



EDINBURGH

INTERNATIONAL

BOOK

FESTIVAL

In association with

THE  TIMES

ANNUAL REVIEW 2010

**“WHEN YOU’RE THE
BIGGEST IT’S VERY
DIFFICULT TO BE
THE BEST AS WELL,
BUT THE EDINBURGH
INTERNATIONAL
BOOK FESTIVAL
LEADS THE WAY,
YEAR AFTER YEAR.”**

Quintin Jardine, bestselling crime novelist



“NOT ONLY HAS IT CONSOLIDATED ITS WORLDWIDE REPUTATION, DRAWING A STELLAR LINE-UP YEAR AFTER YEAR, IT HAS MANAGED TO STRIKE A BALANCE BETWEEN PHENOMENAL GROWTH AND THE COMFORTING SENSE OF INTIMACY WHICH HAS ALWAYS BEEN ITS HALLMARK.”

The Times



Clockwise from top left: International poets join writers from Scotland for Word Express; Nobel Laureate Joseph Stiglitz and a climate change protestor; Peter Mandelson; Christopher Brookmyre and Billy Franks; Jackie Kay; Vidal Sassoon; Fay Weldon, Ruth Padel & Fatima Bhutto.



“OF ALL THE DIFFERENT FESTIVALS TAKING PLACE IN EDINBURGH AT THE MOMENT, THE MOST MEMORABLE OFTEN TURNS OUT TO BE THE BOOK FESTIVAL. OFTEN THE MEMORIES ARE OF UNPREDICTABLE MOMENTS.”

The Independent



FESTIVAL MOMENTS TO REMEMBER...



Jackie Kay, A L Kennedy, Jeanette Winterson, Nicholas Parsons and Elaine C Smith captured the spirit of the Festival and had audiences transfixed at their barnstorming solo performances.

The Book Festival staged the first major public events from Alistair Darling and Peter Mandelson, the politicians who had run our country for over a decade, exciting a great deal of interest from the media and the public – they weren't disappointed!

John Green, one half of Nerdfighters, the 76th most viewed channel on YouTube in the world, gathered together his fans at Waverley station for a walk up Calton Hill. As he entered his Book Festival event the teenage audience – many of whom had travelled the length of the country to get there – screamed as though they were in the presence of a rock star.

Recovering crack addict Bill Clegg, talking about how a middle class literary agent could fall under the spell of a class A drug, and Jah Wobble, with his tales of music and alcoholism, kept audiences on the edge of their seats.

Vidal Sassoon's humour and self-effacing demeanour charmed his capacity audience – seeing so many hairdressers (and hairstyles) squeezed into a single Book Festival event was a truly memorable experience!

Following the death of Scotland's first national poet Edwin Morgan, a moving tribute event was organised in a matter of days. The free event featured readings and personal tributes from 14 of Scotland's top poets including Douglas Dunn, Janice Galloway, Hamish Whyte, Liz Lochhead and Jackie Kay. Tickets sold out within 24 hours of going on sale.

A strong poetry series included two legendary writers from opposite sides of the Atlantic: Nobel Prize-winner Seamus Heaney and Pulitzer Prize-winner Paul Muldoon, each appearing in solo events, sent shivers down the spine of poetry lovers everywhere.

Book Festival favourite Iain Banks joined Kevin Warwick (the world's first human cyborg) to debate how our notions of the human being are changing because of technology; much argument ensued!

From the other side of the Pond, Joyce Carol Oates demonstrated why she is one of the world's greatest living writers, with an electrifying performance and readings from her two latest books.

John Boyne, author of *Boy in the Striped Pyjamas*, exclusively revealed his new novel to young fans who queued after the event to speak to the author and get their pre-release proof copies signed.

When climate change protestors stormed into the event with Nobel Prize-winning economist Joseph Stiglitz, the ever resourceful Ruth Wishart grappled them off the stage however Stiglitz joked that he should really join them as they were all on the same side!

New-style events where literature met performance proved a huge hit: Alasdair Gray and friends performing the first act of his irreverent adaptation of Goethe's *Faust* and Andrew O'Hagan performing a scene from his new novel were notable highlights.

Some of South Africa's most celebrated writers offered extraordinary new perspectives on a country emerging from the shadow of apartheid including Keorapetse 'Willie' Kgosisile, Mandla Langa and Kopano Matlwa.

In a deeply moving event, the bravery of Candia McWilliam, who regained her sight and rediscovered her voice to launch her first book in ten years following two years of blindness, was an inspiration.

10 of the 13 Booker Prize longlisters appeared at the Festival in 2010 including the eventual winner, Howard Jacobson, and the shortlisted Emma Donoghue, Andrea Levy and Tom McCarthy.



“THE EDINBURGH BOOK FESTIVAL IS *THE* BOOK FESTIVAL - FRIENDLY, FUN, THOUGHT-PROVOKING, WONDERFUL.”

Kevin Brooks, award-winning novelist for young adults

THE BROADER CONTEXT

“THE BOOK FESTIVAL HAS BECOME THE GREAT COMPLEMENT AND CONTRAST TO THE CITY’S SEASONAL ARTS EVENT. ITS INTENSE BUT FRIENDLY ATMOSPHERE, THE ARRAY OF CO-AUTHORS, ITS CHARLOTTE SQUARE LOCATION - MARK THE FESTIVAL OUT AS YET ANOTHER REASON TO VISIT EDINBURGH.”

