

EDINBURGH  
INTERNATIONAL  
**BOOK**  
FESTIVAL

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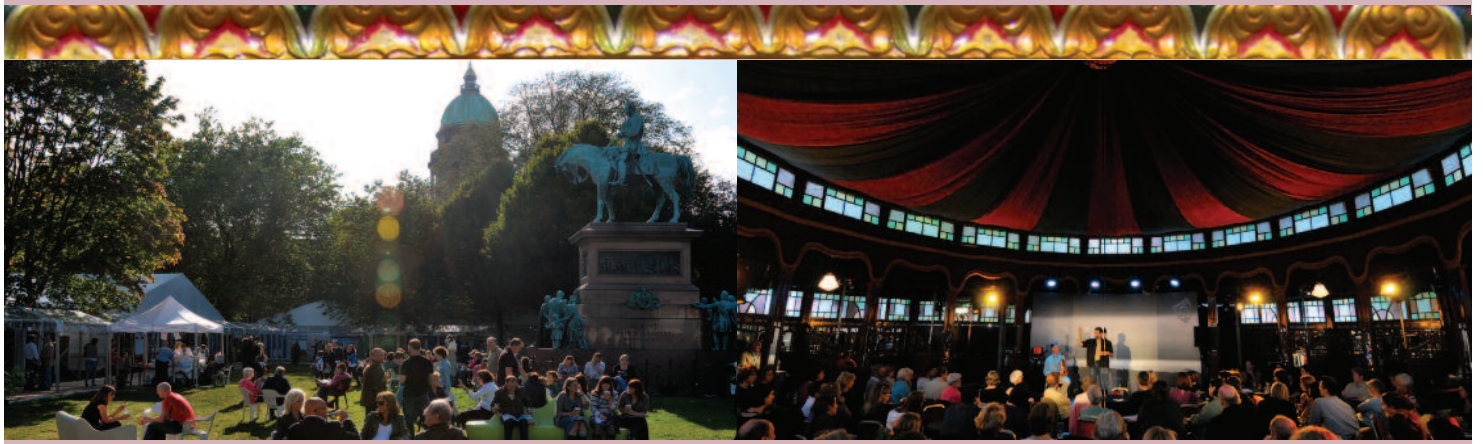
“...the most magnificent,  
most important and  
most generous book  
festival in the world.”

Carol Ann Duffy, Poet Laureate



PLEASURE

**ANNUAL REVIEW** 2009



# 2009's stand out moments

“...a programme that trounces in both range and quality almost every other literary jamboree on earth.”

The Independent

Acclaimed poet Ruth Padel, great-great-granddaughter of Charles Darwin, kicked off our series of events which attempted to re-evaluate the groundbreaking scientist's work in the 21st century by reading from her poetic memoir *Darwin: A Life in Poems*.

Homecoming Scotland and the Edinburgh Festivals Expo Fund provided us with the opportunity to celebrate Scotland's past, present and future through a lively series of events. Tom Devine reassessed the Scottish Enlightenment, award-winning novelist Alistair MacLeod spoke of the influence of Scottish identity upon the new communities of Canada, Alistair Moffat took us back to the Ice Age in an examination of Scotland's pre-history and we were introduced to exciting new writing from Scotland's creative writing schools' emerging talent.

Our engagement with the breadth and depth of international fiction and poetry included events with poets Sharon Olds from the USA, Wojciech Bonowicz from Poland, Emily Ballou from Australia and fiction writers Sulaiman Addonia from Eritrea, Dubravka Ugrešić from Croatia and Ma Jian from China.

In the only event to take place outside Charlotte Square Gardens, Margaret Atwood launched her new novel

*The Year of the Flood* with a 'sermon' of specially crafted hymns and dramatised readings in St John's Church. Our own Guest Director Richard Holloway played a starring role as Adam One!

During a fun-filled hour of cartoons ten-year-old Josh Wilson won the chance to appear as new character Posh Josh in *The Beano*.

Former Sudanese child soldier Emmanuel Jal got his audience up and on their feet dancing to his unique brand of peace-promoting hip hop.

The economy, climate change, distribution of wealth and the future of Scotland were all issues on the agenda for urgent discussion by some of the UK's leading politicians and campaigners including Shirley Williams, Vince Cable, Menzies Campbell, James Lovelock, Nicholas Stern and Polly Toynbee.

Newly appointed Poet Laureate Carol Ann Duffy read *Inside the Yurt* – her poignant poetic tribute to our outgoing director Catherine Lockerbie – to a packed audience.

A special focus on Sweden, Singapore and the Netherlands brought to these shores authors both well-established and debut, as well as those in translation for the first time.

