985-1987

Series 5: Publicity

Subseries 5.1: Brochures

17	7	Brochure	1984-1991
17	8	Brochure (photo-ready copy) 84	1984
17	9	Winter 85 brochure copy	1985
17	10	Summer 85 brochure	1985
17	11	Brochure copy [Fall] '85	1985
17	12	Winter 1986 brochure copy	1986
17	13	Fall 86 brochure	1986
17	14	Winter 1987 brochure	1987
17	15	Sp [Spring] 1990 brochure	1990

Subseries 5.2: Press releases

17	16	Press releases	1984-1991
17	17	Press releases KSW	1989-1993

Subseries 5.3: Posters and general publicity

18	1	[Posters]	1986-1995
19	1	Invitations <i>Scope and content:</i> Includes photographs 68.54p-68.80p and 68.79 (large print)	1984-1985
19	2	VLC [Vancouver Literary Calendar] events	1985-1987
19	3	[Press clippings]	1984-1994
19	4	Reading notices	1987-1995
19	5	Programs and reading notices	1985-1997
19	6	Publicity 85	1985
19	7	Publicity 87	1987
19	8	Publicity 88	1988
19	9	Spring readings 1989	1989
19	10	Publicity 1990	1990
19	11	Publicity 91	1991
19	12	Publicity '92	1992
19	13	Publicity 93	1993

19	14	Publicity 94	1994
19	15	Publicity 1998	1998

Series 6: Professional associations and external organizations

19	16	Literary agents	1986
19	17	ANNPAC [Association of National Non-profit Artists Centres] – Parallelogram blurbs <i>Scope and content:</i> File also contains ANNPAC Management Committee meeting agendas and minutes	1988-1990
20	1	ANNPAC [Association of National Non-profit Artists Centres] correspondence	1988-1990
20	2	ANNPAC [Association of National Non-profit Artists Centres] AGM [Annual General Meeting] 1988	1988
20	3	ANNPAC [Association of National Non-profit Artists Centres] 1991-93	1991-1993
20	4	Canadian Poetry Association	1986
20	5	Community Arts Council	1990
20	6	Federation of BC Writers	1985-1986
20	7	New Westminster Continuing Education	1985
20	8	North Shore Continuing Education	1985
20	9	F.E.A.C. [Freelance Editors' Association of Canada]	1985
20	10	League of Canadian Poets	1986
20	11	PAARC [Pacific Association of Artist Run Centres]	1996
20	12	Playwrights' Union of Canada	[1985]
20	13	Saskatchewan Writers' Guild	1985-1986
20	14	SOCAN [Society of Composers, Authors, and Music Publishers of Canada]	1995
20	15	Québec conference	[1986]
20	16	The Vancouver Project (Douglas)	1989-1990
20	17	Writers' Union of Canada mailing list	[1985]

Series 7: Audio recordings

BOX 21 AUDIO TAPES #1 – 52

- 1A Carla Harryman/ 1B Sharon Thesen
- 2A Ron Silliman/ 2B Susan Howe
- 3A Daphne Marlatt/ 3B Daphne Marlatt
- 4A Daphne Marlatt/ 4B Bruce Andrews
- 5A Michel Gay/ 5B Bob Perelman
- 6A Gerry Gilbert/ 6B Nicole Brossard
- 7A Michael Palmer/ 7B Michael Palmer
- 8A Barbara Einzig/ 8B Barbara Einzig
- 9A Steve McCaffery/ 9B Diane Ward
- 10A Carla Harryman/ 10B Carla Harryman
- 11A Lyn Hejinian/ 11B Bob Perelman
- 12A Bob Perelman/ 12B Bob Perelman (2 copies)
- 12A Steele, Whitehead, Strang/ 12B Blank
- 13A Charles Bernstein/ 13B George Bowering
- 14A Lyn Hejinian/ 14B Lyn Hejinian
- 15A Michel Gay/ 15B Michel Gay

16A Susan Howe/ 16B Susan Howe
17A Nicole Brossard/ 17B Nicole Brossard (2 copies)
18A Barrett Watten/ 18B Barrett Watten
19A Barrett Watten/ 19B Barrett Watten
20A Ron Silliman / 20B Ron Silliman
21A Bruce Andrews/ 21B Bruce Andrews
22A Michael Palmer/ 22B Michael Palmer (2 copies)
23A Barbara Einzig/ 23B Barbara Einzig
24A Jeff Derksen/ 24B Charles Bernstein
25A Charles Bernstein/ 25B Charles Bernstein
26A Steve McCaffery/ 26B Steve McCaffery
27A Diane Ward/ 27B Diane Ward
29A George Evans/ 29B Ric Caddel
30A David Phillips/ 30B David Phillips
31A Gary Whitehead/ 31B Jean McKay
32A Clark/McLeod/ 32B Creede/Wharton
37A Ken Belford/ 37B Karen MacCormack
38A Jeff Derksen/ 38B Ken Belford
39A Processed World/ 39B Processed World
40A Processed World/ 40B Processed World
41A Alexander Hutchison/ 41B Alexander Hutchison
42A Alexander Hutchison/ 42B Alexander Hutchison
43A Erin Moure/ 43B Erin Moure
44A Phil Hall/ 44B Phil Hall
45A Kirsten Emmott/ 45B Phil Hall
46A Erin Moure/ 46B Bob Carson
47A Leona Gom/ 47B Leona Gom
48A Pam Tranfield/ 48B Pam Tranfield
49A Bob Carson/ 49B Bob Carson
50A Leona Gom/ 50B Calvin Wharton
51A Stephanie Smith/ 51B Stephanie Smith
52A Jim McLean/ 52B Jim McLean