Polly Toynbee and David Walker, co-authors

NEW WRITING COMMISSIONS

Introducing Scottish audiences to international writers and promoting Scotland’s rich literary culture to the rest of the world has always been core to the Book Festival’s key objectives and in 2010, thanks to the Scottish Government’s Edinburgh Festivals Expo Fund, we were able to work on a number of initiatives to further those aims.

This year saw the launch of Elsewhere: 50 Scottish and international writers were commissioned to write a short story or poem on the theme of Elsewhere with extraordinary results; and each Festival event featuring an Elsewhere author was filmed live in August. The new writing and the videos of events are available free on the Book Festival’s website (www.edbookfest.co.uk). The project is ongoing and there is more new writing, an anthology of the new work and a series of podcasts still to come.

WORD ALLIANCE

Following funding from the Scottish Government’s Edinburgh Festivals Expo Fund, the Book Festival took the first steps towards the creation of an international strategic partnership between Edinburgh and six other of the world’s leading literary festivals: International Literature Festival, Berlin; The Bookworm International Literary Festival, Beijing-Chengdu-Suzhou; International Festival of Authors, Toronto; PEN World Voices Festival of International Literature, New York; Jaipur Literature Festival; and Melbourne Writers Festival. We invited the directors of each of the festivals to Edinburgh in August to discuss and agree the details of the collaboration and we

look forward to developing a major international network of leading literature festivals. The main aims of the Word Alliance are to encourage international travel by authors to member festivals, uphold and defend freedom of speech, and to provide new opportunities for artists and audiences through international collaboration and the development of member festivals.

EDINBURGH UNESCO CITY OF LITERATURE

www.cityofliterature.com

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 2010, the City of Literature ran its fourth citywide read, celebrating the 25th anniversary of the Scottish Poetry Library with *Carry a Poem*. More than 1,600 people attended 32 events; 13,000 free books and 50,000 poetry pocketcards were distributed and poems were projected onto five locations, including Edinburgh Castle. The finale event, led by Poet Laureate Carol Ann Duffy, with 19 poets and a sell-out audience of over 800, raised £12,000 for the Haiti Relief Fund.

August saw the City of Literature working closely with the Book Festival to produce events showcasing up-and-coming Scottish writing talent – 34 new authors appeared at 21 Festival events. The Literary Information Desk showcased material from 27 literature organisations, and Dragons’ Pen was a popular event in the Unbound programme.

Other 2010 activities included: initiating the *Summer Read*, a six-month long Scotland-wide Scottish book promotion across 554 libraries in 32 regions; developing the Scottish Government’s Writing Scotland showcase in Toronto; working on three building-sized Poetry Banners for St Andrew Square; welcoming writers to monthly Literary Salons; the development of literary walking trails (including one Exploring our City of Literature on foot) and the roll-out of a range of What’s On in Literary Edinburgh newsletters. The City of Literature website saw a 34% increase in visitor numbers, with over 590 literary events across Edinburgh listed on the website.

FESTIVALS EDINBURGH

www.festivalisedinburgh.com

The Book Festival plays an important role in Festivals Edinburgh – the high-level organisation created in 2007 by the Directors of Edinburgh’s 12 major Festivals to maintain the enviable position of Edinburgh and Scotland as the world’s leading festival destination. Led by Director Faith Liddell, Festivals Edinburgh takes the lead on joint strategic development, working closely with the festivals to enable, facilitate and deliver significant new projects in a number of key strategic areas: joint marketing, programming, sponsorship, innovation, environmental sustainability and professional development. A variety of collaborative initiatives to support growth, product development, leadership and audiences were delivered in 2010 including: a joint festival marketing strategy, a comprehensive study into the Festivals’ economic and other impacts, significantly enhanced online activities and the creation of an Innovation Lab – a working group of industry experts to develop new ideas and practices.

LITERATURE FORUM FOR SCOTLAND

The Literature Forum for Scotland continues to work in areas such as education, support for authors and publishing, literary tourism and the international role of Scottish literature – where the Book Festival plays a vital role – by formulating strategy, connecting organisations and encouraging partnership working. It was in a strong position to present the significant role of literature in Scottish culture and society to the incoming team at Creative Scotland, and is planning a more public profile for what is likely to be a challenging year ahead.

DIRECTOR'S REPORT



“WHEN PEOPLE TALK ABOUT PUBLIC DEBATE SHRINKING, THE GREAT ANSWER TO THAT ARGUMENT IS THE BOOK FESTIVAL. IT GIVES PEOPLE A DIRECT CONTACT WITH IDEAS. THE APPETITE FOR INTELLIGENT CONVERSATION AND DEBATE IS AS SHARP AS IT HAS EVER BEEN.”

James Naughtie, broadcaster and author

This year's Book Festival delivered delight and sadness in equal measure. The news a few days after we opened that the Poet for Scotland Edwin Morgan had died cast a shadow over proceedings despite the glorious sunshine in Charlotte Square Gardens. Slowly, however, as author after author dedicated their event to him, the sadness of Morgan's death was replaced by a collective desire to celebrate the enduring influence of a Scottish literary legend. Amid this upsurge of emotion, a group of poets and writers came together for a closing event in which some of the leading lights of contemporary writing paid homage to Morgan's work. At the end of this extraordinary and joyful hour, we were able to dedicate the entire 2010 Festival to Edwin Morgan.