Wallander's creator Henning Mankell spoke eloquently and passionately about his experiences with Aids victims in Africa and the consequences of ageing to a sold out RBS Main Theatre audience. Ian Rankin joked that Mankell's previous Book Festival event in 2002 had attracted just 12 people!

New York's underground cult storytelling night *The Moth* had its European debut and it certainly provoked a reaction – the audience loved and loathed it in equal measures.

Veteran children's author Judith Kerr spoke movingly about her childhood experiences during the Second World War, as captured in her autobiography *When Hitler Stole Pink Rabbit*.

David Simon and Richard Price, influential writers of HBO's *The Wire*, brought the gritty streets of Baltimore to life in the very different environment of Charlotte Square Gardens.

In the Festival's closing event Edinburgh-born writer Candia McWilliam amazed her audience with the wonderful news that a pioneering operation had restored her sight.



**Nick Barley**

Director, Edinburgh International Book Festival



# Welcome

Richard Dawkins, one of the most popular and controversial voices at the Edinburgh International Book Festival, is certain that God does not exist. He frames his explanation of evolution by stating that 'the world is divided into things that look designed (birds and airliners) and things that don't (rocks and mountains)'. For Dawkins, the 'design' of birds is an illusion that has nothing to do with God, but is something that has emerged through 'cascades of small chance steps', otherwise known as evolution. What is not so clear is on which side of the design divide Dawkins would place the Book Festival.

It would be easy to imagine Edinburgh's annual literary gathering as an event that has developed by chance over the years – countless moments of serendipity leading to the largest festival of its kind in the world. However, one of the greatest of the many great achievements of my predecessor Catherine Lockerbie was to shape the event with the sure hand of a great designer, so that it seemed the Festival had fallen to Earth fully-formed. The Book Festival, over 26 years, has been as rigorously designed as a Boeing 747: every element in place for a good reason.

Yet book festivals are also the epitome of the evolutionary process: their explosion in recent years the result of a Dawkins-style cascade of steps which have seen the number held in the UK soar to almost 300 a year. That's some growth, given that there were just three when Edinburgh launched its own in 1983.

My role as the new director – working closely with the excellent team here – is to provide a vision that guides the Book Festival to continued success, but which also allows it the freedom to enjoy unexpected evolutionary steps forward. Some things are already clear: the Festival will continue to celebrate great Scottish writing in a truly international context and it will continue to enable powerful encounters between writers and readers. But above all, future festivals will hold a mirror to the world and seek to reflect our passions, anxieties and desires through the medium of the very best writing. Not only will we bring the greatest writers to Edinburgh; we will explore what it is that makes their words so resonant with readers. Whether debating the existence of God with Richard Dawkins or discovering emerging authors, Book Festival audiences can be confident that we will continue to provide a crucible for compelling ideas.

**“Reading is democracy: free speech, and therefore free thought, is the fundamental right. Edinburgh’s book festival honours that idea.”**

Sunday Herald



## Guest director's report

**Richard Holloway**

Annual reports tend to be jaunty affairs, celebrating past achievements, as the organisation in question strides confidently on into the future. Well, it wouldn't be dishonest to adopt that tone in reviewing my own wild fling with the Edinburgh International Book Festival as guest director this year, but it would be the wrong way to begin, so I won't start there. My involvement, while a pleasure, was also a source of sorrow, since it was occasioned by Catherine Lockerbie's unexpected leave of absence. When I got the call to help, there was never any chance that I would say no, but it was a sad necessity that impelled the request. Catherine Lockerbie was not only a great director of the Book Festival, she was also a good friend, so it was important to me that she went along with the mad suggestion that I might cover for her while she was away: generously, she encouraged me to go with it, so go with it I did.

Most of the work on the programme had already been done by Catherine and her team; which was just as well, since I would not have known how to bring hundreds of authors to Charlotte Square Gardens for those hectic few weeks of unrivalled debate and enjoyment. However, based on who was already coming, I was able to curate and chair a series of debates on hot issues. The great thing about the debate section of the programme is

that it gives us a longer go at important topics than the standard events, and go we did on those occasions. Packed out with interested and intelligent audiences, the debates confirmed my belief that people in our society are desperate for opportunities to tackle important concerns, ranging from our own damaging impact on the planet to the perennial questions about life and its meaning that religion and philosophy constantly struggle with.

Then there was everything else. A few highlights? I'll never forget Garrison Keillor arriving at Charlotte Square one minute before his opening day event was due to start, trudging straight onto the stage with his luggage, having flown 'Kafka Air' to Edinburgh, then launching into a routine that held everyone spellbound for an hour, till he trudged off again and headed for his hotel.

