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BOOKS IN SCOTLAND
Acknowledgements

The research team would like to thank all the organisations and individuals involved for their support and assistance in the preparation and publication of this report.

Statistics relating to Scottish book buying provided in the Executive Summary (page 2) are sourced from Books & Consumers © Bowker Market Research/Kantar World Panel 2012.

Data provided in Bestsellers in Scotland (page 17) and Scottish Readers (page 32) sections is sourced from Nielsen Bookscan, © 2012 Nielsen Book Services Limited trading as Nielsen BookScan. Nielsen and the Nielsen logo are trademarks for Nielsen Holdings N.V. (NYSE: NLSN)

Sources of further information

Sara Sheridan  
www.sarasheridan.com

Mark Millar  
www.millarworld.tv

John Fardell  
www.johnfardell.co.uk

Richard Holloway  
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Writing and publishing are among Scotland’s principal assets, and are enjoying, in this Year of Creative Scotland, a scale of success and recognition, nationally and internationally, perhaps unsurpassed in its long history. Scotland has a distinguished position in the pantheon of world literature through its poets, novelists, short-story writers, philosophers, screenwriters, playwrights, storytellers, song-makers, scientists, historians and biographers. It also has an unrivalled asset in its thriving publishing industry, committed readers and listeners.

The publishing sector contributed some £343,000,000 last year to the Scottish economy, this being the cumulative total turnover of all publishers based in Scotland.

The annual audience for book festivals and other events is approximately 3,000,000, representing a high level of participation by Scots and a large number of visitors coming to Scotland for these events. Scotland has more book festivals per capita than any other country in the world. The Edinburgh International Book Festival is the world’s largest, attracting over 200,000 visitors and over 800 authors a year from across the world. There are more than 40 other literature or book festivals ranging from the Borders to Ullapool.

Over 110 active publishers are here in Scotland publishing around 3000 new titles each year. The writing and publishing sector employs a core staff of 1500 in largely graduate, high value posts plus numerous freelancers. This sector is very efficient in its operations with a strong track record in its ability to stimulate other sectors from film to tourism. The Scots are voracious book buyers purchasing 34,000,000 books in 2011 to a value of £209m.

Scotland boasts a wealth of organisations active in the book sector, such as the Scottish Poetry Library, Scottish Book Trust and the Scottish Storytelling Centre. Edinburgh is the world’s first designated UNESCO City of Literature, leading the development of a growing network of partner and aspirant Cities of Literature across the globe. Publishing Scotland is the development agency and trade organisation for the book publishing industry in Scotland, working to promote and protect the interest of its members, both nationally and internationally.

Scotland’s book sector has contributed to the strong sense of cultural confidence now felt across the country, as well as to its positive international reputation.
Scotland is a nation of the book. As this report demonstrates, our literary culture, our publishing industry and our capacity for buying and reading books of all kinds thrive and prosper. Not that our writers, publishers and readers are parochial in their outlook. The report makes it clear not only are we strong exporters of our culture but we are very open to international writing as well.

There is an advantage of being a small nation that also comes out in this report. We have a greater impact than our size of population would indicate. A major reason for this is the ability of all the book-related organisations within Scotland to work together in the nurturing and promotion of our culture. Our very size enhances this collaborative principle without sacrificing the diversity of initiative and innovation that this report illustrates. It is a principle that gives me confidence in declaring that the strengths represented in this report will persist, grow and adapt to whatever the future of the book holds.

Edinburgh Napier University has a strong and deserved reputation for Knowledge Exchange: taking the results of our research and our cumulative expertise and experience and putting them to use in the wider community to serve the needs of our economy and culture. Specifically, the close working relationship between the Scottish Centre for the Book and individual publishing houses, as well as larger institutions such as Publishing Scotland and Creative Scotland, meant we had ample precedent for the collaboration needed to produce this report. We would like to thank all our collaborators for their assistance, advice and support.

Our research capacity represents a key service we can offer to the Creative Industries in Scotland and the UK as a whole, which are now forecast to become the linchpin of the Knowledge Economy (and its Digital and Creative variants) over the coming decades. They are fast becoming the significant growth area of our economy and within the UK, publishing is by volume of turnover the number one industry. In the Scottish Centre for the Book at Edinburgh Napier University we have a Centre of Excellence (its work achieving a 4* top rating in the last Research Assessment Exercise) that will continue to make a valuable contribution to its growth and development.

Professor Alistair McCleery
Scottish Centre for the Book
Edinburgh Napier University
Writers sit at the heart of the activities described in this report. They are the creative people who produce the fiction and non-fiction that publishers support and strengthen, other agencies promote and sell, and readers buy or borrow. Not only are they creative but they are also professional. There are perhaps 850 writers active in Scotland in the sense of earning some income from their work, with a small number represented on the following pages. Most of these will be members of the Society of Authors in Scotland, their representative ‘trade’ body (see page 7). Only a few of these, see table below, actually earn enough exclusively from writing to provide the 2011 average individual UK income of £26,200.

Even those who do will probably be writing across a large number of platforms, including press, magazines, online, radio and TV to reach that income level rather than depending on book publishers alone. Equally, those whose work can be adapted across different media, including film and videogames, will earn more from this form of exploitation than from the original texts. Crucial to this use of the writer’s intellectual property is the literary agent (see page 7).

Those writers who do not obtain a living income from their work continue to depend on other forms of employment or on a working partner or a pension. In other words, most writers in Scotland remain part-time or dependent on other income.

One of the major changes for writers over the past two decades has been greater interaction with their readers. Specific schemes such as those managed by Scottish Book Trust (see page 12), the growth in the number of book festivals in Scotland and the mutual support of publishers, booksellers and libraries – these and more have given writers greater public exposure. This is particularly true of children’s writers who represent a strong and dynamic community within Scotland. Yet we are also strong across many genres: for example, science fiction has seen a growth in the number of writers based here.

Writers have come to live and work in Scotland, to join those originating here, because we value them, accord them status and offer them a supportive, lively network of individuals and institutions.

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<th>The majority of authors (78%) earn their income from traditional print media</th>
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<td>Less than 10% have had adapted their work into e-books</td>
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<td>57% of respondents wrote fiction</td>
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<td>54% of writers surveyed wrote part-time</td>
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<td>33% earned less than £999 in tax year 2008-2009</td>
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<td>Nearly 80% of authors have to supplement their income</td>
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<td>Nearly 63% of respondents did not have a literary agent</td>
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<td>Of the authors with agents, 69% had agents who were based in London rather than Scotland</td>
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<td>60% of the authors with Scottish literary agents are published by Scottish publishers</td>
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Data source: Melanie Ramdarshan Bold in conjunction with the Society of Authors in Scotland, 2009.
Sara Sheridan

Sara Sheridan is an Edinburgh-based historical novelist who writes two different kinds of books. One is a series of cosy crime noir mysteries set in Brighton in the 1950s – *Brighton Belle* – and the other is a set of novels based on the real-life stories of late Georgian and early Victorian explorers and adventurers (1820–1845) – *The Secret Mandarin* and *Secret of the Sands*. She has also written for children. She received a Scottish Library Award for *Truth or Dare*, her first novel, and was shortlisted for the Saltire Book Prize. An occasional journalist and blogger, and a twitter evangelist, Sheridan appears on BBC Radio 4’s *From Our Own Correspondent* and blogs for the Guardian and the London Review of Books.