I hope Eddie would have approved of what was taking place at the Book Festival in a much wider sense. I am sure he would have enjoyed the roll-call of the great names in world literature such as Joyce Carol Oates, Lydia Davis, Seamus Heaney and Alasdair Gray, plus 10 of the 13 Man Booker Prize longlisters including Howard Jacobson, who went on to win the 2010 prize. But perhaps more significantly, I think Eddie would have been pleased about new initiatives designed to keep the Book Festival fresh and invigorating. This year we launched the Readers' First Book Award – an award to highlight the wealth of emerging talent appearing annually at the Festival. We were thrilled that so many members of the public came to see events featuring debut writers and voted so enthusiastically for their favourites. In this year of recession, it felt appropriate that the winning novel, by former city trader Alex Preston, took the credit crunch as its inspiration. And despite tricky financial times, the Readers' First Book Award ensured that ticket sales for events with new writers were healthier than ever.

Meanwhile a mix of emerging and established literary talent graced our Highland Park Spiegelent, where we launched the Unbound series of free, late night sessions. A L Kennedy, Christopher Brookmyre and Willy Vlautin delivered stirring solo performances, while year-round literary groups such as the Golden Hour, Irregular and Discombobulate staged special Festival evenings in front of packed houses.

Perhaps the most exciting thing of all for me, participating in my first Festival as Director, was to witness the level of enthusiasm that the Book Festival stimulates in our audiences. From the thousands of excited children enraptured by Cressida Cowell or Michael Rosen to the passionate debates and intelligent questioning that were so common in the events for adults, it was the audiences and their engagement with the authors that made this year's Festival feel so vibrant. The fact that only around 20% of the Book Festival's income is from public funding speaks volumes about the level of involvement, both emotional and financial, from our ticket- and book-buying audiences.

However, without public support we would be unable to deliver the variety of events that enables us to remain the largest and best-respected literary festival in the world. For example, thanks to the Scottish Government's Expo Fund, we were able to commission 50 new short stories by writers from Scotland including Ali Smith, Jen Hadfield, Don Paterson and James Robertson, as well as leading lights such as Roddy Doyle, Margo Lanagan, Michael Morpurgo and Alberto Manguel, many of whom participated in events at the Festival based on the pieces they had written (you can read each new piece of work and watch the filmed events on our website at www.edbookfest.co.uk). The subject of each of the stories was Elsewhere, a concept that threw up some delicious imaginative surprises. Perhaps the most poignant of these was Louise Welsh's story of a young woman lying in a hospital bed, paralysed and only able to communicate with her mum via the tiniest twitch of a muscle. With little to live for, the woman dreams of joining her mother aboard a space rocket that will take her elsewhere: out of this body and out of this life. It's not so hard to imagine Edwin Morgan reading the story and, with a wink at Louise Welsh, opting to make a similarly fantastic escape.

Judging by the thousands of positive comments we have received from authors and visitors, that's exactly what the Edinburgh International Book Festival offers too – a fantastic escape from the everyday to the extraordinary.

A handwritten signature in black ink that reads "Nick Barley". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Nick Barley, Director

ACHIEVEMENTS

- We created **778 events** this year including author readings, performance sessions, chat-show style interviews, topical debates and creative workshops for all ages.
- The packed programme drew **200,000 visitors** to Charlotte Square Gardens.
- Writers from across the world appeared in our events: **870 authors** and other event participants came from **49 far-flung countries** including Canada, Australia, South Africa, USA, South Korea, Burma, Pakistan, Israel, Palestine, Iran and Russia.
- Our 2010 programme championed home-grown talent: **165 Scottish authors** offered new perspectives on their work and signed their books.
- 35 events featured authors with a debut novel or short story and each were eligible for our inaugural **Readers' First Book Award**. The appetite for new writing is clearly strong; average attendance at these events was nearly 70%.
- Over 35% of total ticket income was generated on the first day of public sales in June; **341 events sold out** and a further 55 events sold at over 90% capacity.
- Nearly 50% of all ticket income generated came through the **Book Festival's website**.
- **400 journalists** attended the Book Festival in 2010 including 11 national newspapers, 39 Scottish newspapers and magazines, 14 national broadcasters, 18 Scottish broadcasters, 42 international publications and broadcasters, 19 news and photo agencies, 21 magazines plus 40 blogs and websites.
- 22,235 children and families attended the 222 events in the **RBS Children's Programme** which featured Scots rhymes, samurai swords, football fever, African tales, writing workshops for teens, Australian and Czech illustrators and even fighting robots.
- **118 free events** were available for adults and children – including Unbound, a brand new strand of evening events, the Amnesty International Imprisoned Writers series, daily storytelling for youngsters and readings from established and emerging Scottish writers.
- **31 audio recordings** of 2010 Book Festival events and **16 videos** were added to our free online media gallery so anyone, anywhere in the world, has access to our author events.
- 78 events were created **especially for schools**, including a whole day of activities for primary school children.
- **12,508 pupils** from 149 schools attended the RBS Schools Programme and our **Schools Outreach events** reached a further 1,523 young people, who attended Book Festival events in their local school or library.
- **856 nights** were booked for authors in 5 Edinburgh hotels.
- We provided a total of **1,284 weeks** of employment.
- Live radio broadcasts from the Book Festival site in Charlotte Square Gardens netted a combined audience of over 6 million listeners. Our total UK broadcast audience reached a **whopping 29 million**.



“THE BOOK FESTIVAL’S SPIEGELTENT WAS PACKED OUT WITH AN ENTHUSIASTICALLY CHEERING CROWD... WHO’D COME TO HEAR NOT A LINE-UP OF FAMOUS NAMES, BUT NINE UNHEARD-OF EMERGING AUTHORS.”

