

POETRY IS

LIFE

DISTILLED

SCOTTISH POETRY LIBRARY ANNUAL REVIEW 2010/11

In the last Annual Review we had encouraging words from Edwin Morgan to take us forward, and now he has gone – I am writing this on the first anniversary of his death. It seems clichéd, and yet it is true that his inspiration remains: his poems touched so many people's lives, as readers across the world testified. The Scottish Poetry Library with Mariscat Press produced *Eddie @ 90* for his birthday in April 2010, and for that the novelist Ali Smith wrote: 'If universes have a heart then Eddie Morgan is the beat...' We're missing a beat.

He was the last of that generation or so commemorated in Alexander Moffat's painting *Poets Pub*. Any such painting now would have to include women, and Liz Lochhead – like Morgan, an Honorary President of the SPL – would be central to such a composition. We were delighted to see her appointed as Scots Makar in succession to Morgan in January, and to have played an advisory role; also to be recognised as the place where the post is based, wherever the poet may live.

Liz Lochhead's poems, too, speak very directly to people. She was one of the poets who worked with Kate Hendry on what became *The Poem Goes to Prison* (published by the SPL), and that title was a line from a poem she wrote after the experience of talking to readers in HMP Barlinnie. Liz 'felt it must express what the men had been so keen to let me know: they were all volunteers, they didn't have to be there doing poetry on a Friday morning.' The context of volunteering is so much more than a government, who uses it blithely, suspects; and the rewards, too, are not always clear to those who judge by quantity rather than quality.

Here at the Library, of course, we are richer for the skills our volunteers

bring, and enormously grateful for the time they give us. We had some very hard decisions to make about staff structure this year: we did not replace Juliet Rees, who had been imaginative and generous with her skills for the time she was with us; we reluctantly said goodbye to our longstanding Administrator, Richard Meyer-Glass, and to our unflappable Marketing Officer, Jane Alexander. Richard's knowledge of the organisation was unrivalled, and his annotated membership list as well as his immaculate stock record were evidence of the care he took with these elements of his work and both have stood us in good stead this year. We have been able to book some hours of Jane's busy freelance schedule, and this Review is one of the results. We miss all three, and wish them all the best for the future. Dave Coates, who enlivened our front desk for a year, also went his way (but returns to volunteer from time to time), and for an interim period was replaced by Lisa Sparling and Laura Gilman, who volunteered their library skills to help us through. We were immensely grateful to them. They were succeeded by Kay Bohan, who has taken over many administrative duties (wizard with spread-sheets), and is now managing our volunteer rota.

We changed our hours, too: closing to the public on Mondays gives us a chance to concentrate on projects, while opening until 7pm on Thursdays and for a longer day on Saturday (10-4) provides a more convenient service, we hope. Our visitor numbers were down a bit this year, but this was a common trend and almost entirely attributable to the unusually bad winter, which kept many folk at home in the coldest months.

Stalwarts of the Board retired in November 2010: Gordon Bell and Mario

Relich – we were sorry to see them go and appreciated the time they gave to the Library. We were glad that Robert Crawford agreed to join to Board. Ian Wall as Chair has kept us on our mettle this year; it has been a tonic to have his support.

Whatever you may think of the web and social media, here at the Scottish Poetry Library we look at it as a way of opening our doors ever wider, and engaging in lively conversations that we would never have the opportunity for if we remained enclosed in Edinburgh. The SPL has a wonderful team, convinced that poetry enriches lives and eager to share their passion for it. Whether over tea, cakes and books in the Library, or via podcasts and Twitter reaching far beyond it, we touch other people's lives in unexpected and privileged ways. We couldn't do this without the support of our Friends, and in these hard times, are so grateful that Friends, funders and friends-with-a-small-f continue to give us their support and encouragement.

Last year, I wrote about the SPL's unique knowledge base. A few months ago, a Friend handed me 'Tree of Knowledge' by the Canadian poet Elizabeth Brewster, and the last lines seemed beautifully appropriate to our vision and motto and work:

Blessed are wisdom's books,
'a tree of life
to those who hold fast'

renewing the ancient garden,
its rock and water

the tree of knowledge
become the tree of life.