BOX 22 AUDIO TAPES #53 – 123

53A Brent Reid/ 53B Brent Reid
54A Don Sawyer/ 54B Don Sawyer
55A Roger Taus/ 55B Roger Taus
56A Gail Scott/ 56B Gail Scott
57A Gail Scott/ 57B Calvin Wharton
58A Gerald Creede/ 58B Jeff Derksen
59A Whitehead/ 59B Barry McKinnon
60A *radiofreerainforest*/ 60B *radiofreerainforest*
61A Diana Hartog/ 61B *radiofreerainforest*
62A Betsy Warland/ 62B Judith Copithorne
63A Anselm Hollo/ 63B Victoria Walker
64A Roy Kiyooka/ 64B Roy Kiyooka
65A Post-Howe Workshop/ 65B Sharon Thesen
66A Barbara Einzig/ 66B Barbara Einzig
67A Susan Howe/ 67B Susan Howe
68A Paul Dutton/ 68B Paul Dutton
69A *Western Front*/ 69B Billy (Zonko) Little

70A *Tsunami* / 70B *Fissure* Benefit
71A Robert Mitterthal/ 71B Jeff Derksen
72A Colin Browne/ 72B Fred Wah
73A Clark Coolidge/ 73B Clark Coolidge
74A George Bowering/ 74B George Bowering
75A Gary Whitehead/ 75B Noel Hudson
77A Steve McCaffery/ 77B Steve McCaffery
78A Steve McCaffery/ 78B Steve McCaffery
79A Steve McCaffery/ 79B Steve McCaffery
80A Steele, Lusk Trujillo, Farrell/ 80B Stetar, Haraldsson, Robertson
81A Kati Campbell/ 81B Kati Campbell
82A Clemens Rettich/ 82B Clemens Rettich
83A Mina Totino/ 83B Mina Totino
84A Peter Culley/ 84B Peter Culley
86A Judy Radul/ 86B Judy Radul
87A Jeff Derksen/ 87B Jeff Derksen
88A Charles Bernstein/ 88B Charles Bernstein
89A Charles Bernstein/ 89B Charles Bernstein
90A Barbara Einzig/ 90B Barbara Einzig
91A Dennis Dennisoff/ 91B Deanna Ferguson
92A Steven Forth/ 92B Norma Cole
98A Calvin Wharton/ 98B Calvin Wharton
99A George Stanley/ 99B Sharon Thesen
100A Peggy Kelley/ 100B Peggy Kelley
107A David Arnason/ 107B David Arnason
111A Roy Kiyooka/ 111B Roy Kiyooka
113A Alan Davies/ 113B Alan Davies
114A Alan Davies/ 114B Alan Davies
118A Steve McCaffery/ 118B Steve McCaffery
119A Goh Poh Seng/ 119B Alfonso Quijada
121A *The SELF* / 121B discussion panel
122A Panel on *Narrative* / 122B Panel on *Narrative*
123A Mitterthal, Creede/ 123B Doug Stetar

BOX 23 AUDIO TAPES #124 – 190

124A Clark Coolidge/ 124B Lyn Hejinian
125A Dorothy Trujillo Lusk / 125B Dorothy Trujillo Lusk
126A Cummings/ 126B Robertson, Smith
127A Clark, Strang/ 127B Kevin Davies
128A Lusk, Farrell/ 128B McKinnon
129A Kevin Killian/ 129B Judy Radul
130A Abigail Child/ 130B Dodie Bellamy
131A Clark Coolidge/ 131B Clark Coolidge
132A Lee Ann Brown/ 132B Lee Ann Brown
133A Clark Coolidge/ 133B Clark Coolidge
135A Beyond *TISH*/ 135B *LAUNCH*
136 Bruce Boone/Bataille
137 Bruce Boone/Bataille
138 Nancy Shaw / Radio Freerainforest 22 July 1990
139 open discussion (unmixed) taped at 15/16 by Paul Mutton
140 Paul Mutton for Co-op Radio 102.7 FM

141 Norma Cole Sept. 29/'90
 142A Lyn Hejinian : Strangeness/ 142B Lecture & talk at The Western
 Front 6 October 1988
 143A Steven Forth/Deanna Ferguson/ 143B Peter Culley
 144 Karen MacCormack
 145 Karen MacCormack
 146A Norma Cole 146B Steven Forth
 147A Eric Selland, Catriona Strang/ 147B Discussion
 149A Stephen Rodefer, Benjamin Friedlander/ 149B Discussion
 150A Stephen Rodefer, Benjamin Friedlander/ 150B Discussion
 151 Laura Moriarty KSW 10 July, 1991
 152A Evan Burton/ 152B Gary Whitehead 27 July 1991
 153 Christopher Dewdney Sept. 21/91
 155 Maxine Gadd 14 December 1991
 156 Marwan Hassan reading at the KSW 10th January 1992
 157 Bill Berkson/ Jerry Schroeder 11 Sept. 1992
 158 Janice Williamson reading at the KSW 27 March 1992
 159 Catherine Bennett reading at the KSW 27 March 1992
 160 FreePress Festival 16 April 1992
 161A Mike Turner, Brian Dedora/ 161B Deanna Ferguson
 162 Kevin Killian : *House of Forks*
 163A Melissa Wolsak/ 163B Gerald Creede
 164 Dodie Bellamy
 165A Tony Ruzza/ 165B Jeff Derkson
 167 Jean Day 18 July 1992
 168A Steve Farmer/ 168B Dan Farrell
 169 A. Cage 19th September 1992
 170A Christine Stewart/ 170B Judi MacInnes
 171A Dan Farrell/ 171B Suzanne Buffam
 172A Roy Miki/ 172B Maxine Gadd, Catriona Strang
 173A Ashok Mathur/ 173B Andrew Payne
 174A Judith Copithorne/ 174B Peter Culley
 175A Colin Smith/ 175B Roy Kiyooka
 176A Dorothy Trujillo Lusk, Barry McKinnon/ 176B Gerry Gilbert
 177A Yasmin Ladha/ 177B Jery Schroeder, Nancy Shaw
 178 Tsunami Benefit at the Western Front, January 30, 1993
 179 Tsunami Benefit at the Western Front, January 30, 1993
 180A Larissa Lai, Catriona Strang/ 180B Catherine Bennett
 181A Steve McCaffery/ 181B Kathryn MacLeod, Dave Ayre
 182A Dorothy Trujillo Lusk, Judi MacInnes/ 182B Robert Mitterthal
 183 Gail Scott 14 May 1993
 184 Dodie Bellamy, Gail Scott "Feminist Autobiography"
 185A Jamie Reid/ 185B Pindar Dulai
 186A Ted Byrne/ 186B Susan Clark
 187A Colin Smith/ 187B Renee Rodin
 188A Michael Barnholden/ 188B Paul Kelley
 189A Dennis Denisoff/ 189B Deanna Ferguson
 190A David Bromige October 10, 1993