Sheridan sits on the Committee of the Society of Authors in Scotland (see page 7) and also on the board of the UK-wide writers’ collective ‘26’ and took part in the acclaimed 26 Treasures project in 2011 at the National Museum of Scotland. Sheridan also mentors fledgling writers for the Scottish Book Trust (see page 12).

Mark Millar

Coatbridge-born Mark Millar has been the highest selling British comic book writer of the last ten years.

The 2008 Glenfiddich Spirit of Scotland award winner, Mark Millar has revamped the X-Men, re-launched Spider-Man, brought Captain America into the 21st Century and made Superman a communist. He is also the writer of the US industry’s biggest-selling comic book of the past decade, Marvel’s *Civil War*, published in 2007. His *Wanted* comic series was the industry’s biggest-selling creator-owned book of the last ten years until he smashed his own record with *Kick-Ass*. Both were sold as movies before the first issue hit the stands with *Wanted* starring Angelina Jolie and James McAvoy, and *Kick-Ass* starring Nicolas Cage. Outside comics, Millar has been praised by Marvel Studios and screenwriter Zak Penn for creating the template for their 2008–2012 movies with his * Ultimates* monthly series. Although busy creating his own movies and comic-books now at Millarworld, Millar remains under contract at Marvel to write some of their most high-profile projects.
John Fardell


Fardell is also a cartoonist, with his work appearing in publications including *The Independent, The List, The Herald, Property Week,* and *Viz,* his best known strips for that magazine being *The Modern Parents* and *The Critics.*

Fardell was brought up near Bristol, spent a few years in London during and after his student days at Middlesex Polytechnic, and has lived in Edinburgh since 1992.

Richard Holloway

Edinburgh-based Richard Holloway is the author of more than 20 books on religious matters, in particular addressing complex ethical issues in the areas of sexuality, drugs and bioethics and their relationship with modern religion.

Holloway was Bishop of Edinburgh and Primus of the Scottish Episcopal Church. A former Gresham Professor of Divinity and Chairman of the Joint Board of the Scottish Arts Council and Scottish Screen, he is a fellow of the Royal Society of Edinburgh. He has written for many newspapers in Britain, including *The Times, Guardian, Observer, Herald* and *The Scotsman.* He has also presented many series for BBC television and radio; his most recent series, *Honest Doubt,* was broadcast on BBC Radio 4 in spring 2012.

Holloway’s highly acclaimed memoir, *Leaving Alexandria,* was published by Canongate in March 2012.
Society of Authors in Scotland

The Society of Authors in Scotland (SoAiS), the Scottish group within the Society of Authors, is a non-profit making organisation, founded “to protect the rights and further the interests of authors”. Members receive individual contract advice, support on professional issues, discounts and the chance to attend author related talks and special events. The SoAiS currently has 581 members in Scotland, ranging from single title authors to internationally renowned writers, and whose work covers all aspects of fiction and non-fiction.

The SoAiS is managed by a Scottish-based committee, and the Chair reports directly to the SoA Management Committee, based in London. The SoA in London provides administrative and logistical support for the SoAiS when required, but effectively the group is self-managed and run.

SoAiS has partnerships with Publishing Scotland (see page 9), Scottish Book Trust (see page 12), and the Scottish Poetry Library (see page 22), among others. The SoAiS is a network member of Publishing Scotland, and together the two organisations have produced a “good practice” Covenant between authors and publishers in Scotland – the first such covenant of its kind in Great Britain. The SoAiS is also represented at meetings of the Literature Forum for Scotland (see page 20) and the Scottish Parliament Cross Party Working Group on Culture and Media.

Literary Agents

A notable development of recent years in Scotland has been an increase in the number of literary agents based here. Just a decade ago, Scotland’s sole full-time literary agent was Giles Gordon; now Scotland can boast half a dozen prospering agencies, including Jenny Brown Associates, Fraser Ross Associates, the McKernan Agency and the Judy Moir Literary Agency. The recent blooming of Scottish agents completes the triangle: agents are a vital bridge between writers and publishers, and a country with so much creative talent also needs a strong network of support – first and foremost this means excellent literary agencies.

Literary agents in Scotland have now come together to form their own body, The Association of Scottish Literary Agents, and, by pooling their expertise, are mounting a serious challenge to the bigger, and longer established, London agencies, in a business that is becoming ever more global, and ever more complex.
Publishing is one of the world’s foremost creative industries. From the genesis of an idea in the mind of the writer or editor to the producing of the book by the editorial, design, production, and marketing teams, the decisions made have to be both innovative and commercially viable. If the book captures the public imagination, then it can lead to bestseller status, to a film, TV series, computer games and merchandising spin-offs. Many, of course, do not, but are no less important for that.

The industry is undergoing huge transformation, in common with other media. Digital technology is evolving at such a rapid pace that it is difficult to keep up with all the new products and services on offer. Publishing is, however, much more than delivery, and the acquiring of good stories and content remains at the heart of the industry.

For many publishers, the UK domestic market remains their prime focus and source of titles and revenue. Those publishers who do operate internationally and regularly feature more international titles do well in export markets.

Scottish publishing acts as a primary vehicle for the promotion and development of Scotland’s sense of itself, its past, its culture and its present, for a readership based both at home and abroad. Its significance therefore is both economic and cultural.

The range of material published in Scotland reflects these dualities. A great deal is non-Scottish and includes books on civil engineering and on maritime practice. (See panel on Witherby page 11). Much is intended for external markets and this includes works on Scottish history and culture that find ready markets in North America and Australasia. A great deal of the publishing serves the needs of Scottish civil society and its distinct institutions of law, education, and church, covering a range from weighty, legal textbooks to revision guides for school examinations.

The type of publisher also varies greatly in both size and mission. Information on a number of publishers is provided on pages 10–12, illustrating the breadth of Scottish publishing. Some publishers are relatively small but nonetheless healthy businesses, while others are well-established and significant employers of a largely graduate workforce. While for the general public there may be an association of publishing with literature, and indeed some of the most successful names in Scottish fiction have been championed by small Scottish book and literary magazine publishers, the latter is only a small component within this diverse output and some publishers represent successful exploitation of niche markets such as those for maps and guide books or special needs readers. Others such as Canongate (see page 10) have built up strong international reputations for literary publishing. Canongate is known for its strong track record in spotting titles with worldwide appeal, for example, in its publication of Barack Obama’s book at a stage when he was a little-known candidate for the Democratic nomination.