Robyn Marsack – Director

Enriching lives >>

Lives and languages

Touching lives >>

Words for life >>

ENRICHING LIVES

At the SPL, we know poetry can enrich people's lives in all sorts of ways, from their earliest to their latest years. In 2010/11 we worked with over 2,000 young people through our events, competitions, training and workshops. Children and young people aged 6 to 16 took part in activities designed to spark their imagination, visited places rich with stories and, whether they were formulating football haiku or imagining the sights, sounds and smells of the 17th century, were inspired by practising poets.

Our experience is that sustained engagement – often made possible through partnerships with other organisations – delivers impressive and lasting results. 2010 marked the completion of three years of work with Edinburgh's Gracemount High, its feeder primary schools, and Ogwini High School, South Africa. Run in collaboration with the City of Edinburgh Council and poet Gerry Cambridge, the project culminated with *Who Am I?*, a collection of poems about self and identity written by students from Gracemount and Ogwini High Schools. The anthology was launched and the partnership celebrated in September with a visit from staff and students of Ogwini and a whole school assembly.

Another long-term partnership that continued to flourish was with the National Galleries of Scotland and the English Speaking Union. Now in its sixth year, our international creative writing competition *Inspired? Get writing!* – which asks for responses to works from the National Galleries' collection – drew almost a thousand entries from young people and adults.

On a more local scale, this year a number of schools benefited from visiting the Library – including the pupils from Edinburgh's Dean Park Primary. A student

from Dean Park won an SPL poetry competition back in 2005, and the school's creative writing club still visit regularly for workshops and shared writing – directly on the Library's picture window with bright coloured pens! Of course, dropping in to the SPL is not an option for those further afield, and to stretch our limited resources and reach students and teachers nationwide, we continued to make use of GLOW, the Scottish Schools Intranet service. So when we worked with Learning & Teaching Scotland and poet Liz Niven to deliver a National Poetry Day session for 26 pupils in a Lockerbie Primary School classroom, 1200 other pupils in 40 schools across Scotland were with us too: watching, listening and taking part, live.

From the youngest readers to the oldest: at the start of 2010 we piloted 'Read Aloud', a project to read poems in care-homes, and throughout 2010/11 we built on these successful pilot sessions. Starting with three members of staff from the SPL and Edinburgh City Libraries visiting three Edinburgh care-homes, we increased provision to include monthly visits to eight care homes and one sheltered housing complex, with ten trained volunteers reading, chatting and reminiscing with care-home residents. For volunteers, it's a rewarding experience, and an opportunity to develop new skills; for residents, it brings shape to their day, allows them to share memories, and reawakens the pleasures of lines and rhymes remembered since childhood. Our ambition is to expand this initiative to care homes across Scotland – a vision supported by the Paul Hamlyn Foundation, which granted £9,000 towards commissioning research on how SPL and the Scottish Storytelling Centre could deliver a similar model of working at a national level.



Our 'Read Aloud' project with Edinburgh care-homes reawakens the pleasures of poems remembered since childhood – our aim is to expand this initiative to care-homes across Scotland



From the oldest readers to the youngest...



Pupils from Edinburgh's Dean Park Primary show off their football haiku

LIVES AND LANGUAGES

edwin @ 90

morgan
more can –
can more?
canmore
ceann mór
“great head”
aye brims
with poem –
king bard

– Aonghas MacNeacail

On 27 April 2010 we celebrated the 90th birthday of Edwin Morgan by publishing a collection of tributes by fellow writers. In August, Morgan's death was announced, and obituaries remembered his enormous contribution to the cultural life of the nation. Morgan was an Honorary President of the SPL and helped lay the foundation stone; he was also, of course, Scotland's first Makar or national poet. The SPL worked with other literature organisations to create a shortlist of recommendations for Morgan's successor, as well as developing a clearer set of responsibilities for the role. In January 2011 Liz Lochhead was announced as the new Makar, with a remit to represent Scotland at literary festivals at home and abroad and to encourage the reading and writing of poetry amongst young people, supported by the expertise and resources of the SPL – as well as to create a new body of work during her five-year tenure. She has been an Honorary President of the SPL since 2004.