BOX 24 AUDIO TAPES #191 – 276

191 Duncan McNaughton
192 Duncan McNaughton
193 Maggie O'Sullivan
194A Maggie O'Sullivan/ 194B Jeff Derksen
195A Joe Ross/ 195B Douglas Messerli
196A Catriona Strang, Lisa Robertson/ 196B Yasmin Ladha
197 Nicole Brossard
199 Makeda Silvera
200 Mark Nakada
201A Peter Cummings/ 201B Jacqueline Larson
203 Gary Whitehead
204 Charles Watts
205A Gregory Scofield/ 205B Ann Jew, Erin Soros
207A Alice Burdick, Rupal S. Pal/ 207B Melissa Wolsack
208 Roy Miki
209 Erin Moure
210 Pasquale Verdiccino
211 Kathleen Fraser
212 Hilary Clark
213 Hilary Clark
214 Eileen Myles
215 Dennis Denisoff
216A Dodie Bellamy/ 216B Kevin Killian
217 Jodey Castricano
218 Abigail Child
219 Leslie Scalapino
220A Karen MacCormic/ 220B Steve McCaffery
221 Margaret Christakos
222A Brian Dedora/ 222B Stuart Ross
223A Michael Turner/ 223B Deanna Ferguson
224A Jam Ismail/ 224B Lisa Robertson
225 Rae Armantrout
226A Elizabeth Willis/ 226B Peter Gizzi
227 Robert Hogg
228 Nicole Markotic
229 Lisa Pasold
230A Sharon Thesen/ 230B Robin Blasser
231A Rob McLennan/ 231B Clare Latremouille
232A Matthew Stadler/ 232B Dodie Bellamy
233 Darren Wershler-Henry
234 Dionne Brand
235 "What About Bliss" workshop 235A Mike Barnholden, Shelly McIntosh, Sarah Wakefield/ 235B Meredith Quartermain, Lorie Weidenhammer
236 Caroline Bergvall
237A Laynie Brone/ 237B Tom Raworth
238 Clint Burnham
239A Mary Margaret Sloan/ 239B Robert Gluck
240 Colin Browne
241A Susan Holbrook/ 241B Jeff Derksen

242 "Open Letter : Disgust & Overdetermination : A Poetics Issue".
 Contributors: Mark Nakada, Deanna Ferguson, Clint Burnham, Rob
 Manery, Dorothy Trujillo Lusk, Jeff Derkson
 243A Niko Vassilakis/ 243B Maxine Gadd
 244 Colin Smith launching "Multiple Poses"
 245A Melissa Wolsack/ 245B Lori Weidenhammer
 249A Karen X. Tulchinsky/ 249B Suzette Mayr
 250 Michael Barnholden with Chris Barnholden
 252A Deanna Ferguson/ 252B Tom Raworth
 256 Norma Cole
 260 Douglas Oliver
 261 Michael Barnholden/ Ted Byrne (reading dedicated to Charles Watts)
 262 Robyn Laba reads the work of Mina Loy
 264 Robert Hogg
 265 Barbara Guest
 266 'Vancouver Walking' Meredith Quartermain
 267 Dan Farrell Sept. 05/99
 268 Louis Cabri & J. Turner
 271 Peter Nicholls
 272 Peter Nicholls
 276 *Time Mechanix* #1 Edward Byrne, Barnholden reads Dorn

BOX 25 AUDIO TAPES [unnumbered] DATED

Thursday May 12: Transparency : Steve McCaffery
 March 27th Western Front : Phyllis Webb Tribute #2
 February 29th : Clayton Eshleman
 May 1st: Dorothy Lusk, Robert Mittenenthal, Judi MacInness
 March 1: Artists/Writers Talk: Stan Douglas
 1974 Robin Blaser @ Western Front
 Aug. 24, 1985: New Poetics Colloquium: Carla Harryman
 Nov. 15, 1987: Steve Benson
 1988: Helen Dickson, John Brazier, Charles Watts
 July 10, 1991: L. Laura Moriarty
 July 27, 1991: Evan Burton/ Gary Whitehead
 August 2, 1991: A. Lee Ann Brown
 Sept. 4, 1991: A. Abigail Child
 Sept. 18, 1991: Rhona Murray/ P.K. Page
 Sept. 21, 1991: Christopher Dewdney
 Sept. 24, 1991: Christopher Dewdney/ William Wang
 Sept. 27, 1991: David Bromige
 Oct. 5, 1991: Peter Culley
 Oct. 10, 1991: KSW at W.I.S.E.
 Nov. 29, 1991: Tom Rowarth
 Oct 26, 1991: A Fred Wah/ Dec. 14, 1991: B Maxine Gadd
 Feb. 11, 1992: Bill Berkson
 Mar. 27, 1992: Phyllis Webb tribute (Michael Ondaatje, Daphne Marlatt,
 Fred Wah)
 May 19, 1992: Mike Turner, Brian Deebra, Deana Ferguson
 May 21, 1992: Dodie Bellamy
 June 13, 1992: Jeff Derksen/Lisa Robertson
 July 18, 1992: Jean Day/ David Bromige