Not all publishers in Scotland are independents, both in the sense that they are an imprint or a branch of a much larger company, such as HarperCollins based in Bishopbriggs, Glasgow, and in the sense that they form part of another institution, such as the publishing division of the National Museum of Scotland.

The success of Scotland’s publishers has not resulted in complacency and the industry here is facing up to the technological and financial challenges of the current decade. More than 60% of book publishers in Scotland now publish on digital platforms and are using new methods of marketing to reach readers directly. The role of its
There are over 110 active publishers based in Scotland.

Their total turnover is estimated to be around £343,000,000

Around 3,000 new titles are published each year

43% of publishers have over 100 titles in print

The average price for a paperback book, issued by a Scottish publisher, is £9.90

Around 1,500 people are employed directly by the industry plus numerous freelancers

50% of Scottish publishers derive over half of their sales from the Scottish market

64% of Scottish publishers participate in UK or Scottish bookshop promotions

79% of publishers in Scotland sell their titles overseas

65% of publishers attend UK and international book fairs

36% of Scottish publishers are involved in digital marketing – of these publishers, half promote their work through YouTube and similar sites, and 90% promote their work through social networking sites

75% of publishers in Scotland sell their books online

57% of Scottish publishers source materials that are sustainable and/or have minimal carbon imprint
professional body, Publishing Scotland, has been crucial in this. It acts as a forum for discussion of these generic issues, as a lobbyist in its members’ interests and provides training in a number of key professional areas as well as funding and representation at international bookfairs. In particular, Publishing Scotland has been developing with its membership greater awareness of the digital opportunities and possibilities for publishers in Scotland over the coming decade.

In 2010 Creative Scotland (see page 18), the successor to the Scottish Arts Council and Scottish Screen came into being. With its stated aim of making ‘Scotland a place where more creative people choose to work and live’ it is hoped that the support for the arts and creative industries will be enhanced. The fact that Scottish publishers live next door to one of the most powerful publishing countries in the world still represents significant challenges. The need for greater professionalisation, skills, business development, and investment within the industry is an aspect that Publishing Scotland continues to address in the coming years, to accompany the support of publishing as a cultural activity.

Sandstone Press

Sandstone Press is a publisher of fiction and non-fiction books and e-books. Based in Highland Scotland, the company is characterised by high editorial and design standards, internationalism, and a strong engagement with the contemporary world using modern methods. Sandstone Press books have won or been shortlisted for many literary prizes including the Man Booker, Commonwealth, Arthur C Clarke, Creative Scotland (see page 18), Green Carnation, Saltire Society, and Boardman Tasker Awards. The company is extending its range to include first UK publication of novels and non-fiction originally published overseas, currently from Norway, the US, Canada and Australia. The non-fiction list is strongly focused on the outdoors and the environment, in Scotland and beyond, and on literary biography and memoir.

Sandstone has been supported throughout the company’s development by Creative Scotland, and has had several fruitful literary partnerships. The first was with Highland Adult Literacies, for the Vista Series, the first mainstream books published in Scotland for the adult literacy market. A partnership with the Gaelic Books Council (see page 11) has led to the commissioning of novels for advanced learners. Sandstone has also published work jointly with the National Library of Scotland and most recently with Canongate (see page 11).
Canongate Books

Founded in 1973, Canongate Books underwent a management buyout in 1994 by current Publisher and Managing Director, Jamie Byng, and since then has emerged as one of the most dynamic independent publishing houses in the UK. Canongate continues to nurture and publish new talent from around the world and foster a distinctly international outlook, including partnerships with Grove/Atlantic in New York and Allen & Unwin in Australia, whilst retaining the essence of the Scottish Canon and its roots in Edinburgh. It has no specific agenda other than to promote and publish challenging, quality work from as broad a perspective as it is able, and its list ranges from bestselling non-fiction such as Barack Obama and David Eagleman to the Man Booker Prize-winning Life of Pi. It is one of the founding members of the Independent Alliance, a global alliance of ten UK publishers and their international partners who share a common vision of editorial excellence, original, diverse publishing, innovation in marketing and commercial success. Canongate Books has offices in Edinburgh and London.

Witherby

While fiction and general non-fiction publishers may have a higher profile, there are many Scottish publishing companies taking advantage of niche markets. A good illustration of this is Livingston-based Witherby Publishing Group, one of Scotland’s largest and most successful publishers. It is a specialist publisher of high quality niche content providing books and publications to the shipping, marine and general insurance and legal industries, as well as marine training, reference and regulatory materials.

The business dates back to 1740 when Witherby’s early business included the preparation of contracts between merchants and owners of ships and the insurance clauses associated with them. Now the company has customers in over 180 different countries and has won a variety of awards including the Seatrade Award for best IT Application, The Lloyds List Training award and the Queen’s Award for Enterprise: International Trade.

Witherby Publishing Group is looking forward to celebrating its 275th birthday in 2015.
The Gaelic Books Council

The Gaelic Books Council was set up to assist and stimulate Gaelic publishing. Originally part of Glasgow University, it became a separate charitable company in 1996, and has a board of nine (a Creative Scotland assessor also attends meetings) and a paid staff of five. It is funded by Creative Scotland (see page 18) and Bòrd na Gàidhlig.

The Council provides publication grants (paid to the publisher) for individual Gaelic books submitted before publication and operates a scheme of commission grants for books as yet unwritten. Its bookshop stocks all Gaelic and Gaelic-related titles in print and there is a mail order service, as well as special sales at events such as Mods, conferences and literary festivals.

The Gaelic Books Council’s flagship literature development initiative, Ùr-Sgeul, has published more than thirty new Gaelic fiction titles since its inception in 2003. This project has been one of the most important developments in Scottish literature in recent times and has helped to create a significant network of new and exciting Gaelic writers. The Council also continues to ensure the ongoing development of Gaelic literary talent through collaborations with groups such as the Scottish Book Trust (see page 12), the Scottish Poetry Library (see page 22) and the National Theatre of Scotland.

The Association for Scottish Literary Studies

The Association for Scottish Literary Studies (ASLS) is a Scottish educational charity founded in 1970 to promote and support the teaching, study and writing of Scottish literature, and to further the study of the languages of Scotland. It does this by publishing a diversity of works, from neglected classics through contemporary literature to resources for teachers and students. The latter includes its successful Scotnotes series, now expanded to over 30 titles.

The ASLS also publishes a number of journals, including the peer-reviewed Scottish Literary Review and Scottish Language, and The Bottle Imp, a free online ezine. The ASLS’s highly respected annual anthology of new short fiction and poetry, New Writing Scotland, has nurtured since 1983 the early work of writers such as Iain Banks, Janice Galloway, A.L. Kennedy, James Meek, Ian Rankin, James Robertson, Irvine Welsh and many others.
Scottish Book Trust (SBT) is the leading agency for the promotion of literature in Scotland, developing projects to encourage adults and children to read, write and be inspired by books.