As ever, this year our international activities were integral to our aim of enriching

Scotland's cultural life – representing Scottish poetry overseas, and creating opportunities for audiences at home to encounter the work of poets from across the globe. In partnership with Literature Across Frontiers, we facilitated translation sessions in Bratislava with poets from Turkey, Greece, Slovakia, Georgia, Wales and Scotland, as well as workshops at Crear and in Istanbul as part of LAF's Word Express project to forge links between lesser-known languages.

Closer to home, in May we hosted the Poetry Translation Centre's tour of Mexican poets, which included a reading in the endangered language of Zapotec, and we shared our expertise and overseas links with the Edinburgh International Book Festival to develop their poetry programme. Also with the EIBF, we hosted a group of 50 influential international delegates at the SPL, as part of the British Council Bookcase initiative to create lasting cultural links and showcase the best of British literature to the widest possible international audience. And in February we were invited to share our successes in engaging with online audiences with the Benelux Innovators Group in Brussels.

Our approach to engaging both live and online audiences, of offering as many ways as we can for people to participate, was neatly demonstrated by our 'flash mob' for Burns. Almost 100 people, alerted through our blog, Facebook and Twitter as well as good old-fashioned word-of-mouth, joined us in singing 'A Man's a Man' in the centre of Edinburgh's Old Town, with 1000 watching the performance in person and online – a very contemporary celebration of that most constant figure in Scotland's cultural life.

>> **The bug has really bitten me: I'm reading a poem every night at bedtime now, from one of those anthologies with a poem for every date...**

>> **Thanks to Jen Hadfield and the Scottish Poetry Library for shining a light through the fog.**

>> **Your posts are fantastic. Good job. I'm enjoying them, sharing them, and hopefully introducing a few Americans to Scottish Poetry in the process.**

>> **My favourite library in the world would have to be the Scottish Poetry Library in Edinburgh.**

>> **Now it's time for me to choose some books. I feel like a child presented with a tray of cream cakes in a cafe. They all look so wonderful – I'd like to choose them all.**

>> **Thanks very much for the loan of these books. Postal borrowing is a brilliant service, much appreciated.**

>> **The Scottish Poetry Library is a remarkable place: something magical in the light, the disposition of the building, the acoustics, the ghosts of dead (but silently approving poets) and the astonishingly lovely and efficient staff.**



Image © Chris Scott



Image © Roddy Simpson



Image © Norman McBeath

Celebrating Scottish poets: flashmob for Burns; past Makar Edwin Morgan; present Makar Liz Lochhead

WORDS FOR LIFE

In 2010 we were one of the first libraries in the UK to move to KOHA, an open source library management system. The behind-the-scenes switch to this free software has up-front benefits for borrowers, offering improved access to our collection with the option for individuals to manage their loans online, and a more colourful experience when searching our online catalogue, with jacket images now available for many titles.

With the help of our partner libraries and host organisations, the books that formed our outreach collections were finally retired this year from shelves across the country. Many of these selections have served us and our readers very well over the years, but were finally getting tired and dusty and we simply could not afford to replace them with new books. We were heartened at how constructively our partner libraries viewed this development. Poetry is still well-provided at these locations with the continuing acquisition of new poetry titles. And though we're no longer providing the books, our free monthly *Poetry Issues* e-newsletter for all library colleagues instead offers resources and new title recommendations to help support day-to-day working and promote poetry across Scotland.

Safeguarding and sharing Scotland's poetic heritage is one of our key aims: here, Assistant Librarian Lizzie MacGregor is sure she has the most rewarding job at the Library. It's Lizzie people come to when all they have is a fragment of text, a single line, or an image; when a poem needs to be read at a relative's funeral, but the names of both poem and poet are elusive; when the rhythm of a childhood verse, learned by heart decades ago, persists, but most of the rhymes have escaped.