Oct. 30, 1992: *Capilano* Booklaunch & Reading
 Dec. 13, 1992: Greg Curnoe (Radio Free)
 June 12, 1993: Ted Byrne, Susan Clark
 Nov. 6, 1993: Makeda Silvero
 Nov. 7, 1993: Douglas Messerli/ Joe Ross
 Oct. 39m 1994: Nathaniel Mackey
 1995 Robin Blaser
 June 1, 1996: Jam Ismail/ Lisa Robertson
 Mar. 29, 1997: Adeena Karasic
 Sept. 27, 1997: "What About Bliss?"
 Feb. 5, 1998: Foundational Narratives
 Mar. 21, 1998: Colin Smith launch
 May 2, 1998: Tsunami/Fissure Benefit
 Aug. 15, 1998: Dierdre Kovak/ Gerry Gilbert
 Jan. 9, 1999: Stephen Rodefer
 Jan. 23, 1999: Norma Cole
 May 3, 1999: Ted Byrne/ Tom McCauley
 June 1, 1999: bill bissett
 Aug. 14, 1999: Barbara Guest
 Oct. 25, 1999: Susan Holbrook
 Mar. 7, 2000: *Time Mechanix 2*: Quartermain, et al.
 Apr. 6, 2000: Derksen Talk
 May 6, 2000: Aaron Vidaver, "Spatial Fantasy : From Charles Olson to Detroit", Barrett Watten, "Zone : The poetics of space"
 July 3, 2000: jw curry
 Nov. 2000: Robertson-Sitwell
 Nov. 2000: Ashok Mathur, "Racializing Space : back to the ANZA"
 Nov. 2000: Braithwate, Samuels
 Nov. 5, 2000: Norman Fischer
 Jan. 7, 2001: Lisa Robertson
 Feb. 6, 2001: *Time Mechanix* (Roy Miki, Roy Kiyooka)
 Apr. 3, 2001: *Time Mechanix 11*: Paul Celan/ Rob Manery
 Apr. 23, 2001: Denise Riley
 Apr. 29, 2001: Peter Culley
 May 13, 2001: Aaron Vidaver
 May 14, 2001: David Fujino

BOX 26 AUDIO TAPES [unnumbered] DATED

June 5, 2001: *Time Mechanix 13*: Wayde Compton on Dickson & Gibbs
 June 24, 2001: Michael Barnholden : "Means of Production"
 Aug. 27, 2001: Ted Byrne launch of *Beautiful Lies*
 Oct. 2001: Louis Cabri talk on Bruce Andrews
 Oct. 25, 2001: Louis Cabri talk on Earle Birney
 Nov. 10, 2001: Bernadette Mayer
 Nov. 11, 2001: Bernadette Mayer
 Nov. 24, 2001: Dan Farrell
 Feb. 22, 2002: Kevin Killian
 Feb. 23, 2002: Dodie Bellamy
 Feb. 24, 2002: Kevin Killian/ Dodie Bellamy
 Mar. 23, 2002: Zytte Shaw
 Mar. 28, 2002: Roy Miki launch of *Surrender*

Apr. 6, 2002: Geraldine Monk/ Alan Halsey
Apr. 20, 2002: Myang Mi Kim (2 copies)
May 5, 2002: Sharla Sava
May 11, 2002: Renee Rodin
May 12, 2002: Aaron Vidaver launch of *Sabotage*
May 19, 2002: Nicholas Boroli/Diana George (2 copies)
June 9, 2002: Clint Burnham/ Chris Stroffolino
Nov. 17, 2002: Discussion of Hardt on Pastants featuring Robert
Mittenthal
Aug. 16, 2003: Colin Browne/ Rue Armentrout *Ground Water*
Aug. 22, 2003: John Havelda
Oct. 18, 2003: Petter Culley relaunch of *Hammerton*
Nov. 28, 2003: John Wilkinson
Mar. 6, 2004: Juliana Spahr
June 3, 2004: Eric Giraud
July 22, 2004: Brandon Brown/ Jamie Reid
Oct. 29, 2004: Marina Roy
Oct. 31, 2004: Lisa Robertson reads @ Artspeak
Nov. 12, 2004: Nicole Markotic/ George Bowering
Dec. 2004: Kevin Nolan, Susan Clark, Pete Smith
Apr. 2, 2005: *Before the War* : Scalapino, O'Leary, Gizzi, Schwartz, Collis
May 1, 2005: David Fujino
May 13, 2005: Steve McCaffery

BOX 26 AUDIO TAPES [unnumbered] [undated]

Western Front: Susan Lord, Gerald Creede
Aaron Vidaver/Roger Farr: "protest genres and the pragmatics of dissent"
Charles Bukowski reads his poetry
Passing the Buck: preconference event for *Writing through Race*
Rob Manery
Bp Nichol celebration 1
Bp Nichol celebration 2
[bp Nichol?]Festival opening
Rachel Blau
"An Objectivist Panel"
Nancy Shaw & ? reading from "Sceptocartic"/ Phil McCrumb
Ghosts of 3 a.m.
Poetics : Form & Structure: Watts, Butling, Finkelstein, Byrd
Anne Stone/ Gail Scott
Kenneth Patchen/Al Neil Quartet
Jam ismail
Deanna Ferguson "& weep for my babes"
Clark Coolidge *Polaroid*
Self, Other, Community I
Talk (?)
Reading (?)

BOX 26 AUDIO TAPES [cd's]

Feb. 1988: Steve McCaffery talk on de Sade
Feb. 1988: Steve McCaffery reading first set
Feb. 8, 2003: Louis Cabri/ Feb. 22, 2003: Mark Laba

Apr. 2004: Catriona Strang/ Nancy Shaw
Apr. 2004: Barry McKinnon
Oct. 4, 2006: Alan Davies reading
July 15, 2006: Improvisations around: Oppen, Mullen, Perelman,
Retalback
Wilke