John Carey on William Golding, of *Lord of the Flies* fame, was compelling. Richard Eyre, beautifully prompted by Magnus Linklater to reminisce about British theatre, was one of the most enjoyable hours of the summer. Time would fail me to tell of all the other stars who shot across our August sky, but what I had not anticipated was enjoying the events featuring some of the finest unpublished authors from the Creative Writing courses of Scotland's universities.

And I even enjoyed the blackout that occurred when our two generators freakishly broke down one evening. In spite of the Scotsman's grumpy reports on the incident, our audiences took it all with good humour, and even let us borrow some of their flashlights. Dunkirk it wasn't, but that was the spirit that prevailed.

Behind the scenes, as well as on the frontline, the team that director Catherine Lockerbie had brilliantly welded together over the years performed with apparently effortless good humour throughout the Festival. For me, working with them was the real highlight of the month, so let me salute them with gratitude and affection as they take the Festival forward to the future with their new director, Nick Barley.



# The broader context

## Edinburgh UNESCO City of Literature

After a dedicated campaign by the Book Festival and other partners, Edinburgh was designated the first permanent UNESCO City of Literature in 2004, with an aim to promote book culture in Edinburgh and develop literary partnerships around the world.

In February 2009 the City of Literature joined forces with Glasgow and Bristol for a collaborative reading campaign based on Arthur Conan Doyle's *The Lost World*. Four new editions of the book were produced, with 35,000 free copies distributed in Edinburgh alone. This was the city's most inclusive and successful reading campaign yet: a series of 40 children's and adult education events were attended by over 5,000 people and an innovative interactive online storytelling project – *The Lost Book* – attracted over 27,000 unique visitors from 121 different countries.

August saw the City of Literature working closely with the Book Festival to produce a number of events which showcased up-and-coming Scottish writing talent. Other 2009 activities included; the monthly Literary Salon which brings together people with a professional interest in literature for lively informal discussion; the development of literary walking trails (including one based on Alexander McCall Smith's *44 Scotland Street*) and the introduction of a fortnightly What's On in Literary Edinburgh newsletter. [www.cityofliterature.com](http://www.cityofliterature.com).

## Festivals Edinburgh

Major achievements in 2009 for Festivals Edinburgh, the association created and managed by Edinburgh's 12 main festivals, include the creation of a new official festivals website and online TV channel, ongoing relationship building with broadcasters and the travel trade and development of an ambitious strategy for the years of the Olympics and Commonwealth Games. Edinburgh's position as the world's premier festival city, with the power to attract an ever growing cultural audience, undoubtedly helped to mitigate the local and national effect of global recession in 2009. The support offered by Festivals Edinburgh helps Edinburgh's Festivals to maintain global prominence, keep ahead of competitors and bring new visitors and income to the city.

## Literature Forum for Scotland

In 2009 the review and renewal of the *Literature, Nation* policy and the support of the MMM (Missions, Models, Money) Fund have helped to create a more structurally and strategically robust Literature Forum. By highlighting the significant role literature plays in contemporary cultural, social, educational and political issues, the Forum ensures that Scotland's literary organisations, including the Book Festival, remain at the heart of the debate as the cultural community prepares for the launch of Creative Scotland in 2010.

## Celebrating Scotland

The promotion of Scotland's rich literary culture has always been core to the Book Festival's key objectives and in 2009, thanks to the Scottish Government's Homecoming Scotland and Festivals Expo Funds, we were able to celebrate in style.

Our August series of Homecoming Scotland events allowed us to focus on the high quality of Scottish literature and its importance in the world. We examined how literature defines us as a nation and celebrated the cultural impact of Burns and the Scottish Enlightenment. The best new talent from Scottish University Creative Writing courses was showcased in a series of Expo events where we were treated to writing that was brimming with energy, insight and confidence. A networking reception later brought the students face to face with influential UK publishers.

In October, as part of the Expo-funded *Writing Scotland* programme, we took fifteen Scottish authors to the International Festival of Authors (IFOA) in Toronto. Authors ranged from internationally renowned Ian Rankin, Edinburgh Makar Ron Butlin, award-winning poet Jen Hadfield to debut novelist Eleanor Thom. *Writing Scotland* resulted in remarkable international media coverage, offers of further festivals for authors, new links between publishing houses and opportunities for international distribution of Scottish literature.





# Achievements

**“...there are more excellent writers than you can shake a book at, and the atmosphere is fun, stimulating and euphoric.”**

Rocks Backpages Blog

**“Book Festival events are by far the most interesting happenings during the Edinburgh Festival.”**

Customer, 2009

In our 26th year we welcomed 206,000 visitors to the gardens, despite variable weather conditions!

We programmed 798 events in total, more than ever before and 64 more than in 2008.

931 authors and participants took part from 48 countries, including Zimbabwe, Colombia, Turkey, Iceland, Australia, China, Albania and Bosnia.

In the Year of Homecoming 32% of all authors in the programme were Scottish.