For all those who find themselves Lost For Words, Lizzie has the pleasure of tracking down these half-forgotten lines, reuniting people with poems they thought they'd never read again, allowing readers to re-connect with their personal poetic heritage.

>> How wonderful. This IS the poem! I am so pleased ... This has really made my day – maybe my year! I feel such a connection to my late father through this poem, as when he was in a reflective mood he would recite it and chuckle over it. He loved it.

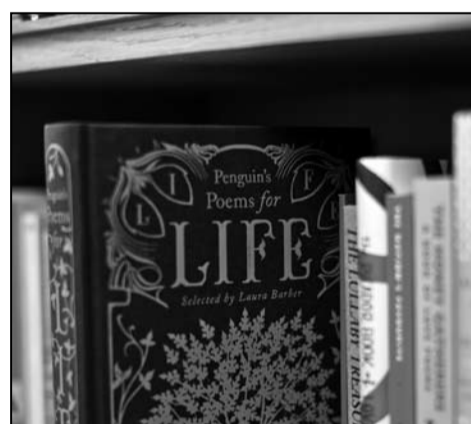
>> The background information is fascinating, as I never realised the poem was written by a local man...

>> I had tried myself searching through the internet but failed miserably. I am so excited that you responded so quickly as well as I mentioned on my request my Gran is turning 100 on Wednesday so I will take a copy of the poem to her, I am sure it will add to her special day.

>> Wow! Always ask a professional!

>> Wonderful, simply wonderful. I have a family of brothers and sisters, and my Mum and Dad, who will all be cockahoop to hear this again.

>> I am absolutely gob-smacked! That is, indeed, the very piece I have been trying to find for years! I only came across your website by chance yesterday, and thought I'd give it a go, not hoping for much as I didn't have a title, a poet, or even a quotation!



Our Lost for Words service reunites people with poems that mean so much to them

How do people live?
He was standing two in front of me
in W. H. Smith's and what
he wanted to know was,
How do people live? He asked
the question as if someone
had given it to him as a gift –
his eyes shone with the wonder of it.
How do people live? He looked around
at us all, knowing the question to be
unanswerable, knowing that no one
had an option but to shake their heads
or to look down at their hands,
holding *Heat* magazine
or the day's trivia or greeting cards
which laid claim to the most minor
matters concerning how people live.
Yet he must keep on asking the question –
though a couple of girls giggle,
a boy exhales testily
and a child begins to cry –
for it was never the same question
twice. Each time there was
a subtle difference to it.
How do people live? implied
something substantially different
to *How do people live?* It was
a question of weighting: one
suggested method, the other
a question of will. Clearly,
to him, it was all a mystery
and a miracle. And who was not
in the queue that morning
who did not feel something stir,
as that man, with the worn trench-coat
and the unkempt grey hair, asked
and asked again, *How do people live?*
How do people live nowadays?

From 'The Question', by Tom Pow
Published in *The Poem Goes To Prison*
(Scottish Poetry Library, 2010)

TOUCHING LIVES

Bringing people and poems together often means reaching beyond our core audience to connect with people who don't often – or ever – read or listen to poems, and exploring the crossover between poetry and other artforms is one of the most effective ways of doing this. February's Edinburgh UNESCO City of Literature reading campaign, 'Let's Get Lyrical', provided the perfect opportunity for us to reach those whose whose cultural engagement is more musical than poetic, with a series of events on the relationship between poems and lyrics. Promoting 'Let's Get Lyrical' in Glasgow and Edinburgh was just one of the ways Ryan Van Winkle shared his enthusiasm for all things poetic in his third and final year as our Reader-in-Residence; throughout the year Ryan was working with Edinburgh City Library branches to bring poetry to reading groups and readers of all ages. He brought writers to the city through the Reel Iraq Festival in May, and went by Word Express to meet writers and readers in Croatia and Turkey.