BOX 27 AUDIO TAPES BLASER CONFERENCE

1 Panel #1 – First part: Watts, Penberthy, McClure, Gizzi, Boughn, Tarn, Prevallet
2 Panel # 1 – Conclusion
3 Panel #2 – Composition & Performance
4 Tape #4 – Festival Opening: Bernstein, Webb, Marlatt
5 Tape #5 – Festival Opening (conclusion): Marlatt, Cole, Palmer, Strang & Houle, Ondaatje, Blaser
6 Translation & Poetry: Cole, Palmer, Vanderbore, Browne, Joris
7 Translation & Poetry (conclusion): Joris, Verdicchio, Hilary Clark.
Reading: Boone, Schelling, Verdicchio
8 Heterologies: Susan Howe, Steve Dickison
9A Heterologies (continued)
9B Ethics & Aesthetics: Lisa Robertson & Jerry Zaslove
10 Ethics & Esthetics: Ann Waldman
11 Ethics & Esthetics (conclusion): Lisa Robertson & Jerry Zaslove
12 Reading #3 - Poetics: Theory and Practice: Finkelstein, Rasula, Bromige
13 Reading #3 - Poetics: Theory and Practice (conclusion): McCaffery, Rachel Blau Duplessis
14 *Heterologies* (conclusion): *Eros & Poesis*: Sharon Thesen, Bruce Boone
15 *Heterologies* (conclusion): *Eros & Poesis*: Kevin Killian, George Stanley, Robin Blaser, Bruce Boone
16 Panel #6 Discussion - Pauline Butling & Wystan Curnow and Charles Altieri
17 Panel #6 Discussion – Rasula, Zonko, Finkelstein, Quartermain, Don Byrd, Altieri, Alan Golding, Robin Blaser
[unnumbered] “A festival opening”
[unnumbered] Robin Blaser reading *The Recovery of the Public World*
[unnumbered] Selections from the Blaser Conference II: David Marriott, Don Byrd, Charles Altieri, Robin Blaser
[unnumbered] Blaser Festival Final Reading II

APPENDIX I

The Kootenay School of Writing: History and Evolution of Administration, 1984 - 2012

Geoff Laursen

ARST 530: The History of the Canadian Administrative System.

December 12, 2012.

“We will not be understood.” (Kootenay School of Writing motto)

The Kootenay School of Writing society (KSW) has a long and complex history. It has evolved significantly from its beginnings in Nelson, British Columbia in 1984, into a mainstay of avant-garde poetry in Vancouver. Despite these changes, there has been no change in its name, leading to confusion concerning the School’s present structure and functions. By 1999, after many such changes had occurred, Klobucar and Barnholden observed that “few facts...can be gleaned from its misleading name”, “it is not in the Kootenays, it is not a school, and it does not teach writing.” (Klobucar and Barnholden, 1999, p.1) The use of the word “School” gives a false impression of “a formal structure with staff and offices” (S. Collis, personal communication, December 5, 2012), whose introduction the School has always resisted. Additionally, the activities of KSW as an organization are often conflated with those of a community of individuals that grew around it. In order to navigate these causes of confusion, and for the present purpose, I will examine the evolution of the structure of KSW as a formal organization. In order to do this I will draw upon research conducted on the Kootenay School of Writing fonds, held at Special Collections and Rare Books, Simon Fraser University and a number of interviews with collective members. This research has revealed that the structure of the KSW developed as a response to the prevailing context, leading to the adoption of a unique ‘collective’ structure. However, as KSW assumed increased responsibilities, the structure waived, and with the onset of financial difficulties, the

School was forced to redefine its functions and there was debate about restructuring. Such restructuring did not occur, and KSW has struggled to survive ever since. It remains an important space for poetry readings and other events in Vancouver, but it has clearly lost momentum, and without stable finances, struggles to maintain consistent programming.

In order to gain a full understanding of The Kootenay of Writing, it is important to examine its predecessor organization, the creative writing program at David Thompson University Centre (DTUC), located in Nelson, British Columbia. The writing program at DTUC was founded in 1979 by a group of writers including: Fred Wah, Tom Wayman, and Daniel McFadden. (Wiens, 2001, p.1) DTUC differed from a conventional university, as it was a non-degree issuing institution, but credits could be transferred. After formation, DTUC “began offering short, intensive workshops in almost every area of writing, including poetry, prose, journalism and... scriptwriting.” (Klobucar and Barnholden, p. 24) The DTUC writing program was first coordinated by Fred Wah (1979 – 1982), and afterwards by Colin Browne (1982 – 1984). The structure and programming of the new writing program was influenced by previous experiments in education and avant-garde movements in poetry.

The context in which DTUC arose affected its structure and programming. From the 1960s through to the 1980s Nelson identified as being home to many left wing intellectuals, writers, and artists. (Klobucar and Barnholden, p. 19) Additionally, the physical isolation of Nelson is said to have allowed more freedom in programming (Klobucar and Barnholden, p. 19) Additionally, at this time, the avant-garde writing and ideas of the Beat movement and San Francisco Renaissance poets, along with those of Black Mountain College were being filtered into Vancouver through Warren Tallman, Professor of English at The University of British Columbia. (Klobucar and Barnholden, p. 21) During his education at UBC Wah was a student of Tallman, and became exposed to these movements. This influence is demonstrated by the development of a “progressive pedagogy” at DTUC under the coordination of Wah and Browne. (Klobucar

and Barnholden, p.19) DTUC soon gained a reputation for being “one of the most dynamic and innovative writing programs in Canada if not the continent.” (Wiens, p. 1) Despite its influence on the developing literary community, the writing program at DTUC was to be short-lived. In 1983, with the re-election of the Social Credit Provincial government, “a series of deficit cutting measures” were announced as part of a program of “restraint.” (Wiens, p. 1) These cutbacks were particularly heavy in education (Klobucar and Barnholden, p. 6) DTUC soon attracted the attention of these reviews, and it was announced that DTUC would close on 1 January, 1984. (Ormond, 1991) Before the university was closed, many proposals were made to save DTUC, including its fledgling writing program. In April 1984, DTUC issued a press release announcing that “the school will establish two campuses-at-large, one in Nelson...and the other in Vancouver. Past and present faculty of the School will continue to offer instruction and direction to apprentice writers.” (KSW fonds, Press Releases) This initiative did not materialize, but set the stage for events to come. On 1 May, 1984 after months of tense negotiation concerning the future of the institution, the provincial government finally closed the university, arguing that the “cost per student to operate was too high compared to other universities and colleges in the province.” (Ormond, 1991) Many members of this community saw this as a targeted political gesture, leading some to speak of the closure as a “form of social exclusion” in response to the radical nature of DTUC. (Klobucar and Barnholden, p. 25) The attempts by DTUC to save its writing program may have failed, but the student union still held the lease for the Student Union Building until 1992. (KSW fonds, Nelson - KSW) This loophole provided a much-needed foothold to a group of ex-DTUC faculty and students that were beginning to organize themselves. This collective came to be known as The Kootenay School of Writing.