45% of events sold out with an average attendance of nearly 80% overall. And exactly 50% of ticket sales were generated over the first three days of booking.

24,273 children and families attended the RBS Children's Programme. Children were treated to 250 events, representing 20 nationalities including picture book authors Lluís Farré from Catalonia, Pablo Bernasconi from Patagonia and Toon Tellegen from the Netherlands as well as workshops on traditional forms of Indian and Japanese storytelling.

118 free events were available for adults and children such as the Amnesty International Imprisoned Writers series, storytelling for young and old and live music in the Highland Park Spiegeltent.

Events featuring new and international names averaged 70% attendance, highlighting the enthusiasm amongst

audiences for lesser-known writers and those from far-flung corners of the globe.

We added 37 audio recordings of Book Festival events to our media archive this year, creating a total of 152 recordings and transcripts online overall. These are free to access by anyone, anytime, anywhere in the world.

12,585 pupils and teachers from 142 schools attended the RBS Schools Programme and our Outreach programme reached a further 1,406 young people.

The number of unique visitors to our website in 2009 reached 225,000, up 9% on 2008. 37% of all ticket sales were generated through the website.

300 members of the press attended the Book Festival in 2009, from 17 different countries. 26 events were filmed or recorded for broadcast and coverage of the Book Festival appeared on 164 websites (that we are aware of!).

Despite the credit crunch, sponsorship income increased by 10% in 2009. Supporters remained loyal, 90% of partnerships were with returning organisations.

939 nights were booked for authors and their companions in 4 Edinburgh hotels.

We provided 1,366 weeks of employment in 2009, employing 107 staff in total.



# Book Festival Bookshops

“...a real treat to visit whether to attend an event, buy a book or just drink in the atmosphere.”

Customer, 2009

In 2009, for the first time in the Book Festival's history, the gross income from our independent book selling operation reached over £600,000 (that's over 6% increase on 2008). This income is derived largely from book sales, as well as from the sale of dedicated bookshop space to Scottish publishers.

We stocked around 8,000 different titles; roughly 4,500 in the Adult Bookshop and 3,500 in the Children's. Some 20% of these titles were of Scottish interest; either written by Scottish-based authors, about Scotland or published in Scotland. As in previous years there was strong representation of overseas authors. Books were sourced from countries as far afield as Australia, Canada, India and Singapore, adding an international flavour to the bookshops.

Operating efficiency was improved in 2009. A fast and efficient warehousing and stock distribution operation ensured that even the bestselling titles were in stock throughout the festival and the volume of unsold goods left over at the end was reduced.

*Crimespotting*, a Scottish anthology of short stories with contributions from A L Kennedy, Ian Rankin and others, was the bestselling adult title selling over 300 copies. In the Children's Bookshop we saw over 200 copies of Francesca Simon's *Horrid Henry Wakes the Dead* fly off the shelves. In total, thirty seven titles sold more than 100 copies each during the festival.

Book signings were a lively affair as usual. Neil Gaiman and Ian Rankin's joint event on graphic novels produced a long and enthusiastic queue of fans, resulting in excellent sales. Darren Shan, the master of teen horror, held a marathon signing which lasted four hours and had to migrate to three different venues! The stamina of both author and audience had to be admired.

The exceptional performance of our bookshops in what has been a difficult economic year, especially for independent book sellers, was a vital source of funding for this year's festival programme and we are very grateful for the continued loyalty and support of our customers.

“I love the Book Festival ...it's the strongest forum for public discussion of ideas and art which exists in Scotland, and which offers a forum for debate of the hot issues of the day – whether cultural, political or scientific – often absent from mainstream media outlets.”

Alan Bissett



## Green shoots

As chair and key member of the Festivals Edinburgh Environmental Group, we work closely with all Edinburgh's Festivals to jointly reduce our environmental impact and increase sustainability. The Book Festival provides a unique forum to talk about environmental issues and bring the climate change debate to a wider public through a diverse programme of events.