With Creative Scotland (see page 18), Scottish Government, sponsorship funding and a highly skilled team of more than 30 staff, Scottish Book Trust runs a range of local and national programmes. Its annual turnover is circa £2.3m, and 24% of its funding comes from Creative Scotland as a Foundation organisation.

Scottish Book Trust most successful programmes include:

**Bookbug** – an early years programme to encourage parents and carers to enjoy books with children from as early an age as possible. Working through locally based partners including libraries, health professionals and early years settings, SBT provides free packs of books to all children in Scotland at four stages between the ages of 4 months and 5 years. A new assertive outreach programme will also target support in the most deprived areas in each local authorities over 4 years.

**Learning and Children’s programme** – the programme includes a range of live events with authors and illustrators, and an annual readership development initiative – Scottish Children’s Book Awards (see page 23) – which inspires even the most reluctant readers to read, discuss and vote for their favourite Scottish book. The Authors Live programme broadcasts a series of regular live events with some of the best children’s authors in partnership with BBC Scotland. The events are streamed live over the internet to schools across the UK, enabling even the most remote or deprived communities to participate.

SBT also works with teachers and other learning professionals to create innovative and effective learning resources and CPD which promote literacy through literature.

**Writer development programme** – supports writers at all stages of their careers through training, awards and mentoring.

This year, Scottish Book Trust is also running the first-ever Book Week Scotland (26 November to 2 December 2012) (see page 18), a celebration of books and reading for the whole nation.
Scots Language Publishing

Scots is our other national language. The Scottish Government’s report on Public Attitudes Towards the Scots Language (2010) revealed that 85% of respondents spoke Scots some of the time with 50% claiming to speak it often. However, there is only one imprint, Itchy Coo, dedicated to publishing in Scots, and its resources are specifically targeted at children and young people.

James Robertson, General Editor of Itchy Coo, and celebrated novelist in his own right, comments: “Publications in Scots, as a proportion of all books published, remain pitifully few. There are occasional collections of poetry in Scots, and many contemporary Scottish literary works contain some, sometimes substantial, elements of the language, but Scots is more often found in gift, novelty or humorous publications.

“One of our hopes when we founded Itchy Coo was that other publishers would see the commercial potential of publishing in Scots, but so far the uptake appears to be sporadic. Personally I want and hope for an expansion of all kinds of publishing in Scots. For example there is no imprint dedicated to producing work in Scots for the adult market. This gap in Scotland’s publishing sector is a reminder that the language is still not held in high cultural esteem.”

Itchy Coo

Itchy Coo is an imprint established by writers Matthew Fitt and James Robertson in partnership with Edinburgh-based publishers, Black & White Publishing. The impetus for its creation was an awareness of the lack of quality Scots language books and resources for children and young people, especially for use in education.

Since publishing its first titles in 2002, Itchy Coo has produced a steady stream of new books, with more than thirty currently in print. Some titles, such as Animal ABC and Katie’s Moose, have won awards for their quality, while others are significant for being the first of their kind: The Braille Coo was the first Braille book in Scots, and Kidnappit was the first graphic novel written entirely in Scots.

Itchy Coo has had a long-running collaboration with award-winning artist Karen Sutherland, notably in the ‘Katie’ series of board books for very young readers. The latest of these, Katie’s Zoo: A Day Oot for Wee Folk, appeared in 2010, and further titles are planned for 2013.

One of the imprint’s most successful ventures has been in the field of translation. The Twits and Fantastic Mr Fox by Roald Dahl have proved highly popular as The Eejits and The Sleekit Mr Tod, and A.A. Milne’s Winnie-the-Pooh stories have also successfully made the leap into Scots. In 2012 Itchy Coo will publish a Scots version of Julia Donaldson’s The Gruffalo.

Another milestone for this Scots language imprint was the publication in 2010 of Precious and the Puggies, a new story by Alexander McCall Smith about the childhood of his Botswana-based detective character Precious Ramotswe. This was specially written for Itchy Coo, and the book’s appearance created news stories around the world as the story was available only in Scots (translation by James Robertson) during its first year of publication.
Publishing is a global business and the use of the English language opens up many international markets. Some Scottish publishers export as much as 60% of their books, mainly in the field of non-fiction, and in specialised areas such as academic publishing, nautical titles, and religious studies.

As well as export activity where physical copies are printed and shipped all over the world, most publishers aim to sell rights to their titles and attend the numerous bookfairs held all year round, in Frankfurt in October, in London in April, in the USA in June, Bologna in March, and many others to meet with publishing partners, agents, and distributors.

Publishing Scotland runs a fund, the ‘Go-See Fund’, which sends publishers to try overseas bookfairs for the first time. Recent trips have seen publishers venture to Beijing, Guadalajara, New York, Gothenburg and Bologna.

A range of expanding possibilities is being opened by the increasing use of digital means of reaching readers. Previous barriers of cost and logistics no longer apply and books are being downloaded instantly to e-readers wherever they are found.

Festivals and trade missions are also fertile ground to increase international outreach. Alexander McCall Smith opened the Kolkata Book Fair in 2009, at which Scotland was the partner nation. The Scottish pavilion attracted large numbers of visitors within the context of one of the world’s busiest book fairs. There was a large selection of books from Scottish publishers to pore over.

The Scottish Writing Exhibition, organised by the Association for Scottish Literary Studies (see page 12) and supported by Creative Scotland (see page 18), was instrumental in bringing new academic readers to Scottish writing through its displays at the MLA in San Francisco and Philadelphia and at the European equivalent, the European Society for Study of English, in Aarhus.

In Scotland’s Year of Homecoming (the 250th anniversary of Robert Burns’ birth), the 2009 International Festival of Authors in Toronto saw a host of events dedicated to Scottish literature and celebrating Scottish authors and Canadian writers of Scottish descent. In a special partnership with Edinburgh International Book Festival and the Scottish government, ‘Writing Scotland’ included Q&A’s with some of Scotland’s top writers.
The book sector is being transformed by digital technology. Scottish publishers are enthusiastically embracing the opportunities that this provides not only in terms of new ways to deliver content but in how their books are marketed and sold. Social media offers innovative marketing channels to both writers and publishers, and all those involved in the book sector.

Canongate.TV is Canongate Books’ ground breaking website that has become a vital component of its marketing activity. It puts digital content at the heart of Canongate’s promotional and publicity campaigns by offering a channel where videos, interviews, reviews, audio, games and anything else about a book or author can be brought together to drive traffic and sales online.

The site gives Canongate the ability to provide branded content in a magazine-style format, blending quality material with special offers, unique to the site. Canongate.TV enables Canongate to sell books in a different way to other online retailers by, for example, offering limited editions and one-off products unavailable elsewhere, and that will especially appeal to loyal readers and real fans.