The Guardian

BOOK FESTIVAL BOOKSHOPS

“IT IS WONDERFUL, AND NOWHERE DOES IT MORE DEDICATEDLY AND EXCITINGLY THAN EDINBURGH, TO SEE SO VERY MANY PEOPLE, OF ALL AGES, LOVING, DISCUSSING, QUEUING TO LISTEN AND TALK ABOUT, BUYING AND FINALLY, SILENTLY AND PRIVATELY, COMMUNING WITH THOSE CONTROVERSIAL BIRDS WITH TWO COVERS AND WRITTEN PAGES BETWEEN. EVEN IN THE RAIN.”

Ruth Padel, prize-winning poet and author



Left: South African writers Marlene Van Niekerk and Kopano Matlwa

Visitor numbers to the Book Festival's independently operated bookshops this year were again very positive. Book sales held up well in a difficult economic climate and almost 60,000 books were sold. Around 8,000 different titles were stocked in our bookshops and of these 40% were books for children or young adults and 20% were books of Scottish interest. Almost 36,000 customer transactions were carried out in our three bookshops during the Festival's 18 day trading period and the average transaction value was £15.90. Our warehouse processed book orders of around £1 million (at retail value) in the run-up to and during the 2010 Book Festival.

The bestselling adult title was Seamus Heaney's *Human Chain* – more than 300 copies were sold during the Festival. The bestselling children's title was Robert Muchamore's *Shadow Wave* – again over 300 copies were sold. The longest running book signing for the second year running involved Darren Shan and lasted around 4 hours. Other signing highlights included Jacqueline Wilson and Carol Ann Duffy.

Our inaugural Readers' First Book Award created a great deal of interest and generated additional sales for the 46 books involved. The winner was Alex Preston with *Bleeding City*.

Our new Unbound series of events taking place in the Highland Park Spiegeltent proved popular with audiences and books relating to the events were, where possible, made available at the events during the evening.

Again this year there was a wide geographical spread of authors with books coming from as far away as Australia. Poetry books sold particularly well as did books for young adults. The financial surplus generated by our independent bookshops operation is a vital source of income for the Book Festival and we greatly appreciate the loyalty and support of all our customers.

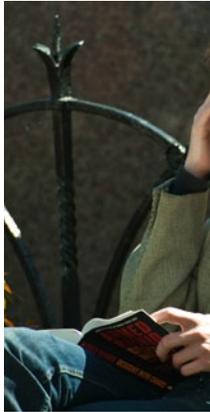


KEY ACHIEVEMENTS IN 2010

- The Festival site's diesel consumption was reduced by 46% and grid electricity by 12% against 2009, following a major review of power generation and distribution and a move to a new supplier with more modern equipment.
- We installed a convection cooling system in the ScottishPower Studio Theatre, improving air quality and audience comfort while reducing power consumption by 90%. We believe this to be the first time such a system has been operated in a marquee, and we intend to refine the technique in 2011 before installing a similar system in our RBS Main Theatre.
- We encouraged returning Festival staff to re-use uniforms from previous years, reducing by 20% the number of sweatshirts and t-shirts produced and expect to make further savings in 2011. Those uniforms we did produce were – as in previous years – made from fairly traded organic cotton, produced using renewable energy.
- Our staff handbook was redesigned to highlight environmental sustainability initiatives throughout to improve staff awareness and develop understanding of the ways in which responsible environmental management is an integrated part of our activities.
- We continued to develop electronic communication channels, making it the primary channel for invoicing, supplier payments and remittances, payroll and HR including new e-contracts for all staff.
- A new online booking portal for schools resulted in a significant reduction in the use of paper forms, reservation confirmations and invoices. Existing portals for authors, publishers and press were further developed ensuring that all printed and postal communication continues to be reduced as far as possible.
- We launched a redesigned website offering significantly improved functionality to explore the Festival programme. In the long-term we aim to reduce the numbers of brochures downloaded and printed at home by enhancing the navigation of Festival information on-screen.
- As a pilot venue in the Edinburgh Festivals Green Venue initiative, we played a key role in developing a new framework for monitoring and improving the environmental performance of arts festival venues, and provided new opportunities for staff to attend collaborative workshops with representatives from other pilot venues across the city.
- In recognition of the leading example set by the Book Festival, we were invited to present to members of the British Arts Festivals Association and to Festival and Event Management students at Edinburgh Napier University on how and why arts festivals should reduce their environmental impacts.

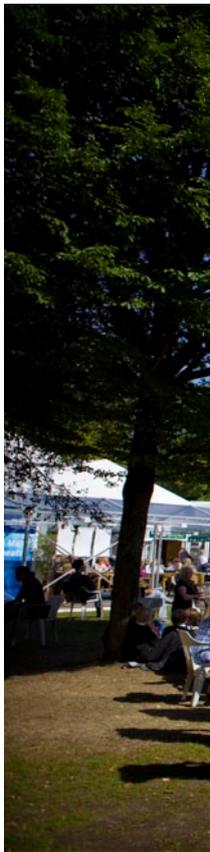
“AN OASIS OF CIVILISED DISCOURSE IN A WHIRLPOOL OF TRAFFIC. CAN YOU HAVE AN OASIS IN A WHIRLPOOL? HERE, YES!”

James Robertson,
Winner of Society Book of the Year Award



“THE BOOK FESTIVAL: AS EVER, THE CENTRE OF THE UNIVERSE.”

Magnus Linklater, The Times



“THE BOOK FESTIVAL HAS A REPUTATION FOR SIGNING UP WRITERS WHO GO ON TO FORM A SUBSTANTIAL PORTION OF THE BOOKER LONGLIST.”