On August 21, 1984 a press release was issued that announced that “former students and faculty [of DTUC]...will offer courses this fall in Nelson and Vancouver as the Kootenay School of Writing.” (KSW fonds, Press Releases) Fred Wah and Colin Browne, former program coordinators at DTUC are chosen to head the KSW writing program. Wah is installed as head of KSW Nelson, and Browne is to lead the branch in Vancouver. (KSW fonds, Press Releases) This press release added that “besides Wah

and Browne, former writing faculty members Paulette Jiles and Tom Wayman and graduate students Jeff Derksen, Alicia Priest, Calvin Wharton and Gary Whitehead” would also be involved in the newly created KSW. (KSW fonds, Press Releases). It can be seen that the selection of faculty and instructors emphasized the connection between KSW and DTUC. Additionally, the brochure for the Fall term of 1984 begins by declaring that “The Kootenay School of Writing is a continuation of the Writing Program of David Thompson University Centre.” (KSW fonds, Brochures) In defining the structure of the writing program at DTUC the founders looked to an unconventional model, the experimental site of postsecondary education, Black Mountain College. (Klobucar and Barnholden, 1999, p.25) It can be seen that the new Kootenay School of Writing mirrored many aspects of the structure of Black Mountain College, along with its “anti-academic spirit.” (Harris, p. 15)

Black Mountain College was established near Asheville, North Carolina in September 1933, during a period of intense educational reform in the United States. (Harris, 1987, p. 1) For founder John Andrew Rice, who had recently been controversially dismissed from Rollins College in Florida, Black Mountain College would be “the ultimate test” of a different approach to postsecondary education. (Harris, p. 8) The programs offered at the College emphasized flexibility, had no required courses, and made students responsible for what they learnt. (Harris, p. 6) Black Mountain College differed from other institutions it attempted to “educat[e]...the whole man...head, heart, and hand.” (Harris, p. 15) This aim was to be achieved by the participation of both students and faculty in an active “community experience” (Harris, p. 8) that included living and eating together on campus, and work on the College farm.

The structure of Black Mountain College reflected Rice’s dissatisfaction with traditional, “autocratic” powers structures, such as those he found at Rollins. (Harris, p. 6) When the College was created the “principles of democracy were...applied not just to the classroom, but to the entire structure of the college.” (Harris, p. 6) Administrative structures at the College also resisted such top down power structures by making the faculty the owners of the College, and “legal controls from the outside” in its decision to

avoid trustees. (Harris, p. 6) Instead, funding for the College was gained through private donations, often through the personal connections of individual faculty members, most notably Ted Dreier. (Harris, p. 14) Administrative matters were handled in meetings of a “Board of Fellows” which was “elected from the faculty by the faculty.” (Harris, p. 6) Students attended these meetings, and sometimes were sometimes elected to the Board. (Harris, p. 6) Additionally, the position of “Rector” was created to chair meetings of the Board, and acted as a representative of the College. (Harris, p. 6) Although an important position, the Rector had no formal power, and had to rely on persuasion. (Harris, p. 6) The College is described as being “for the most part responsibly administered”, (Harris, p. 244) but relied heavily on a high level of participation of a few influential individuals, such as the Rector, to hold the structure together.

Despite the successes of the College, “between 1949 and its closing in 1957, Black Mountain College underwent a radical transformation.” (Harris, p. 168) This transformation included the disintegration of the College’s loose social structure and evolution into an artistic community. (Harris, p. 182) Also, by this time there were pressing financial burdens, a need to restructure administration, and internal debates concerning direction of the College. (Harris, p. 169) However, these problems were difficult to address due to the unwillingness of the faculty to make changes to the structure of the College, such as the attempts to give the Rector increased powers in directing administration. (Harris, p. 244) The structure of the College, and the coinciding lack of accreditation as a university also made it difficult to secure donations (Harris, p. 52) Such donations, which were numerous in the beginning became inconsistent, and “it was primarily the sacrifice of the faculty”, through reducing their own wages, “that enabled the college to survive” (Harris, p. 52) Many of the characteristics, both positive and negative, of Black Mountain College are reflected by the Kootenay School of Writing.

The Kootenay School of Writing was incorporated as a non-profit organization on September 18, 1984 under the provisions of the British Columbia Society Act. (KSW fonds, Record-keeping Procedures) Incorporation under the Act required the KSW to

have a Board of Directors, which would be elected annually. (KSW fonds, Record-keeping Procedures) The Board of Directors is composed of respected members of the literary community including: local publishers, academics, and former collective members. (Collis, 2012) However, despite being a formal part of KSW's structure, the role of the Board is largely "hands-off", or symbolic in nature. (Collis, 2012) KSW, like Black Mountain College, is described as being a "leaderless movement", where "whoever has volunteered to be on collective and attend meetings participates democratically in running it." (Collis, 2012) However, despite the emphasis on participation, it is not the case that the involvement of each member of the collective was equal, where "several prime movers" usually had a greater influence. (Wiens, 2001, p.2) As in case with Black Mountain College, KSW relies on the extraordinary efforts of a handful of individuals to maintain its structure. The collective meets either weekly or bi-weekly. (Collis, 2012) Collective meetings have a "semi-bureaucratic" structure, including an agenda, but often turn into reading groups or intellectual debates. (Collis, 2012)

The collective is responsible for administration and programming, and "all decisions are made [in meetings]". (Collis, 2012) These decisions and activities of the collective are documented in records such as: minutes, grant applications, correspondence with funding agencies, and office logs. (Wiens, 2001, p. 12) This emphasis on recordkeeping by the KSW "appears disjunctive when read alongside the poetic texts" (Wiens, 2001, p. 12), but such records were essential to secure funding, manage finances, and support decision-making. However, the records themselves are often informal in nature, lacking standard forms, and in written in extremely messy handwriting. Additionally, the records that contain the most information about the KSW are often those that originated from external bodies, particularly in the area of funding.