Another exciting initiative at Canongate is the development of apps as promotional tools. Geoff On, a curation of the very best of Geoff Dyer’s writing on music, art, literature, film and travel is a free app that includes audio recordings and video extracts. A Wildwood Storymap app is launching in spring 2013 as part of a ‘back to school’ campaign (complete with teacher lesson kit) to support Canongate’s first children’s book. The app allows children to follow the story through the footsteps of the main characters on the fantasy world map of Wildwood, with images popping up along the way.
BooksfromScotland.com, run by Publishing Scotland, is an internet gateway to Scottish books. Set up to showcase and sell Scottish-interest works, the site goes beyond bookselling to provide readers with news and biographies and information on writers, publishers, genres and events. The site defines Scottish-interest as ‘any title that has a connection with Scotland, with a place, a city, or written by a writer with Scottish connections, either by birth or by residence’. With readers from Paisley to Prague, and contributions from academics, authors, publishers and customers, BooksfromScotland.com is a comprehensive e-portal for Scottish books, literature and writing.

### Bestsellers in Scotland

*Top selling print titles across Scotland in 2011:*

<table>
<thead>
<tr>
<th>Title, Recommended Retail Price/ Average Selling Price</th>
<th>Publisher Group</th>
<th>Volume (ooo's)</th>
<th>Value (ooo's)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broons Annual, 2012 £699/£4.34</td>
<td>D C Thomson Group</td>
<td>63.5</td>
<td>£276.0</td>
</tr>
<tr>
<td>One day £7.99/£5.42</td>
<td>Hodder Group</td>
<td>52.7</td>
<td>£285.8</td>
</tr>
<tr>
<td>Guinness World Records 2012 £20.00/£9.54</td>
<td>Guinness Publisher Group</td>
<td>42.1</td>
<td>£401.2</td>
</tr>
<tr>
<td>Jamie’s 30-Minute Meals £26.00/£13.60</td>
<td>Penguin Group</td>
<td>41.6</td>
<td>£566.2</td>
</tr>
<tr>
<td>Room £7.99/£5.23</td>
<td>Pan Macmillan Group</td>
<td>38.6</td>
<td>£201.9</td>
</tr>
<tr>
<td>The Confession £7.99/£4.75</td>
<td>Random House Group</td>
<td>35.8</td>
<td>£170.0</td>
</tr>
<tr>
<td>The Brightest Star in the Sky £7.99/£4.80</td>
<td>Penguin Group</td>
<td>32.0</td>
<td>£153.7</td>
</tr>
<tr>
<td>Worth Dying For: Jack Reacher £7.99/£4.50</td>
<td>Transworld Group</td>
<td>31.2</td>
<td>£140.3</td>
</tr>
<tr>
<td>Madeleine £20.00/£10.07</td>
<td>Transworld Group</td>
<td>30.7</td>
<td>£309.0</td>
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</table>
Creative Scotland

Creative Scotland has a pivotal role at the heart of all of Scotland’s arts, screen and creative industries with the book sector forming a crucial part of its activities. It is very much focused on ensuring that Scotland’s creativity shines both at home and abroad.

As Scotland’s national agency for the arts, screen and creative industries, Creative Scotland invests money from Scottish Government and the National Lottery towards the development of Scotland’s creative future. This is carried out through a series of Investment Programmes which allow artists, practitioners and organisations to apply for financial support to develop talent, create new work, support widening access and participation, develop the cultural economy or invest in creative places. Since 2010, Creative Scotland has invested over £700,000 in Scottish publishing.

Scotland boasts an incredible range of talent, and is home to many writers and publishers highly respected not only within Scotland and across the UK as a whole but internationally. As a result of this wealth of indigenous talent, Scotland produces a significant volume of home-grown published output each year.

Creative Scotland maximises the effectiveness of its activities by acting in partnerships with a broad range of organisations that make up Scotland’s creative industries. It values its partnerships with grassroots, local, national and international organisations to help it achieve its goals and is constantly expanding its reach. Its major partners are artists, cultural producers, the education sector, broadcasters, local authorities and investment agencies such as Scottish Enterprise and Highlands and Islands Enterprise.

Year of Creative Scotland 2012

Year of Creative Scotland 2012 is the beginning of an exciting programme that embraces London 2012 and will celebrate Glasgow 2014. It’s a chance to spotlight, celebrate and promote Scotland’s cultural and creative strengths, including in the field of literature, on a world stage and to position Scotland as one of the world’s most creative nations to audiences at home and across the world. Through a dynamic year-long programme of activity Scotland will celebrate its world-class events, festivals, artistic and cultural heritage.

An exciting programme has been developed by Creative Scotland that shows Scotland’s creativity at its best; contemporary, international and reflecting the joy that a vibrant cultural life brings to Scotland’s communities. Overall, at least £6.5 million is being invested from National Lottery funds into making the Year an outstanding experience for audiences and artists.
In March 2012, Edinburgh UNESCO City of Literature’s enLIGHTen project, as part of the Year of Creative Scotland 2012, fused words and cutting edge technology to bring building-sized quotes from the authors of the Scottish Enlightenment to the streets of Edinburgh. This project celebrates the city’s heritage by taking literature to the streets in new and highly visible, accessible ways. Passersby, both locals and visitors, were encouraged to engage with the city’s literary history and built heritage while contemporary Scottish writers were commissioned to create new works inspired by these ideas. The result was a feast for the eyes and the ears.

From Monday 26 November until Sunday 2 December, 2012 Scotland will host Book Week Scotland; its first ever national weeklong celebration of reading. People the length and breadth of Scotland will be encouraged to engage in a weeklong national celebration of reading, and to participate in a range of free events to be held throughout the week. Initiated by the Scottish Government, Book Week Scotland will be delivered on behalf of Creative Scotland by Scottish Book Trust (see page 12), the leading agency for the promotion of literature, reading and writing in Scotland.

Scottish Book Trust will work with authors, workplaces, libraries and schools across the nation to deliver a packed programme of free projects and events, bringing Scots of all ages and from all walks of life together to celebrate books and reading.

Key partners including Scottish Libraries and Information Council, Publishing Scotland (see page 9), and Edinburgh UNESCO City of Literature (see page 27) will help to deliver Book Week Scotland activity. Fiona Hyslop, Cabinet Secretary for Culture and External Affairs, has commented:

“Book Week Scotland will be a national, inclusive celebration of reading. It will encourage Scots from all backgrounds, of all ages and with all interests, to embark or continue on a reading journey. It will also provide a platform – in our Year of Creative Scotland - to celebrate our nation’s exceptional cultural, creative and literary talent.”

As part of the national celebration, Scottish Book Trust will publish an anthology of writing celebrating Scotland’s favourite places. Written by members of the public and commissioned authors, thousands of copies of My Favourite Place will be distributed free throughout Scotland during Book Week Scotland.