The List





“I FELL IN LOVE WITH HOW ACCESSIBLE ALL THE EVENTS WERE...A TRULY MEMORABLE EXPERIENCE!”

Audience member

COLLABORATIVE WORKING

As chair of the Festivals Edinburgh Environment Working Group, we work closely with all Edinburgh’s Festivals to jointly reduce our environmental impact and increase sustainability. In 2010, the group launched a new Green Venue scheme; hosted a keynote address to festival and venue staff by Alison Tickell of Julie’s Bicycle; made progress towards joint procurement of recycling services and compostable food packaging; and contributed to developing a major new framework measuring the environmental impact of Edinburgh’s Festivals alongside their economic and social impacts.

ON-GOING PRACTICE

- We continue to pursue recycling, energy management and water efficiency policies in our office and on the Festival site, diverting significant quantities of paper, card, glass, plastic and metal from landfill.
- Energy-efficient diesel- or biofuel-fired heating was used for the vast majority of all space heating on site.
- Biodegradable bamboo-based lanyards were used for all Festival passes.
- All public and author toilets are connected to mains sewerage, avoiding the use of chemicals and waste collection vehicles.
- Two free water standpipes were provided on site for refilling bottles.
- The Book Festival brochure was printed on 100% recycled paper and we provided prominent facilities on site for customers to leave brochures for re-use by others. Following a review of our distribution channels, the print run for our schools brochure was reduced by 63% with no impact on ticket sales.
- Children’s Activity Corner art materials were recycled, non-toxic and biodegradable, and children were encouraged to use specially designed child-friendly recycling bins.
- Our website and print actively promotes travel to the Festival on foot and by public transport, and we provide information on car sharing, Green Tourism accredited hotels and other useful green links in a dedicated ‘Going Green’ section on our website.
- We are a current member of the Green Business Network.

SPREADING THE WORD

- Many of our author events offered unique insights including: Charles Emmerson, former Associate Director of the World Economic Forum, who discussed *The Future History of the Arctic*; Doug Saunders explored world population shifts in *Arrival City*; Gwynne Dyer painted a stark picture of the future in *Climate Wars*; Tony Allan and Mike Berners-Lee counted the costs of modern living to the environment, offering numerous enlightening facts; and Jonathan Watts focussed on China’s rapid growth and its impact on the rest of the world, showing how every single person can make a difference.
- In a lively debate on *Powering the Planet* experts shared their knowledge and exchanged ideas on how we might provide fuel for the world without destroying it in the process.
- 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.
- Children’s illustrator Tina Macnaughton offered an interactive event which gently introduced young children to the facts about endangered animals, using her picture-book *It’s My World Too*, and in a similar vein, illustrator Catherine Rayner took young children on an Arctic journey with *Isaac and Iris* – two adventurous polar bears.

A PLACE FOR LEARNING

OUR PROGRAMME

By programming the widest range of events for people of all ages and backgrounds and ensuring our services are of the highest quality, the Book Festival offers participating authors and visitors some of the best opportunities to learn. Whether discovering more about a particular culture, furthering understanding of our own society, learning a new craft or developing reading or language skills, we aim to create a stimulating forum where learning becomes an intrinsic part of enjoying the Festival.

49 countries were represented in the programme this year, offering insights into cultures and nations as diverse as Iran, Nigeria, Iceland, Somalia, South Korea and the Philippines. 7 authors from South Africa, including their Poet Laureate, offered fascinating perspectives on gender and power in modern South Africa and introduced audiences to elements of the country's rich oral traditions.

An Australian showcase of acclaimed children's writers included our 2010 Illustrator in Residence, Tohby Riddle, who led 4 events including a workshop for 2-5 year-olds, a teen fiction event and a masterclass in illustration for adults.

30 adult workshops and masterclasses focussed on a wide range of subjects from flash fiction to writing for theatre. In the popular Writing Business series, presented in association with the Society of Authors, leading industry professionals offered insight and expertise to packed houses.

Debate and discussion took centre stage with a series of daily debates tackling global politics, climate change and the New World Order, and unravelling the complex themes of happiness, anxiety and wealth. A ground-breaking event for teens and adults, *Are Friends Electric?*, examined the explosion of social media and what the mass global exchange of information through Facebook and Twitter means for friendship and emotional connection.

Events on history, science, architecture, philosophy, travel, economics, the environment, art, politics and education were available alongside events on many other subjects.

The RBS Children's Programme continued to inspire and engage young people and their families. With themes of exploration and adventure, it comprised 222 events attended by over 22,000 children and families – 55% of the events sold out.



“EDUCATION SECRETARY MICHAEL RUSSELL WOULD BE DELIGHTED AT HOW MUCH THE CURRICULUM FOR EXCELLENCE HAS INFILTRATED THIS YEAR’S EDINBURGH INTERNATIONAL BOOK FESTIVAL.”





DEVELOPING AUDIENCES, READERS AND WRITERS

Unbound, a new mini-festival, was created to offer an innovative platform for authors and artists to try out new work and ideas, and for audiences to engage with writers in ways that challenged the traditional literary event format. It featured events such as deaf author Louise Stern's interactive evening which required the audience to communicate through notes only, and the Dragons' Pen night where aspiring writers pitched their ideas to a fierce panel of publishers and published authors.

We worked in partnership with The Skinny magazine to promote specific events to reach a younger, more spontaneous audience, producing and distributing a supplement in the magazine, offering ticket and book competitions and communicating through the Skinny's network, and our own social networks.