In an application for the Canada Student Loan program in 1985, Browne describes the KSW as a "faculty-run collective." (KSW fonds, Canada Student Loan – Designated as "Eligible Institution" App'n) Browne goes on to outline their mission, "to operate, within B.C., a post-secondary facility which will offer to interested members of the public a

course of instruction, education and training in the theories, skills, and crafts of writing.” (KSW fonds, Canada Student Loan – Designated as “Eligible Institution” App’n) As the mission statement suggests, at this time education was their primary function, and remained that way until around 1990. The courses offered by KSW were intended to be flexible, affordable, and catered to the needs and existing skills of students. (KSW fonds, Canada Student Loan – Designated as “Eligible Institution” App’n) In the early years of the organization, readings and other events were a significant, but smaller part of their programming, along with the publication of Writing magazine, and acting as a gallery space for local writers.

With these details finalized, the Vancouver campus, located at 1045 W. Broadway, opened in the Fall Term of 1984. Classes in Vancouver were taught by: Tom Wayman, Jeff Derksen, Colin Browne, and Gary Whitehead. (KSW fonds, KSW Course Completion Certificates) The Nelson branch starts offering courses later, opening its doors on the 9 October 1985, in a room of the former DTUC Student Union Building. (KSW fonds, Nelson-KSW) Classes were taught by: Fred Wah, Irene Mock, and others. (KSW fonds, Nelson-KSW) Both campuses offer a wide selection of courses at this time, which can be seen in the brochures printed by the KSW. Courses varied, but were generally in the areas of “creative writing (poetry, fiction, scripts), literary theory, journalism, book publishing and design.” (KSW fonds, Canada Student Loan – Designated as “Eligible Institution” App’n) These courses were offered within a diploma that normally lasted four terms. (KSW fonds, Canada Student Loan – Designated as “Eligible Institution” App’n) However, like its predecessor DTUC, as well as Black Mountain College, KSW was not a degree issuing university. KSW aimed to work around this by gaining recognition of their courses, so that credit could be transferred to other universities such as SFU, UBC, and The University of Victoria. An example of this was the attempt to transfer credit to UBC in 1985 for Journalism courses completed at KSW. This attempt was limited in its success, as UBC did not have a dedicated Journalism program until 1996, and as such would only transfer credit on a case-by-case basis.

Despite such setbacks, the period of 1984 – 1987 was clearly the most successful for the KSW. During this time enrolments were at their highest, and provided a significant amount of revenue to the KSW. In 1985, revenue from courses and workshops was given as \$14393. (KSW fonds, Funding City of Vancouver Grant Application 1986) This revenue was also supplemented by generous cultural grants from the government, such as the Explorations Program of the Canada Council (1985), which gave the KSW over fifteen thousand dollars to continue to hold “Literary Groceries” workshops. (KSW fonds, Press Releases) These workshops positioned established writers to give new writers tips on “everything from tax tips to publishing procedures.” (KSW fonds, Press Releases) In addition, KSW consistently received funding from City of Vancouver, individuals and other private donors.

However, by the end of 1986 change was in the air. This is reflected in the minutes of the KSW from July 18, 1986, where it is acknowledged that “KSW- Vancouver - is becoming more a gallery than strictly a school – more performance oriented, inter-arts stuff, writer-in-residence as well as on-going courses. Changing focus makes [KSW Vancouver] more eligible for grants.” (KSW fonds, Nelson KSW) KSW started strong, forming a revolutionary alternative to institutional education. However, its ability to secure funding was, like Black Mountain College, being diminished by its unconventional structure. As one collective member explained, “KSW often does not get funding because of this lack of formal structure.” (Collis, 2012) Additionally, the reliance on the Collective members, and not paid administrators meant that KSW inefficient at applying for grants. As financial burdens set in, it was forced to rethink its focus. In its brochure for 1987 the KSW does not mince words, it is in debt by four thousand dollars. (Brochures, Box 11, KSW fonds) They go on to ask for donations from the general public, offering incentives in the form of copies of Writing and reduced prices for courses. (Brochures, Box 11, KSW fonds) In addition to financial problems, the problem of “burnout of faculty” is also looming. (KSW fonds, City Grant 87 – 91) As a partial solution to this problem the KSW moves into their new, cheaper headquarters at 152 W. Hastings, a very rough part of the downtown Eastside. This was to be the first of numerous relocations between 1987 and the present. These moves were disruptive to

programming, evidenced by the minutes of the AGM for 1994 where it is mentioned that less events could be put on because of the move and recent renovations. (KSW fonds, AGM 1994)

In the period of 1989 to 1992, the situation worsens, the publication of Writing is discontinued and both Jeff Derksen and Nancy Shaw leave to pursue further education. (Wiens, 2001, p. 4) As was the case with Black Mountain College, the loss of key collective members amounted to a loss of direction and ability to make the collective structure bear fruit. This connection is demonstrated dramatically in the case of KSW Nelson, where “Wah’s departure in 1988 for Alberta...effectively removed Nelson from the literary radar screen.” (Wiens, 2001, p. 2) By 1990, it was acknowledged by the KSW that in light of dwindling course attendance, the focus of KSW should be placed on the more successful events including “smaller seminars, lectures, panel discussions, readings and weekend colloquia.” (KSW fonds, City Grant 87 – 91) Additionally, by this time SFU and other organizations were offering courses in creative writing, and it became apparent that the gap that existed in 1984 had been filled. (KSW fonds, City Grant 87 – 91) By 1995, things are looking very bleak indeed for the KSW.