But 2012 is not just about new initiatives. It is about showcasing the range and breadth of quality artistic and cultural output that Scotland produces every year: year in, year out. It is about giving creative organisations a platform to promote their work and as part of a significant national effort to inspire more people to access and participate in the arts.
The Literature Forum for Scotland is an umbrella body comprised of the major institutions and agencies involved in the development and support of writing and publishing. During 2009, the Forum embarked on a major project with funding from the UK Mission Models Money: Designing for Transition initiative to identify the collaborative national structures required to deliver the Forum’s 10-year successor strategy for literature in Scotland, *Literature, Nation*. The resulting report brought a renewed sense of mission for the Forum and its constituent members. It also signalled the development of further collaboration in the fields of education and audience-building, as well as international working. The Literature Forum for Scotland was involved in the decision-making around the post of Scots Makar, and its members have been active in the working party on Scottish elements in the school curriculum, and in support of the new reading campaign focused on Book Week Scotland (see page 18).
The Scottish Storytelling Centre is the world’s first purpose-built venue dedicated to live storytelling, for adults and children. Storytelling is an ancient art form with contemporary appeal, and the Centre showcases this with year round events programming, training and development courses and the annual Scottish International Storytelling Festival.

Stories are told ‘eye to eye, mind to mind, and heart to heart’, interwoven with songs, music and sometimes dance. The Centre is a hub of activity for young and old alike, and will rekindle your love of the live. It is a creative hub for all the arts inspired by tradition, encouraging more collaboration across art forms and languages. This reflects the holistic, inclusive and welcoming ethos that Scotland enjoys and celebrates.

The Centre is halfway down the Royal Mile at the site of the original city gate. It encompasses the historic John Knox House, 99-seat Netherbow Theatre, the spaciously stunning Storytelling Court, the George Mackay Brown Library, and is the headquarters of Scotland’s Traditional Arts Networks.

The Scottish Storytelling Centre is the home of Scotland’s stories, a friendly and welcoming space for meeting friends, finding out about Scotland’s rich and story heritage and experiencing the magic of live stories and traditional arts.
Founded in 1984, the Scottish Poetry Library (SPL) is a unique national resource and advocate for the art of poetry. Located in purpose-built, award-winning premises off the Royal Mile in Edinburgh, it is the only poetry house in the world to have an extensive lending library at its core: the SPL has over 2,000 registered borrowers.

A focus on the work of contemporary and classic Scottish poetry complements a wide-ranging collection of international poetry. The SPL’s comprehensive website includes its online catalogue, directory of Scottish poets and the annual anthology *Best Scottish Poems*. It holds events and exhibitions, runs schools workshops as well as ambitious projects: for example, The Written World, a collaboration with the BBC, gathered and broadcast poems from each of the countries competing in London 2012. The SPL is also an occasional publisher: *Dain Do Shomhairle / Poems for Sorley* (2011) was shortlisted for the prestigious Callum Macdonald Memorial Award.
Literary Awards

Literary Awards are presented to authors who have created a particularly lauded piece of work and cover many forms of writing from poetry to novels. Here in Scotland there is a rich and long standing tradition of awards being given in support of Scottish writing across a broad and diverse range of material. Criteria for eligibility varies though those eligible are usually Scottish authors, either born or living here or a work which deals with a topic that is particularly Scottish in nature.

<table>
<thead>
<tr>
<th>Award</th>
<th>Winner</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish Children’s Book Award 2011 Early Years (0–7 years)</td>
<td>Ross Collins</td>
<td>Dear Vampa</td>
<td>Hodder Children’s Books</td>
</tr>
<tr>
<td>Scottish Children’s Book Award 2011 Younger Readers (8–11 years)</td>
<td>Ross MacKenzie</td>
<td>Zac and the Dream Pirates</td>
<td>Chicken House</td>
</tr>
<tr>
<td>Scottish Children’s Book Award 2011 Older Readers (12–16 years)</td>
<td>Nicola Morgan</td>
<td>Wasted</td>
<td>Walker</td>
</tr>
<tr>
<td>Dundee International Book Prize 2012</td>
<td>Jacob M Appel</td>
<td>The Man Who Wouldn’t Stand Up</td>
<td>Cargo Publishing</td>
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<tr>
<td><strong>Saltire Society Book Awards:</strong></td>
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<tr>
<td>Scottish Book of the Year 2011</td>
<td>Alasdair Gray</td>
<td>A life in Pictures</td>
<td>Canongate</td>
</tr>
<tr>
<td>Scottish First Book of the Year 2011</td>
<td>Luke Williams</td>
<td>The Echo Chamber</td>
<td>Hamish Hamilton</td>
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<tr>
<td>James Tait Black Prize 2011</td>
<td>Padgett Powell</td>
<td>You &amp; I</td>
<td>Serpent’s Tail</td>
</tr>
<tr>
<td>Scottish Mortgage Investment Trust Book Awards in partnership with Creative Scotland 2012</td>
<td>Janice Galloway</td>
<td>All Made Up</td>
<td>Granta Books</td>
</tr>
<tr>
<td><strong>Glenfiddich Spirit of Scotland Awards 2011</strong></td>
<td>Alan Bissett</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scottish Book Trust New Writers Awards 2011/12</td>
<td>Erika Anderson, Claire Askew,</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Helen Godfrey, Pippa Goldschmidt,</td>
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<td></td>
<td>Katy McAulay, Andrew Sclater,</td>
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<tr>
<td></td>
<td>Helen Sedgwick and Richard Strachan</td>
<td></td>
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<tr>
<td>Scottish Book Trust Gaelic New Writers Awards 2011/12</td>
<td>Seonaidh Charity and Cairistiona Stone</td>
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Every year from January to November, around 40 book, storytelling and poetry festivals take place in Scotland, with the following pages showcasing a selection of these. No other country has so many per capita and they range from the world’s largest at Edinburgh to a scattering of smaller but perfectly formed events from Shetland to Wigtown and many places in between. Each year the world’s best writers appear to talk about their work in some of Scotland’s most beautiful places.

Bookfestival Scotland is a partnership funded by Creative Scotland (see page 18) and Scottish Borders Council. It brings together all of Scotland’s book festivals into an organisation which promotes them collectively and enables each festival to benefit from joint promotion. All partners are independent in every way and part of the attraction of the group is its wide diversity, not only in creative focus, but location, atmosphere and style.

the StAnza festival

1998 saw the launch of StAnza, Scotland’s International Poetry Festival, and since then it has grown to be recognised as the major poetry event in Scotland, attracting visitors from across the country and beyond. Its mission is to showcase poets and practitioners in other art forms worldwide.

Scotland’s Homecoming programme in 2009 was undoubtedly a high point in their 13 year run, audience attendance figures reaching 10,055 people, an increase of 1,236 on the previous year. Over 100 poets, writers, musicians and artists took part in the 68 festival events. It was this year that StAnza became the only literary festival to be a finalist in the 2009 Scottish Thistle Awards for Best Festival or Event. Later in 2009 StAnza also organised and delivered Distant Voices, the world’s first Digital Poetry Festival.