### Key developments in 2009

- > The use of low-energy lighting in venues was increased.
- > We ceased using chemical/tanked toilets during the Festival; all author and public toilets were connected to mains sewerage.
- > The majority of electric heating on site was replaced with biofuel or direct diesel units.
- > 77% of festival participants used a new secure website for communication, significantly reducing the number of paper forms issued and returned by post.
- > Biodegradable bamboo-based lanyards were used for festival passes.
- > Water heaters and printers in the office were fitted with timeswitches.
- > We worked with catering suppliers to begin composting food waste.
- > We hosted a site visit by Business Environment Partnership members and provided a case study to [www.goodpractice.com](http://www.goodpractice.com) on the Book Festival's environmental practices.
- > Our comprehensive on-site recycling programme diverted significant quantities of paper, card, glass, plastic and metal from landfill. In 2009 we recycled three times more plastic bottles than in 2008.
- > Two free water standpipes were provided on site for refilling bottles – over 4,900 litres of water was dispensed in 2009.
- > The Book Festival brochure was printed on 100% recycled paper. A reduction in our print run meant we had almost 75% fewer brochures to recycle at the end of the Festival.
- > The number of plastic bags ordered for our Bookshops was dramatically reduced thanks to a donation of 25,000 Book Festival canvas bags from our media sponsors, the Times and the Sunday Times Scotland.
- > Staff t-shirts were climate neutral and made from fairly-traded organic cotton, produced using renewable energy.
- > Children's Activity Corner art materials were recycled, non-toxic and biodegradable, and children were encouraged to use specially designed child-friendly recycling bins.
- > The green section on our website includes our Environmental Policy, useful green links and ways in which our customers can help us to help the environment.
- > Our designated Green Champion reports back to the Book Festival team on the latest environmental practices and thinking.

### On-going practice

- > We continue to pursue policies on recycling in the office, energy management and water efficiency.
- > We are a current member of the Business Environment Partnership.

### Spreading the word

Experts offered urgently needed understanding about climate change in our popular Environment Series of discussions for adults, these included:

- > Nicholas Stern, the world's leading authority on the threat of climate change and author of the *Stern Review*, introducing *A Blueprint for a Safer Planet*.
- > Leading solar expert Jeremy Leggett presenting a groundbreaking vision of a sun-powered world.
- > Stuart Sim putting forward some radical suggestions on how to engineer the best possible trade-off between economic survival and ecological disaster.
- > James Lovelock, creator of the Gaia hypothesis, arguing that it is too late to save planet earth and we must now concentrate on saving mankind.

Children were given the opportunity to learn about the environment in a variety of different ways:

- > *Planet Patrol!* looked at the link between global warming and endangered animals.
- > *Kid's Kitchen* explained how using locally sourced fruit and vegetables can lessen environmental impact.
- > The Edinburgh Woodcraft Folk Powerpod provided an interactive and fun introduction to renewable energies for primary school children on RBS Gala Day.
- > The ScottishPower Story Swap Shop competition – created by the Book Festival, ScottishPower and Friends of the Earth Scotland – encouraged school children to recycle old books by trading them with classmates while raising money for environmental projects.



“ [The Book Festival] is more than just an integral part of the Edinburgh Festival, it is an integral part of world culture – an important, necessary part, a centre and focus for the presentation of the best of world writing. That it takes place in Scotland is a matter of immense pride to me as a Scottish writer. ”

Esther Woolfson



“ Walking into the Festival is like entering a brain. All sorts of connections happen, very fast. It's a surprising, exhilarating and creative high. ”

John Man



**“As a storyteller and Edinburgh resident I consider the daily free storytelling events to be fantastic in the way they offer the opportunity for all kinds of people to take part in the Book Festival – those with book buying budgets and otherwise.”**

Marie Louise Cochrane



# A place for learning

## Our programme

The Book Festival's programme is carefully crafted to offer stimulation and inspiration to people of all ages and backgrounds, regardless of each individual's starting point. Our aim is to provide a festival where learning and developing new knowledge or skills, having preconceptions challenged and horizons expanded is an intrinsic part of the experience.

There was ample opportunity to explore other cultures in 2009; authors came from and discussed nations as diverse as Burma, Catalonia, Colombia, Eritrea, New Zealand and Japan.

Our popular debate strand examined a range of topical issues including the global economic crisis, women and Islam, how we treat our children and Scotland's national identity.

We introduced our first Illustrator in Residence this year: Greenaway Medal-winner Catherine Rayner led a series of sold-out events, each aimed at a different audience. She also performed an open live drawing session so everyone could see the illustrating process close-up.

45 adult workshops and masterclasses covered a huge variety of subjects on writing and publishing; from the art of blogging to translating literature, from writing for radio to theatre, and from fantasy to children's literature.

Our RBS Children's Programme has proved to be extremely successful in getting youngsters to engage with books and assisting parents in inspiring their children. 250 events were programmed, 39 more than in 2008,

attracting over 24,000 children and families.

Designed to appeal to teens and adults, our graphic novel events featured huge talents including Neil Gaiman, Mark Millar and Ian Rankin (making his debut into the medium). Widely recognised as being a valuable means of encouraging people to read more extensively, graphic novels have become a sought-after feature of our programme.

## Developing audiences and readers

Our partnerships with The Skinny magazine, Young Scot and the Scottish Youth Parliament go from strength to strength: we worked together to develop strategies to better reach older teens and younger adults. New channels of communication were explored including digital advertising and special offer promotions, and 58 events were highlighted in the programme as 'young adults too', introducing young people to writers they may otherwise not have discovered.