The launch of our Twitter campaign embraced the spirit of Unbound encouraging people to try something new, running a competition for a short story written in the number of characters allowed in one tweet. The competition attracted hundreds of entries and the winning story was read at an Unbound event.



The Readers' First Book Award encouraged audience members to explore new work by highlighting a selection of titles by debut writers and inviting them to vote for their favourite book. Over 1,000 readers voted, and a winning voter received a signed copy of every one of the 46 books featured in the award.

A major new initiative to commission new writing saw 50 authors from across the world contributing stories on the theme of Elsewhere. Supported by the Scottish Government's Edinburgh Festivals Expo Fund, the project aimed to give writers a fresh and exciting opportunity to engage with readers in a new and highly accessible way. The commissions enable readers across the world to access free, high-quality new writing, complementing the readings and conversations available year-round in our online media gallery. A strand of events was programmed during the Festival where Elsewhere authors explored the challenges and process of responding to the commission; each event was filmed and is available on our website.

The Book Festival's free online media gallery continues to be developed – 31 event

recordings and 16 videos have been added in the past 12 months. The gallery features hundreds of audio recordings, transcripts, podcasts and videos of events, available year-round, offering much greater access to the programme.

To ensure the Book Festival remains as accessible as possible, we provided 118 free events and froze children's ticket prices at last year's rates. 3,400 children and families attended free events and enjoyed the free Activity Corner, which offered daily literature-based crafts and activities.

The Book Festival sits on the Advisory Board for the post of Edinburgh's Reading Champion, and following a report from the Board a new Champion is now being recruited for a 3 year, part-time position, jointly supported by Children and Families and Services for Communities. In 2010 the Reading Champion facilitated the attendance of looked-after and accommodated children and their carers at 17 events at the Book Festival.

SCHOOLS

The RBS Schools Programme offered 55 events over 7 days, catering for pupils from P1-S6 and attracted over 12,500 pupils and teachers from 149 schools. The Book Festival's Transport Fund made it possible for 6,000 pupils from 92 schools to attend events by subsidising their travel costs.

Schools from as far afield as Oban, Aberdeen and Inverness made the journey to experience the Festival and for many, attendance would have been impossible without this financial assistance.

Our series of CPD events for teachers enjoyed a rise in popularity with all 4 events selling out. Almost 700 people attended these inspiring sessions, a 43% increase on last year.

OUTREACH

In partnership with the Scottish Book Trust and Edinburgh City Libraries we brought the Book Festival to over 1,500 children who were unable to join us due to social disadvantage or geographical remoteness. 19 events took place in schools, libraries and a residential care unit in East Lothian, Midlothian, East Renfrewshire, Fife, North and South Lanarkshire and the Scottish Borders.

We continue to work with ScottishPower and Friends of the Earth Scotland to develop the award-winning Story Swap Shop project, now in its second year. Edinburgh-based children's author, illustrator and cartoonist John Fardell delighted P6-7 pupils at Duloch Primary School in Fife in October 2010 at a special event celebrating the school's involvement in the project.

Working with Glow, the national intranet for education, we transmitted 3 events live to classrooms across Scotland, including the sold-out John Boyne event which attracted 752 viewers. Pupils from as far as Tarbert in Argyll were able to interact and ask the author questions online; combined with the live audience of 240 it was our largest event of 2010, watched by almost 1,000 youngsters.

“THE SHEER ENCYCLOPAEDIC AMBITION...THE NEW WORLD ORDER, THE NATURE OF HAPPINESS, THE POWER OF COMPUTER GAMES... GENETIC ENHANCEMENT, THE ROOTS OF PROSPERITY, HOW BOOKS ARE BETTER FOR OUR BRAINS THAN THE NET - I'VE LEFT THE PLACE FEELING LIKE MY SYNAPSES ARE ON BODYBUILDER'S POWDER.”

Pat Kane, writer, musician and author



SPONSORS AND SUPPORTERS

THE EDINBURGH INTERNATIONAL BOOK FESTIVAL IS FUNDED BY

New Arts Sponsorship
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SCOTTISH POETRY LIBRARY
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EMBASSY OF SWEDEN
UNITED STATES EMBASSY OF LONDON
US CONSULATE IN EDINBURGH

MAJOR SPONSORS AND SUPPORTERS

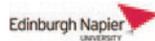


BENEFACTORS:

JAMES AND MORAG ANDERSON
JANE ATTIAS
GEOFF & MARY BALL
RICHARD AND CATHERINE BURNS
DOUGLAS AND MIDGE CONNELL
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.

SPONSORS AND SUPPORTERS



THANKS TO ALL OUR SPONSORS AND SUPPORTERS

“THE EDINBURGH INTERNATIONAL BOOK FESTIVAL HAS BEEN AN EXCELLENT PARTNER FOR HIGHLAND PARK. THEY PROVIDE QUALITY ACCESS TO WELL-READ AND AFFLUENT TARGET CONSUMERS. THE TEAM AT THE BOOK FESTIVAL IS ALSO A PLEASURE TO WORK WITH, AND WELL UNDERSTANDS THE NEEDS OF SPONSORS.”

Bob Dalrymple, Marketing Manager, Maxxium UK Ltd

“WE ARE DELIGHTED TO HAVE SPONSORED THE EDINBURGH INTERNATIONAL BOOK FESTIVAL FOR THE FOURTH CONSECUTIVE YEAR. WE BELIEVE SPONSORSHIP OF THIS EVENT COMPLEMENTS OUR OBJECTIVE TO OFFER OUR CLIENTS HIGH QUALITY SERVICE, AND PROVIDES AN EXCELLENT OPPORTUNITY FOR THEM TO PARTICIPATE IN THIS PRESTIGIOUS FESTIVAL.”