Changing technology provides ever-increasing opportunities to reach beyond our building, Edinburgh and the central belt. A robust IT infrastructure requires significant investment, and we were delighted to be awarded over £38,000 from the Creative Scotland Amb:IT:ion fund to create a model poetry resource – innovative, imaginative, integrated and sustainable – reaching a wide range of users, while also expanding the SPL's income-generating capacity. The SPL was one of 15 organisations to succeed in our funding application, and the only literature organisation. For those hundreds of thousands who use the library each year, this investment simply means a better service: launching in autumn 2011, our new website will offer simpler navigation, unique audio content from our archives, a searchable stack of poems, and an

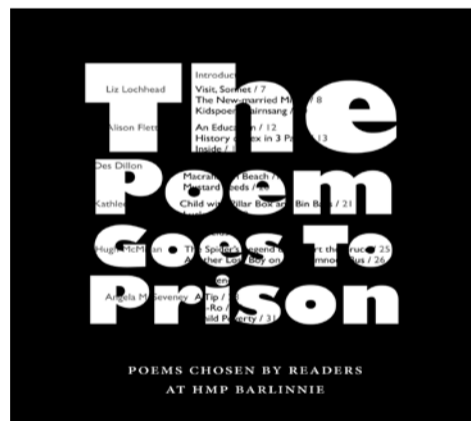
integrated social media presence. The success of our application, supported by a thorough business case, will also enable us to diversify our earned income streams and achieve a greater degree of financial stability in the coming years.

Our IT and organisational infrastructure underpins all the work we do in support of our core mission: bringing people and poems together. This year we achieved our mission through collaboration with a wide variety of organisations. National Poetry Day provides our best opportunity to reach readers nationwide, and in October we distributed over 270,000 poem postcards through public libraries and schools, with additional teaching resources available to all Scottish schools through GLOW. We increased six-fold the number of postcards distributed through other partner organisations including Oxfam and Waterstone's bookshops, Maggie's Centres and the Scottish Prisons Service, meaning these carefully-chosen poems on the theme of 'home' made their way to a more varied group of readers than ever before.

Where lives are paused or fractured, poems can resonate most powerfully. In August 2010 we published *The Poem Goes To Prison*, a small collection of poems chosen by readers in HMP Barlinnie. As part of her work as writer in residence at Barlinnie, Kate Hendry ran a weekly reading group focusing on poetry; emerging from that group, *The Poem Goes To Prison* forms a resource for writers and teachers developing reading skills with vulnerable adults, and brings together the poems that engaged through patterns of sound, rhythm and rhyme; the poems in which the readers recognised aspects of their own lives; the poems that helped prisoners 'to make sense of their past; the choices they made, the choices they couldn't make.'



Ryan Van Winkle completed three years as Reader-in-Residence with SPL and Edinburgh City Libraries



Our collection of poems chosen by prisoners forms a useful resource for reading and writing groups



Creative collaborators Alasdair Roberts and Robin Robertson shared a stage for the first time at this event, as part of February's Edinburgh UNESCO City of Literature/Glasgow UNESCO City of Music campaign

SUMMARY ACCOUNTS & FINANCIAL STATEMENTS

Income and expenditure for the year ended 31 March 2010

	2010-2011	2009-2010
Donations	1,739	11,577
Interest receivable	46	92
Membership subs & gift aid	12,530	13,042
Programme income	21,720	19,327
Self-generated income	36,035	44,038
Creative Scotland revenue	205,230	205,230
Creative Scotland other grants	25,726	32,019
Local authorities	13,825	16,740
Trust, foundation & public body grants	9,182	21,186
	253,963	275,175

Total incoming resources 289,998 319,213

Staff costs	180,753	188,356
Marketing costs	4,620	5,960
Governance costs	2,788	2,944
Programme costs	46,128	122,989
Administration costs	54,262	51,510