We held a UK-wide *Get Morpurgoed!* competition, in association with The Barcapel Foundation, which asked children to develop creative responses to Michael Morpurgo's work. Entries included prose, poetry, songs and video. The winner won a trip to the Book Festival to introduce Michael Morpurgo live on stage.

Young people who had never attended the Book Festival before took part in a pilot mystery shopper project, giving us

invaluable insight into their needs. We will develop this work further to inform the strategies we use to engage people from a variety of age groups and backgrounds.

We continue to programme free events (118 this year) across the adult and children's programmes to encourage people from all walks of life to experience the festival at no cost, enabling wider access and encouraging return visits.

Through regular ebulletins to our 23,000 subscribers, the event suggestions function on our website and a series of Reading Journeys leaflets (individually designed for different target groups), we helped people to extend their reading choices.

We continue to add content to our online media archive. We now offer 152 audio recordings of events (37 from 2009) and a variety of event transcripts, podcasts and videos. All content is available free, year-round, to everyone, anywhere in the world.



**“For writers like me, writing in small languages like Greek and Albanian, the Festival is an excellent opportunity to overcome the literary isolation.”**

Gazmend Kapllani

**“The school library has been inundated with requests for books showcased at the Festival.”**

Teacher, Calderglen High School, Glasgow



## Schools

Our RBS Schools Programme, designed for pupils from P1– S6, offered 60 events over 7 days and was attended by over 12,500 pupils and teachers from 142 schools (32 more than 2008).

The Book Festival's Transport Fund subsidised travel costs for 106 schools (7,413 pupils). Schools tell us that without this financial help, many fewer pupils would have been able to attend.

On RBS Gala Day, a day dedicated to primary schools, over 3,600 pupils and teachers enjoyed 15 sold-out events.

486 people attended our series of CPD events for teachers which featured some of the top names in education.

RBS Schools Programme preview sessions were held across Edinburgh and the Lothians, helping over 100 teachers and librarians to choose events best suited to their pupils.

## Outreach

The Book Festival's Outreach programme took talented children's authors and illustrators to meet young people across Scotland in their own communities. We created 25 events which reached 1,400 children. In partnership with the Scottish Book Trust, 18 of these took place in August in libraries, community centres and town halls in Glasgow, Perth & Kinross, East Dunbartonshire, Angus, Stirling and Falkirk. 6 events were also held in libraries across Edinburgh's most deprived neighbourhoods.

We piloted a project to reach at-risk and vulnerable young people in care. Award-winning teen author Catherine Forde worked with the young people at

secure units in Edinburgh, introducing them to the creative writing process over a series of visits. This new form of interaction between author and audience culminated in the creation of a highly original graphic novel created entirely by the young people themselves.

Working with ScottishPower and Friends of the Earth Scotland, the Book Festival produced an event for P4-7 pupils in Auchterarder in early December. Bestselling children's author Andy Stanton entertained over 250 pupils as a special prize for their involvement in the ScottishPower Story Swap Shop project.

## Working together

The Writer Development Forum was formed in 2009 to allow Scottish literature organisations to share best practice in working with writers and to support writers in their professional development. As part of this work three performance and presentation workshops for Book Festival authors took place in association with the Scottish Book Trust.

2009 also saw the advent of the TAB Education Network, created to help Edinburgh arts organisations develop links with schools, community groups and new audiences. A partnership in which we take an active part.

We worked with Learning Teaching Scotland on developing Book Festival events for Glow, the national intranet for education. Two Book Festival events were broadcast into schools around the country, one for teachers' professional development, the other for classroom participation, allowing schools as far afield as Harris and Lewis to interact by asking questions

live online. A record 726 viewers (24 schools) logged in to one of these events, making it the largest of 2009. We plan to extend our work with Glow to take our world-class schools events to as wide an audience as possible.

We continue to work as part of Literature in Learning, the education group within the Literature Forum for Scotland. We jointly commissioned research focusing on the best ways in which literature organisations can communicate with and support classroom teachers as the implementation of the Curriculum for Excellence comes to completion. This will inform our developing and expanding offer for teachers and schools in years to come.

The Book Festival sits on the Advisory Board for the post of Edinburgh's Reading Champion for looked after and accommodated children, which has now come to an end. With our partners, we plan to investigate how to cement the legacy of this influential project.

# Sponsors and supporters

## FUNDERS



## TITLE SPONSOR OF SCHOOLS & CHILDREN'S PROGRAMMES & MAIN THEATRE



## MEDIA PARTNERS



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## SPONSORS AND SUPPORTERS


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Mr and Mrs Fred Johnston  
Alexander McCall Smith

And all the other individuals who have donated to the Book Festival this year. We would also like to thank all the publishers who help to make the Festival possible each year.