Sue Allison, Marketing Manager, Cornelian Asset Managers Limited

The Edinburgh International Book Festival is the largest and most vibrant literary event in the world and the wide range of authors and events is reflected in the myriad partnerships with sponsors, trusts, foundations and cultural funders that support us. We would like to thank them, our Benefactors, our Friends and our public funders for their continued support of the Festival.

We have been delighted to work with all our sponsors and supporters to create exciting and innovative partnerships and have successfully developed many long-term relationships with our sponsors. In 2010, 87% of our sponsors were returning sponsors and 75% have been with us for more than three years. With over 35% of our income coming from the private sector we are extremely grateful for their ongoing support.

2010 marked the fifth year of our partnership with the Royal Bank of Scotland as our lead sponsor and title sponsor of the Schools and Children's Programmes and of the Main Theatre, and the fourth year of our media partnership with The Times.

RBS sponsorship helps us provide hundreds of events, workshops and activities for children and young people and their support of the Schools Programme includes a whole day of activities exclusively for school pupils and their teachers. As our media partner, The Times helps us to promote the Festival to a large audience and is instrumental in us achieving visitor numbers of over 200,000.

Our major sponsors including Baillie Gifford, ESRC Genomics Forum, London Review of Books, Murray Beith Murray, the National Library

of Scotland and The Open University have all been with us for three years or more. Highland Park held a memorable whisky tasting in their sponsored venue, the Spiegeltent, also the venue for our nightly, free mini-festival Unbound. Long-term sponsor, ScottishPower, won a green PR award for their sponsorship of the ScottishPower Story Swap Shop.

We welcomed a number of new and returning sponsors including Deloitte, Tangent (our in-kind graphic design sponsor), Cala Homes, DM Hall and Morton Fraser. Two of our new major sponsors, Experian and The Scottish Oil Club, had their funding of the Festival, and the benefits they received in return, doubled thanks to a New Arts Sponsorship Grant from the Scottish Government and Arts & Business Scotland.

The Robertson Trust also supported us for the first time and very kindly provided us with funding to assist with our Outreach Programme and Schools

Transport Fund. Trusts and Foundations are vital to supporting our education programme for schools and for funding some of the travel and accommodation costs for our authors. We would particularly like to thank the Hawthornden Literary Retreat for their generous continued support.

Our very loyal members of our Friends scheme now total over 1,160 and they and our Benefactors make a significant contribution to our income. We hope that many more individuals will wish to join our Benefactors scheme over the coming year as this income is vital in ensuring the Festival can keep its position as the world's biggest, and best, book festival.

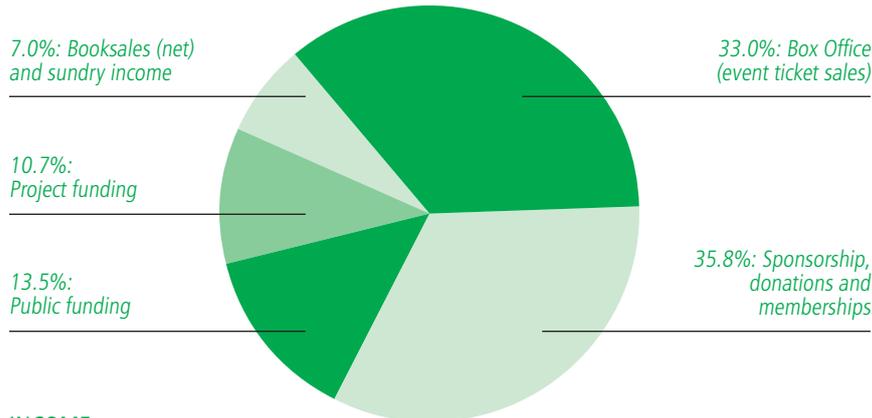
When we say we couldn't do it without you we really mean it and everyone at the Book Festival would like to say a very big 'thank you' to all our Sponsors, Supporters, Benefactors, Donors and Friends for all your help in making the 2010 Book Festival such a memorable event.

“THE BOOK FESTIVAL IS THE HIGHLIGHT OF THE LITERARY CALENDAR AND OUR SPONSORSHIP REPRESENTS NOT ONLY A FANTASTIC WAY TO ENTERTAIN CLIENTS BUT ALSO THE OPPORTUNITY TO SUPPORT SUCH AN IMPORTANT PART OF EDINBURGH'S FESTIVAL LANDSCAPE.”

Susan Younger, Partner, Morton Fraser

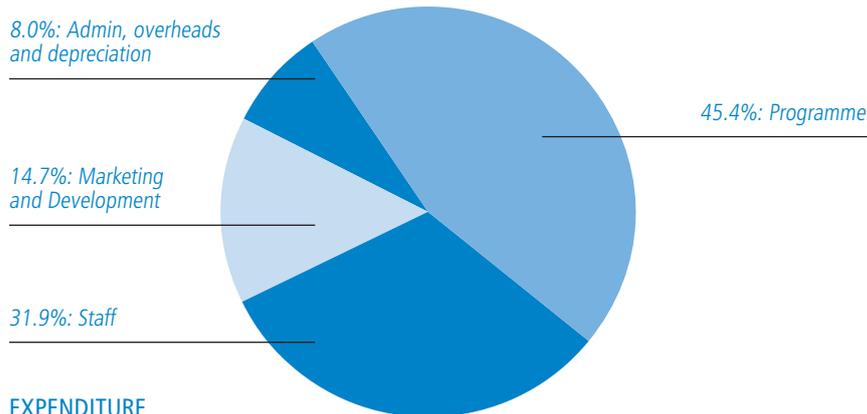
WHERE THE MONEY COMES FROM AND WHERE IT GOES

The total income of the Edinburgh International Book Festival – a registered charity – in 2010 was approximately **£1.9 million**¹, including the profits from its independent booksales operation. Financial performance has improved against the previous year, but a small deficit is currently projected to be funded from reserves.