Total expenditure 288,551 371,759

Net incoming resources 1,447 -52,546

Balance sheet as at 31 March 2010

	2010-2011	2009-2010
Fixed assets (tangible)	1,024,016	1,025,905
Current assets (stock, debtors, cash)	188,991	93,404
Creditors falling due within one year	(102,248)	(9,997)
Net current assets	86,743	83,407
Total assets less current liabilities	1,110,759	1,109,312

Financed by:

Capital and reserves

General Fund	36,675	34,576
Designated Funds (includes fixed assets)	1,036,966	1,038,321
Restricted Funds	37,118	36,415
	1,110,759	1,109,312

Income

The revenue grant from Creative Scotland (formerly the Scottish Arts Council) remained unchanged for the third year. Other grants from Creative Scotland included support for National Poetry Day, for the post of Reader-in-Residence – again also supported by the City of Edinburgh Council – and for our annual online anthology, *Best Scottish Poems*. Importantly, CS is the main funder for the Amb:IT:ion project, which will come to fruition in 2011-12. There was a slight drop in gift aid, but this was mainly attributable to several Friends taking out life membership in the previous year. Event income, venue hire and retail income all increased, and this reflects sustained effort on the part of our events and retail staff. We were very pleased to have a grant via Motherwell College that enabled us to produce the anthology of poems chosen by readers at HMP Barlinnie, *The Poem Goes to Prison*; a grant from Culture Ireland that enabled us to work with the Scottish Storytelling Centre on bringing over Irish writers to participate in *Aye Write* and events in Edinburgh; and a grant from the Binks Trust to support our successful summer exhibition of photographs by Norman McBeath and poems by Paul Muldoon, *Plan B*. The Edwin Morgan Archive fund was boosted by donations, so that we are able reserve a small amount to purchase items for the Archive.

Expenditure

Staff costs dropped significantly (expenditure includes redundancy payments), and administration costs increased by only 0.05 per cent. This includes the rates, where provision has been made for a back-dated water-rate bill that we are disputing, as we believe that the SPL qualifies for charitable dispensation under the Government's terms. Repairs and maintenance are still a high item; we had problems with the heating and of course it was a particularly cold winter. A new expenditure item is the KOHA library management system; our LMS had been run as part of a generous arrangement with the Scottish Library and Information Council, which came to an end in 2010; we will now be running this independently, but after extensive research have chosen an open source system that we believe will be flexible and answer to our specialist requirements. We experimented with cutting back again on marketing print; a lot of our communications these days are web-based, but we think that the experiment indicates that print is still important. Programme costs reflect project expenditure, and last year's large sum reflected the end of several major projects, including the establishment of the Edwin Morgan Archive and the celebrations of the Burns 250th anniversary. Expenditure on acquisitions increased over last year, as we drew on the Neil McCallum Bequest to strengthen special collections in the area of concrete poetry particularly. We have ended the year with a very modest addition to the general funds of just over £2,000; the reserves thus remain lower than the Board considers adequate.

Board Statement

These summarised financial statements have been extracted from the Scottish Poetry Library's Annual Report and Accounts, which were approved by the Board on 31 August 2011. Copies of the full accounts will be filed with Companies House. These summarised financial statements may not contain sufficient information to allow a full understanding of the results and affairs of the company. For further information, the full accounts, the Auditor's Report on these accounts and the Report of the Board should be consulted. Copies of these are available from the Scottish Poetry Library, 5 Crichton's Close, Edinburgh EH8 8DT.

Ann Matheson

Secretary to the Board
on 7 September 2011

Auditor's Statement to the Board of the Scottish Poetry Library

We have examined the summarised financial statements set out on these pages.

Respective Responsibilities of the Board and Auditors

The company's Board members are responsible for the preparation of the summarised financial statements. We have agreed to report to you our opinion on the summarised financial statements' consistency with the full financial statements on which we reported to you.

Basis of Opinion

We have carried out the procedures we consider necessary to ascertain whether the summarised financial statements are consistent with the full financial statements from which they have been prepared.