The Edinburgh International Book Festival is sited in Charlotte Square Gardens by kind permission of the Charlotte Square Proprietors





# Thanks to all our sponsors and supporters

“Being partners with the Edinburgh International Book Festival allows the ESRC Genomics Forum to run high-quality events with international audiences in distinctive and charming venues. The Festival team has introduced us to many inspiring authors and given a warm welcome to Forum-invited speakers.”

Steve Yearley, Director,  
ESRC Genomics Forum

“Turcan Connell’s long-term relationship with the Edinburgh International Book Festival is something that resonates with our clients. In 2009 we sponsored the topical event hosted by climate change authority Nicholas Stern. Our involvement over the years has ticked a great many boxes for us – it’s sponsorship with a purpose.”

Douglas Connell, Joint Senior Partner,  
Turcan Connell, Solicitors and Asset  
Managers

Despite the difficult financial climate in 2009 the Book Festival saw an increase of 10% in sponsorship from corporates, trusts, foundations and individuals. The Festival continues to be the largest literary celebration in the world and we rely on raised funds for 37.5% of our income – so thank you to everyone who has supported us financially, or in kind, or through the purchase of books or tickets in 2009. We are deeply grateful to you all.

We’ve successfully developed long-term relationships with a large proportion of our sponsorship portfolio; 90% of partnerships are with returning organisations and 76% have been corporate partners for at least three years. This building of strong relationships has not gone unrecognised and in 2009 the Book Festival and ScottishPower were jointly awarded the Arts & Business Sustainability Award. Over the five years of our partnership, ScottishPower’s support has enabled us to reach new audiences of vulnerable young people through pioneering events, including Outreach projects held at Polmont Young Offenders Institution in 2006 and Edinburgh’s Howdenhall and St Katherine’s Secure Care Units in 2009.

While much of our sponsorship income is used to help maintain and develop all areas of the Festival, some of our partners prefer to support particular aspects of the Book Festival’s work. Our partnership with RBS – now in its fourth year – is crucial in helping us to provide truly

world-class Children’s and Schools Programmes, and generous donations from trusts help to finance our schools’ Transport Fund and Outreach events.

We welcomed two major new sponsors this year – Rathbones and Graham’s the Family Dairy – and thanks to a scheme which offers matched funding to new sponsors of the arts, their funding was doubled by a grant from the Government. Another new supporter, The Barcapel Foundation, kindly provided us with the funds to host our *Get Morpurgoe!* children’s competition which saw one lucky eight-year-old introduce former Children’s Laureate Michael Morpurgo live on stage as her prize.

Individuals and public funding also make a significant contribution to our annual income. There are now over 1,200 members of our Friends scheme and we successfully launched a new Benefactors scheme in 2009 which we hope to develop in coming years. We are extremely grateful for the ongoing support of the Scottish Arts Council and the City of Edinburgh Council and this year we’d like to thank the Scottish Government for their assistance through the Homecoming Scotland and Edinburgh Festivals Expo Funds. These funds allowed us to showcase Scottish talent at the Book Festival in August and take Scottish writers to Toronto’s International Festival of Authors (IFOA) in October.

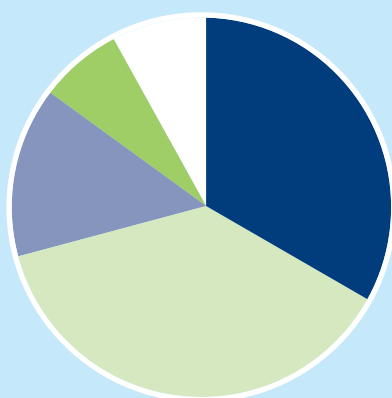
A huge thanks to everyone who has supported us this year.

“As a resident of Edinburgh, I know of no better reason than the Book Festival for taking a staycation.”

Customer, 2009



## Where the money comes from and where it goes

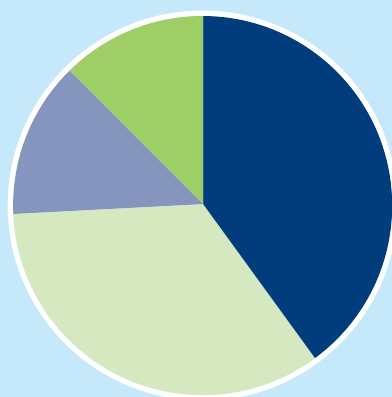


### Income

Around 80% of income is earned by the Book Festival through the box office, our independent booksales operation, and from business sponsorship, donations and membership subscriptions. 11.1% is awarded in grants from the Scottish Arts Council and 3% in grants from the City of Edinburgh Council – an increase from 2008. Project funds from the Edinburgh Festivals Expo Fund, Homecoming Scotland and the Scottish Arts Council allowed us to showcase Scottish writers and build new links with Canada and Kolkata.