INCOME

Over 75% of income is earned by the Book Festival through the box office, our independent booksales operation, and from business sponsorship, donations and Friends membership subscriptions. Of the public core funding, Creative Scotland contributes around 11% of gross income, with a further 3% from the City of Edinburgh Council. The Festival was successful in raising significant additional project funding from Creative Scotland and the Scottish Government's Edinburgh Festivals Expo Fund to support commissioning new short stories and the development of the Word Alliance – a partnership between six of the world's leading literature festivals.



EXPENDITURE

Almost 80% of our expenditure goes towards creating, staging and staffing the events in the programme and delivering funded projects. This includes the conversion of Charlotte Square Gardens into a temporary tented village with 8 stages, 3 bookshops and numerous other structures dedicated to author and public services.

The Festival also spends a large sum on providing a box office operation sufficient to service the high demand for tickets, and is making a major investment in this area in 2011 with a view to reducing ongoing costs and improving customer service. Through investment in technology and review of business processes, the organisation has made significant efficiency savings in 2010 and will continue to examine all areas of operation to ensure the best application of its charitable funds.

1. Figures estimated based on financial records. Fully audited accounts will be available later in 2011.



“MY GRATITUDE IS BEYOND WORDS. I HAVE BEEN COMING UP FROM MANCHESTER FOR THREE YEARS NOW... I FEEL SO AT HOME, AND IT SEEMS TO ME THAT THE WAY IT IS ORGANISED AND RUN GETS BETTER EVERY YEAR.”



Audience member

OBJECTIVES AND STAFF

OUR OBJECTIVES

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.

To build the artistic programme around the joint emphasis of:

- international writers and thinkers, introducing authors unheard in Scotland.
- providing the single most important annual showcase for Scottish literature, authors and publishing.

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.

To stimulate, fire the imagination and broaden the horizons of children, young adults, new readers and others unaccustomed to the written word.

To deliver a literary festival of excellence and enhance the Festival experience for existing and new audiences, authors, sponsors and the general public.



Left: Julia Donaldson with the Gruffalo



BOARD OF DIRECTORS

Susan Rice (Chair), Jenny Brown, Fiona Brownlee, Tom Connor, Ewan Easton
Andrew Franklin, Jamie Jauncey, Fiammetta Rocco, Carol Wood

YEAR ROUND CORE STAFF

Director: Nick Barley, Marketing & PR Manager: Amanda Barry
Programme Assistant: Hilary Copeland, Administrative Director: Andrew Coulton
Development Officer: Eli Di Paolo, Children & Education Programme Director: Sara Grady,
Programme Manager: Roland Gulliver, Corporate Development Officer: Kat Kennedy
Programme Administrator: Helen Moffat, IT & Systems Administrator: Steve O'Connor
Sponsorship & Development Manager: Sadie McKinlay, PA to Director: Jennifer Richards
Booksales & Retail Manager: James Shaw, Bookkeeper: Sarah Stephenson
Press Manager: Frances Sutton

Thanks to the following core staff who made a massive contribution to the Festival but departed in 2010:
Sponsorship & Development Manager: Lois Wolffe and Marketing Officer: Carolyn Mills.

2010 LONG-TERM TEMPORARY STAFF

Press & Marketing Assistant: Karen Aiken, Press & Marketing Assistant: Eleanor Ball
Schools Booking Coordinator & Box Office Supervisor: Jenny Brotherstone
Deputy Technical Manager: Mark Cunningham, Box Office Supervisor: Miriam Davey
Sponsorship Assistant: Laura Doherty, Press Officer: Charlotte Gosling
Technical Manager: Craig Gosman, Box Office Manager: Claire Hilditch
Admin Assistant: Rebecca Isherwood, Recycling Manager: Johnson
Warehouse Manager: Graham Johnston, Box Office Supervisor: Harrison Kelly
Box Office Supervisor: Thomas Kelly, Administrator: Alice Lowenstein
Site and Technical Assistant: Camilla O'Neill, Sponsorship Assistant: Simone Ott
Book Sales Officer: Tracey Rosenberg, Site Manager: Robin Sanders
Programme Admin Assistant: Esme White

The Edinburgh International Book Festival is a company limited by guarantee with charitable status. Registered in Scotland 79939. Registered as a charity in Scotland no. SCO10120.





NEXT BOOK FESTIVAL:

13 – 29 August 2011

Charlotte Square Gardens, Edinburgh. Full programme details announced in June
Specially commissioned new writing by leading authors is available on our website or you can
watch and listen to live recordings of past events: www.edbookfest.co.uk

**“ ...THE IMMACULATELY JUDGED BOOK
FESTIVAL IS WHERE IT’S AT.”**

The Daily Telegraph

If you would like to find out more about sponsorship
of the Book Festival please contact:

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To join our Friends scheme or find out how you can
make a donation to support our work please contact:

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