The Annual General Meeting of 1995 includes internal disputes between Victor Coleman and other collective members. (KSW fonds, AGM 1995) Coleman insisted that a more formal administrative structure, with clearly assigned roles and responsibilities, was required if the KSW was to continue. (KSW fonds, AGM 1995) Coleman’s plan for restructuring featured the hiring of an “administrative director”, who would “take responsibility for all grant apps, and approaching agencies/foundations” (KSW fonds, AGM 1995) Coleman also emphasizes that lingering disagreements between the collective members “threaten operations” and must be resolved. (KSW fonds, AGM 1995) Other members of the collective did not agree, and bitterly opposed the imposition of a formal hierarchy. (KSW fonds, AGM 1995) However, like Black Mountain College, such reforms to the structure did not occur, and KSW’s situation worsens. In 1995 George Bowering, a long time member of KSW, wrote that “KSW should do one of two things: 1) disband and say hello to a new world order” or “2) restructure, along lines

something like those suggested by Coleman.” (KSW fonds, AGM 1995) KSW did neither, but chose instead to compromise and hire a part time administrative assistant, however there were no changes in the responsibilities of the collective. (KSW fonds, Record-keeping Procedures)

After 1995, the KSW experiences further financial hardships. 1996, in an attempt to address pressing financial difficulties, the KSW launched a fundraising drive where they sold fake degrees, the drive was successful in the short term, but did not address long term issues. (KSW fonds, KSW Posters) During this time period KSW “reached the point of nearly folding...however the energies of Michael Barnholden – helped maintain consistent and important programming at KSW.” (Wiens, 2001, p. 4) The fact that Barnholden did this is consistent with KSW’s history, where prominent collective members take charge of the direction of the organization and programming. However, the financial problems of the KSW deepened in 1997, when the City of Vancouver, a consistent source of “about a quarter of the non-profit centre’s budget for thirteen years”, announced that “KSW’s \$3,500 operating grant” would be cut. (Robertson, 1998, p. 35) City officials felt that KSW was not delivering enough in terms of community engagement, and had failed to develop a base of “paying audience members and donors.” (Robertson, 1998) In the aftermath of these cutbacks, Robertson explains that “Michael Ondaatje offered to help bail [KSW] out...rais[ing] \$6,000 by giving a poetry reading to a sold-out audience of five-hundred people.” (Robertson, 1998) After 1998 the KSW experienced somewhat of a revival, putting on a significant amount of events between 1998 and 2002 (Vidaver, A List of Events, 2002)

Such rapid fluctuations characterize KSW’s experience in the 1990s and 2000s. During this time KSW “periodically collapses” and “looks for new people to reinvigorate [the organization].” (Collis, 2012) However, membership of the collective was a “rotating door”, which had an impact on the direction of the KSW. (Collis, 2012) New members of the collective have new ideas of what KSW should be and the direction that it should take. An example of this is the involvement of Aaron Vidaver with the KSW after completing a project in 1998 to survey KSW’s records and make recommendations

concerning recordkeeping. In 1998, in his report 'A Study of the Record-Keeping System of the Kootenay School of Writing Society with Recommendations', Vidaver explains that in addition to the "explicit...educational function of the Society", KSW is responsible for "promotion of culture and the function of promoting political activity", which is "carried out through talks, lectures, panel discussions, and colloquia." (KSW fonds, Record-keeping Procedures) The idea of KSW members having radical political views is not new, but KSW as a whole never suggested that it had a formal political function. Vidaver's explanation of the KSW's structure and functions suggests a deeply confused organization and a loss of direction. The emphasis on KSW's perceived political function appears again with its support of the Woodward's building squat of 2001, where Vidaver acted as a "key organizer." (Collis, 2012) However, this political 'function' is not consistent, which is supported by Collis' statement that "activists are dissatisfied with KSW...[and] view it as not much of an activist group in reality." (Collis, 2012).

In the 1990s and 2000s, along with lingering financial problems, the most pressing issue for the KSW has been attracting new members who will participate. As was the case in the past, the future of the KSW, for better or worse, is inextricably linked to the health of the collective. As one collective member pointed out, in light of the aging membership of KSW, "it will take some young, energetic people to keep it going." (Collis, 2012) Another collective member expressed frustration that in 1990s and 2000s many members show a great deal of energy at the beginning, but fall short of "consistent engagement", due other commitments such as education. (M. Barnholden, personal communication, 2012) Other barriers, including changes in welfare regulations and rising cost of living in Vancouver, mean that people are unable to volunteer time to the KSW. (Barnholden, 2012) Additionally, the "strong convictions" of KSW members often contribute to its reputation as a "closed space" that makes "outsiders feel intimidated" (Collis, 2012) Facebook and the KSW website offer the KSW opportunities to engage with their community and to publicize events, and these have been used successfully in the 2000s. The ongoing relevance of KSW is seen to lie in the fact that it "provides an audience" and "is identified as the place to read in Vancouver, provides an important

venue for avant-garde poetry readings. Other institutions cannot fill this role.” (Collis, 2012) KSW still has a reason to exist, but without a strong collective, or significant restructuring, it seems doubtful that it will.

The Kootenay School of Writing fonds, held at Simon Fraser University, give a fascinating and rich insight into operations of the Kootenay School of Writing in Nelson and Vancouver. In particular the materials in the fonds evidence a distinct change in function from the provision of postsecondary education to a heavier focus on events. The former function is often obscured or minimized in writings about the School, leading to confusion. However, knowledge of the early years of the School is essential in order to understand the history and the reasons behind its collective structure. In many ways, KSW followed the example of Black Mountain College, both in its structure and aims. However, in doing so it encountered similar problems including funding difficulties arising from its unconventional structure, and resistance to restructuring in the face of collapse. However, unlike Black Mountain College, instead of folding KSW has decided to continue on with a changed focus, the success of which is yet to be determined.

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