Audience numbers continued to increase in the three following years reaching 11,233, 12,075 and 14,064 respectively, proving StAnza is continuing to grow despite the economic downturn.

In 2012 poets and other artists and performers took part in many events, exhibitions and installations, with four of the events being streamed live to audiences around the world. The festival has also expanded around the town and beyond to new venues including Leuchars Railway Station and Balmungo, and a short creative film was commissioned to capture the essence of the festival.

StAnza continues to push boundaries and is one of the principal poetry festivals with a nationwide reputation operating in the UK and has also been recognised as a major European Festival of Poetry.
Edinburgh International Book Festival

Founded in 1983, the Edinburgh International Book Festival is the world’s largest public celebration of the written word. It has become a platform for audiences to engage with leading thinkers from the worlds of science, politics, business, economics and journalism as well as literature. Each year, over 200,000 visitors flock to the leafy surroundings of Charlotte Square Gardens to enjoy an ambitious programme of events, debates, workshops and readings from internationally renowned writers, Nobel Laureates, Poets Laureate, Man Booker, Pulitzer and other notable prize-winners as well as outstanding debut novelists. To complement the adult programme, the RBS Children’s Programme celebrates writing for a younger age-group, with authors and illustrators entertaining audiences of every age from toddler to teenager.

In 2012, Ian McEwan, James Kelman, Will Self, Pankaj Mishra, Pat Barker, Gavin Esler and Louise Welsh launched their brand new books in Edinburgh, while Zadie Smith, Howard Jacobson, Val McDermid and A N Wilson offered exclusive previews of their forthcoming novels. To celebrate 50 years since the seminal 1962 Writers’ Conference in
Edinburgh, the Book Festival, in an ambitious programming partnership with the British Council, launched the 2012–2013 Edinburgh World Writers’ Conference. A series of discussions were held, bringing fifty leading Scottish and international writers together over five afternoons to discuss how writing and the imagination are an essential component of society.

Joining them in Charlotte Square Gardens, 800 authors appeared in 750 events, representing 44 different countries from Australia to Russia, Argentina to Nigeria. The prestigious James Tait Black Memorial Prize was announced at the Book Festival, together with the Edwin Morgan Poetry Prize and the Scottish Mortgage Investment Trust Book of the Year award. Former Prime Minister Gordon Brown delivered the National Library of Scotland’s Donald Dewar Lecture and John McCarthy spoke at the inaugural Frederick Hood Memorial Lecture.
Edinburgh is the world’s first UNESCO City of Literature, part of an international network of UNESCO Creative Cities. This permanent, non-competitive title bestows international recognition on Edinburgh and Scotland as a world centre for literature and literary activity.

The idea of a formal ‘City of Literature’ designation came about because four Edinburgh book lovers thought that their city, and indeed Scotland, should take on responsibility for the future development of a literary culture that has distinguished and enlightened Scotland’s past. They wanted to share the literary culture of this capital city with the world, celebrate past literary greats and embrace and encourage future literary developments. Edinburgh was proposed not as the city of literature but as part of a growing network of cities. The idea was not about competition but about aspiration and partnership.

In October 2004, a delegation from Edinburgh, led by Patricia Ferguson, then Scottish Minister for Tourism, Culture and Sport, presented the city’s case at UNESCO’s Executive Board. Within hours of the formal submission of the bid, the proposal was approved by more than 100 ambassadors, in the hopes of creating a global enterprise, a network of cities of literature celebrating, sharing and developing their literary culture.

In 2005, the Edinburgh UNESCO City of Literature Trust (EUCL) was established as a limited company with charitable status, and two full-time staff with the aim of promoting and developing literary Edinburgh, championing Scotland’s literary culture and forging international partnerships.

- Edinburgh is one of 6 Cities of Literature, with Melbourne, Iowa City, Dublin, Reykjavík and Norwich in a growing network, and is supporting a further 9 cities in their bids

EUCL provides a focus and co-ordination for literary activity, reaching out to a wide audience through innovative projects and citywide campaigns, as well as through international outreach and creative exchanges.

- EUCL ran 5 citywide reading campaigns from 2007–2011, working with 65 partner companies and giving away 93,000 books, welcoming 10,000 people to 64 public events and receiving 154,000 visitors to the campaign web pages.

- Recent projects have included Carry a Poem, Let’s Get Lyrical, Story Shop, International Cities of Literature Residency, Cities of Literature Conferences, Creative Industries Exchange, RLS Day, a monthly Literary Salon, promoting literary tourism and in 2012 Edinburgh’s first NOC Literatury, an event celebrating contemporary European voices with events occurring simultaneously all over Europe.

- Over the 17 days of the Edinburgh International Book Festival, the City of Literature Information Desk reaches a footfall of over 200,000 people, and annually distributes over 9000 leaflets promoting 25 literary organisations and groups.

- In 2010–11 www.cityofliterature.com received over 2.9 million hits and @EdinCityofLit has over 7000 followers on Twitter
In 2007, One Book – One Edinburgh was launched, bringing together partners across the city, from large organisations to individuals, to read one book together.

Between 2007 and 2011, each February, month long programmes of events were run for schools, community outreach and the public. Thousands of copies of specially commissioned books were distributed to the public and target groups; in addition to the classic books, adaptations such as graphic novels, biographies, abridged editions, audio books and related materials, including reading guides.

2007 and 2008 saw *Kidnapped* and *The Strange Case of Dr. Jekyll and Mr. Hyde* capture Edinburgh’s imagination. In 2009 *The Lost World* became the UK’s largest reading campaign, joining cities across Britain. Alan Cumming led the 2010 *Carry the Poem* campaign, a collection of poems people carry, and an exploration into the reasons why. 2011 saw a collaboration between two of UNESCO’s Creative Cities. The *Let’s Get Lyrical Campaign* was designed to raise the profile of the creative industries in both Edinburgh, City of Literature, and Glasgow, City of Music. The public were asked to submit their favourite song lyrics with an explanation as to why the lyrics mean so much to them.Celebrities involved included Ian Rankin, Alex Salmond and Mike Scott.
The gap between Scottish and UK reading habits appears to be widening.

_Nine Dragons_ by US writer Michael Connelly was the most borrowed book in Scottish libraries during 2010/11. While crime remains an overwhelming popular genre UK wide, Scottish library borrowers are reading very different fiction in comparison to the rest of the UK. The UK list is dominated by James Patterson and Lee Child; however the Scottish list includes Rosamund Lupton’s thriller _Sister_, Kathryn Stockett’s novel of prejudice and rebellion, _The Help_, and contemporary literary bestseller _A Week in December_ by Sebastian Faulks.

Data released by Public Lending Right (PLR) (see below) shows exactly which books and authors proved most popular with Scotland’s borrowers between July 2010 and June 2011. US thriller writer James Patterson was revealed as the Most Borrowed Author in libraries across the UK as a whole for the fifth year running. Scots crime novelist Ian Rankin’s _The Complaint_ made the top UK 10 in a list dominated by American writers.