Total Income for the Year **£1,812,301**

- **33.5%** Box Office
- **37.5%** Sponsorship, donations and memberships
- **14.1%** Public funding
- **6.9%** Project funding
- **8%** Booksales and other income



### Expenditure

Over 70% of our expenditure goes towards creating, staging and staffing the 798 events in the programme. For the 18 days of the festival Charlotte Square Gardens is transformed into a tented village with covered walkways, 8 stages, 3 bookshops and numerous other structures dedicated to author and public services.

Expenditure in 2009 includes a large depreciation charge reflecting capital expenditure made in previous years and significant costs for reinstatement of the gardens following an exceptionally wet summer.

Total Expenditure for the Year **£1,930,618**

- **40%** Programme
- **34.2%** Staff
- **13.3%** Marketing and development
- **12.5%** Admin, overheads and depreciation



# Our objectives

- 1** To be a world-leading literary showcase through an annual programme of the highest literary and artistic quality that brings leading thinkers and writers together both to be inspired and to inspire their peers and the reading public.
- 2** To build the artistic programme around the joint emphasis of:
  - a** international writers and thinkers, introducing authors unheard in Scotland.
  - b** providing the single most important annual showcase for Scottish literature, authors and publishing.
- 3** To enhance the Festival's status and reputation through year-round activity, increased collaboration with Edinburgh UNESCO City of Literature, a virtual presence and regular communication with audiences and stakeholders.
- 4** To stimulate, fire the imagination and broaden the horizons of children, young adults, new readers and others unaccustomed to the written word.
- 5** To deliver a literary festival of excellence and enhance the Festival experience for existing and new audiences, authors, sponsors and the general public.

## Board & management

### BOARD OF DIRECTORS

**Susan Rice (Chair)**  
**Jenny Brown**  
**Fiona Brownlee**  
**Tom Connor**  
**Ewan Easton**  
**Andrew Franklin**  
**Jamie Jauncey**  
**Nicky Stonehill**  
**Carol Wood**

### YEAR ROUND CORE STAFF

Director	<b>Nick Barley</b>
Marketing & PR Manager	<b>Amanda Barry</b>
Programme Assistant	<b>Hilary Copeland</b>
Administrative Director	<b>Andrew Coulton</b>
Children & Education Programme Director	<b>Sara Grady</b>
Programme Manager	<b>Roland Gulliver</b>
Development Assistant	<b>Eli Henderson</b>
Marketing Officer	<b>Carolyn Mills</b>
Programme Administrator	<b>Helen Moffat</b>
IT & Systems Administrator	<b>Steve O'Connor</b>
PA to Director	<b>Jennifer Richards</b>
Booksales & Retail Manager	<b>James Shaw</b>
Bookkeeper	<b>Sarah Stephenson</b>
Press Manager	<b>Frances Sutton</b>
Sponsorship & Development Manager	<b>Lois Wolffe</b>

### 2009 TEMPORARY STAFF

Assistant Box Office Manager	<b>Sarah Blackwell</b>
Schools Booking Coordinator/ Box Office Supervisor	<b>Jenny Brotherstone</b>
Technical Manager	<b>Craig Gosman</b>
Sponsorship Assistant	<b>Sharon Grogans</b>
Administrator	<b>Suzanne Heffron</b>
Box Office Manager	<b>Claire Hilditch</b>
Recycling Manager	<b>Johnson</b>
Warehouse Manager	<b>Graham Johnstone</b>
Box Office Supervisor	<b>Thomas Kelly</b>
Site and Technical Assistant	<b>Heather McLuskey</b>
Press Officer	<b>Claudia Monteiro</b>
Press & Marketing Assistant	<b>Julia Ossenbruegge</b>
Logistics Manager	<b>Tom Pickles</b>
Site Manager	<b>Robin Sanders</b>
Booksales Assistant	<b>Alan Telfer</b>

Thanks to the following core staff who departed in 2009 and made a massive contribution to the festival before they left; outgoing director Catherine Lockerbie, Kath M Mainland, Oisín Murphy-Lawless and Rán Thorgeirsdóttir.

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**T 0131 718 5666 F 0131 226 5335 E admin@edbookfest.co.uk W www.edbookfest.co.uk**

**“ This festival is dangerous.  
One of the most addictive  
forms of soul food available  
in a city full of August temptations.”**

Ruth Wishart

Next Book Festival:

**14 – 30 August 2010**

**Charlotte Square Gardens, Edinburgh**

Full programme details announced in June

**[www.edbookfest.co.uk](http://www.edbookfest.co.uk)**