Opinion

In our opinion the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2011.

Alexander Sloan
Registered Auditors
7 September 2011

GRATEFUL THANKS

To volunteers:

Jonathan Anderson, Francesca Ashcroft, Sheena Black, Sasha de Buyl-Pisco, Joyce Caplan, Dave Coates, Sarah Conlon, Colin Fraser, Laura Gilman, Ann Gwilt, Aiko Harman, David Johnstone, Matthew Knights, Matthew Macdonald, Alexei McDonald, Agata Maslowska, Calum Normand, Read Aloud volunteers (in our shared project with Edinburgh City Libraries), Mairi Ritchie, Kathryn Shaw, Lisa Sparling, Stephanie Spoto, Vanda Strachan, Annamarie Walsh, Pamela Wells, Anne Workman

To donors, funders & sponsors:

- Creative Scotland and the National Lottery through Creative Scotland
- City of Edinburgh Council, Culture Ireland, Scottish Library and Information Council
- The Binks Trust, the Paul Hamlyn Foundation
- Börd na Gàidhlig, HI-Arts, Highlands and Islands Enterprise, Learning and Teaching Scotland, Scottish Prison Service, Motherwell College
- Sir Kenneth and Lady Keith for funding the ongoing NZ collection

To partner organisations:

Angus Council, Argyll & Bute Council, Artlink, The Arvon Foundation at Moniack, The British Council, The Ceilidh Place (Ullapool), Crear, Dumfries & Galloway Arts Association, Dumfries & Galloway Council, Dumfries & Galloway Libraries, East Dunbartonshire Libraries, Edinburgh City Libraries, Edinburgh College of Art, Edinburgh International Book Festival, Edinburgh UNESCO City of Literature Trust, Elgin Library, ESRC Genomics Network, Falkirk Libraries, Filmhouse (Edinburgh), Glasgow Libraries, Highland Libraries, Literature Across Frontiers, Moray Libraries, National Galleries of Scotland, National Library of Scotland, National Museum of Scotland, National Trust for Scotland, Orkney Library and Archive, Poetry Association of Scotland, Poetry Book Society, Poetry Society, Poetry Translation Centre, Poppyscotland, Renfrewshire Libraries, the Royal Collection, School of Poets, Scottish Book Trust, Scottish Borders Libraries, the Scottish Parliament, Scottish Storytelling Centre, Shetland Arts, Shetland Library, South Bank Centre, StAnza, Talbot Rice Gallery (University of Edinburgh), Ullapool Book Festival, University of Edinburgh, University of the West of Scotland Ayr, Western Isles Libraries

Honorary Presidents

Seamus Heaney
Liz Lochhead
Edwin Morgan
Derick Thomson

Board Members

Chair: Ian Wall
Gordon Bell (retired November 2010)
Robert Crawford (elected November 2010)
John Glenday
Alex Killick
Anne Matheson (Secretary)
Mario Relich (Secretary, retired November 2010)
Martyn Wade

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Bank of Scotland
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Edinburgh EH8 8AW

Auditors

Alexander Sloan, Chartered Accountants
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Edinburgh EH3 8HP

Solicitors

Gillespie Macandrew
5 Atholl Crescent
Edinburgh EH13 8EJ

Company Number: 155684

Scottish Charity Number: SCO23311

Director

Robyn Marsack

Librarian

Julie Johnstone

Assistant Librarian

Lizzie MacGregor

Library Assistant

Dave Coates (to March 2010)
Kay Bohan (from August 2010)

Administrator

Richard Meyer-Glass (to June 2010)

Education Officers

Lorna Irvine
Juliet Rees (to March 2010)

Reader Development Officer

Lilias Fraser

Marketing Officer

Jane Alexander (to June 2010)

Communications Officer

Peggy Hughes

Reader-in-Residence

Ryan Van Winkle

Finance

Brenda Fox
Eric Wishart (Hon. Treasurer)

Open Tuesday, Wednesday & Friday
10-5, Thursday 10-7, Saturday 10-4

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