Scottish writers proved popular in terms of borrowing with readers across the UK:

- **Most borrowed authors**: Julia Donaldson (7th) and Alexander McCall Smith (25th)
- **Most borrowed authors (adult fiction)**: Alexander McCall Smith (13th) and Ian Rankin (55th)
- **Most borrowed classic authors**: Arthur Conan Doyle (16th) and Robert Louis Stevenson (26th)

### Public Lending Right

The PLR Act became law in 1979 and plays a crucial role in the UK creative economy by providing vital financial support to the nation’s writers. Public libraries across the country accumulate lending figures by ISBN. The PLR office collates this data and uses it to make payments to authors on the basis of how often their books have been lent out. PLR is funded by the Department for Culture, Media & Sport. In 2012, PLR will distribute £6.5 million to 23,718 authors at a rate of 6.05 pence per loan.

**Top 10 library books borrowed in Scotland**

1. _Nine Dragons_: Michael Connelly
2. _61 Hours_: Lee Child
3. _Sister_: Rosamund Lupton
4. _The Choice_: Susan Lewis
5. _The Help_: Kathryn Stockett
6. _A Week in December_: Sebastian Faulks
7. _The Book of Tomorrow_: Cecelia Ahern
8. _The Girl Who Kicked the Hornet’s Nest_: Stieg Larsson
9. _Private_: James Patterson
10. _Blood Brothers_: Josephine Cox
In challenging economic times and as e-books grow in popularity, Scotland’s booksellers, both from the independent sector and UK wide chains, have had to up their game and diversify to survive.

Scotland has 217 bookshops from the Shetland Islands to Dumfries and Galloway. The UK chains of Waterstones and W H Smith are well represented across Scotland and Blackwells and John Smith’s each have a number of branches catering principally for an academic market. The remainder comprises largely independently owned booksellers and includes many thriving general High Street bookstores as well as a several well-established wholesalers.

Independent Booksellers Week in July 2012 was a week-long celebration of independent bookshop launches and events. It formed part of the Bookseller’s Association’s Keep Books on Your High Street UK wide campaign highlighting the stark issues facing bricks and mortar bookselling to publishers, Government and consumers. The campaign stresses the important part independent bookshops play in their communities – the excellent, personal service and their role as community hubs. At the Edinburgh Bookshop, recently described by Alexander McCall Smith as “the city’s best independent bookseller”, as part of Independent Booksellers Week, the shop ran a literary pub quiz and a Strictly Come Bookselling afternoon where some local authors including Vivian French and Ian Rankin tried their hands as booksellers.

A key strength of Scotland’s independent bookselling sector is its considerable local knowledge. Independent booksellers across Scotland strive to demonstrate that they have a close understanding of their customers’ needs, making certain they stock and promote the right books.

For independent booksellers it is crucial that people feel encouraged to go into their
local bookshop and engage with the great activity going on there; to celebrate their local bookshop, vote with their feet and use their local bookshop or risk losing it. Rosamund de la Hey from The Mainstream Trading Company in St Boswell in the Scottish Borders has commented, “We need to ensure that customers have more than one reason to visit – hence we are a bookshop, café and gift shop. Books are the majority of the business, and within that children’s books are about a third of our turnover. The latter is important as children’s books have proved one of the few book categories able to weather the recession. We also run a high profile events programme, attracting big name authors such as Antony Beevor, Michael Morpurgo and Jeremy Paxman to the shop.”

Local bookshops in Scotland are social and cultural hubs and provide far more to communities than books.
In 2011 the total Scottish consumer book market decreased year-on-year by 9.2% in value and 10.5% in value, somewhat greater than the UK downturn, according to Nielsen Bookscan data.

The market declined across all genres, with Fiction being the genre worst affected and Children’s the most robust sector. While this reflects UK wide trends, the declines in Scotland are more severe suggesting that economic factors may be more strongly felt north of the Border. The sharpening decline in Fiction can be viewed as indicative of the effect of e-book sales, as Nielsen Bookscan figures currently only cover physical book sales.

Fiction represented 29.5% of the Scottish market by value in 2011, which is down from 31.0% in 2010. The leading titles were the same as the overall UK market – David Nicholl’s One Day was the top fiction title, with sales over 80,000 when both paperback editions are taken into account. Dawn French enjoyed success with A Tiny Bit Marvellous selling nearly 40,000 copies, Room by Emma Donoghue sold well in the early part of the year, eventually selling 39,000 copies in 2011. The table on page 17, Bestsellers in Scotland, provides full details of the top selling titles across Scotland in 2011.

Trade Non-Fiction represented 40.1% of the Scottish market by value in 2011, and saw a decline in many major categories. Biographies and Autobiographies remained the largest category within Trade Non-Fiction, but saw a decline of over £2m, or 19.6%. Food and drink remained the second largest category with value sales of £7.0m, which represents a decline of 4.5%. Atlas, Maps & Travel saw continuing decline with value sales down 14.1% on 2010. The only category showing positive growth within Trade Non-Fiction was religion, with value sales up 9.0% to £1.3m.

Children’s, Young Adult & Educational made up 19.7% of the Scottish market in 2011. The three largest categories all saw positive growth – Children’s Fiction was up 3% to £7.4m, Picture Books up 4.4% to £4.5m and Novelty & Activity Books up 9.8% to £3.4m. Young Adult Fiction continues to decline, post Twilight, with sales down 32.9% on 2010. Children’s Annuals also saw negative growth for the second consecutive year, down 17.8% on 2010.

Top publishers

The top five publishers selling in Scotland by revenue remained the same in 2011 as in 2010, with the following 2011 market share:

- Hachette 15.4%
- Random House 13.5%
- Penguin Group 10.9%
- HarperCollins 8.1%
- Pan Macmillan 3.8%

The forthcoming merger between Random House and Penguin is likely to ensure that the newly formed group will dominate the market in terms of book sales.
Acknowledgements

The research team would like to thank all the organisations and individuals involved for their support and assistance in the preparation and publication of this report.

Statistics relating to Scottish book buying provided in the Executive Summary (page 2) are sourced from Books & Consumers © Bowker Market Research/Kantar World Panel 2012.

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The Gaelic Books Council www.gaelicbooks.org
The Association for Scottish Literary Studies www.sarts.gla.ac.uk/scotlit/asls
Scottish Book Trust www.scottishbooktrust.com
Itchy Coo www.itchy-coo.com
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Creative Scotland www.creativescotland.com

Sources of further information

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Front cover photograph
2009 Royal Mail Award Winners Keith Gray, Lari Don and John Fardell
Courtesy of Scottish Book Trust

Design
Mark Blackadder

Printer
Allander Print, Edinburgh

Published in 2012 by the Scottish Centre for the Book, Edinburgh Napier University

Text © Edinburgh Napier University 2012
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Books in Scotland