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Phase 2

145

valerie

From: Joy Hendry [joyhendry@blueyonder.co.uk]
Sent: 27 February 2005 13:20
To: info
Subject: SLAM submission[Scanned]



Chapman - Cultural Commission Enclosures to SLAM History of Scottish Literary SUBMISSION TO The Herald - Stuart
Response to Herald - Covering L... Submission ... Chapman.doc (175 KB) Magazines - ... HE CULTURAL COM. Kelly - Sc...

Dear

Valerie

You will have all Monday morning. I'm terribly sorry it's taken me so long. The pressure on me this week has been horrendous, and it was only yesterday, having assembled my statics and other bits, including some samples of Scottish literary magazines.

I don't wish to overburden your committee with too much - but they might wish to see samples of some of the Welsh magazines I refer to in my covering letter. Incidentally, that letter is intended for circulation together with the submission.

Off to Bute tomorrow, but will be back mid-afternoon on Wednesday. Will be in the office all day today should you wish to contact me about anything.

Once again, please accept my apologies. I've really been struggling with my workload this last couple of weeks.

Best wishes

Joy

Joy Hendry, 4 Broughton Place, Edinburgh, EH1 3RX
Tel: 0131 557 2207; Fax: 0131 556 9565

Enclosures for SLAM Submission to Cultural Commission

1. Covering letter (electronic)
2. Our submission (also electronic)
3. Article by Stuart Kelly – Herald, 8 Jan 05 (also electronic)
4. My reply (unpublished) (also electronic)
5. SAC's list of funded magazines (also electronic)
6. Enclosure list (also electronic)
7. Details from the Welsh Books Council relating to magazines
8. ALMS leaflet (ALMS being predecessor to SLAM)

Relating to Chapman specifically

1. History of Chapman (electronic)
2. Article by Alan Taylor – The Sunday Herald

Magazines

<i>Cencrastus</i>	79 and 80
<i>Chapman</i>	100-1 and 102-3
<i>Lallans</i>	64
<i>Northwords</i>	Winter 03-04 and Spring 04 (33 & 34)
<i>Product</i>	9 and 10
<i>Scottish Book Collector,</i>	7:7 and 7:10
<i>The Dark Horse,</i>	15 and 16

SLAM - Scottish Literary & Arts Magazines

Registered Office:

Blackford Lodge, Blackford, Perthshire, PH41QP

Please reply to

4 Broughton Place, Edinburgh, EH1 3RX

email: joyhendry@blueyonder.co.uk

Tel: 0131 557 2297; Fax: 0131 556 9565

Valerie Smith
The Cultural Commission
Broughton High School
Edinburgh, EH4 1EG

Dear Valerie

Please find enclosed SLAM's submission to the Cultural Commission. I'm sorry this is so late, but I've been very busy lately – and have also been assembling comparative facts and figures, and waiting for sample magazines. I've encouraged other editors to make their own individual submissions, but don't know if they have done so. All the editors are under huge pressure. The *Chapman* material can be regarded as something of a 'test-case', especially revealing since the magazine has been going so long. I gave up my 'proper' job in 1984 to devote more time *Chapman*, and so my circumstances are, while essentially the same or similar to other magazines, more extreme than most.

Please note especially the comparative figures with Wales. The equivalent of *Chapman*, *Planet*, receives £110,000 per annum, while *Chapman* is unlikely to receive more than £15,000. Magazines in Ireland, especially the South, also fare MUCH better than we do. The basic lack of funding for literary magazines in Scotland means that we work for less than minimum wage, and are heavily dependent on volunteers – which is an impossible situation for a magazine the size and antiquity of *Chapman*, as the demands from all quarters grow all the time. The lack of remuneration and resources ham-strings us all. We have had a little success with Lottery Applications which, while a help, do not solve the basic problems and also introduce several extra levels of work-load which are difficult to cope with. It is exactly this which deters other magazines from making such applications.

Even looking at SAC website, you will find only a list of magazines and their addresses if you search 'literary magazines'. (I've enclosed and attached this. There is a reference to the 2002 Spice Report, and special mention is given to the *Scottish Review of Books* which got a good funding start, as did *Product*, from the Lottery – though now with that funding withdrawn the magazine is struggling. A recent publicity pack issued by SAC covering all its activities, including the neglected area of Scots language, but neglected even to mention literary magazines.

With literature underfunded as a genre overall, it is no wonder that literary magazines suffer. It is easy to see them as a low priority, underestimating the role they play in Scottish cultural life. This marginalisation of the magazines permeates the whole environment, extending to the press, media, bookshops and all other areas. Having attended conferences on cultural magazines in Europe, I can vouch that my European colleagues, from almost all parts of the continent, fare considerably better in funding, status, resources etc. We hope the Commission will be able to do something to redress this.

I will be happy to supply the Commission with further information on request. Sample Scottish magazines accompany this, but copies of some Welsh magazines, for example, could also be supplied.

Yours sincerely

Joy Hendry, (chair)

SUBMISSION TO THE CULTURAL COMMISSION

on behalf of

SCOTTISH LITERARY AND ARTS MAGAZINES (SLAM)

Literary and arts magazines form a vital and central part of the overall literary and artistic scene in any country. In many European countries this is recognised, and the magazines are given generous support, their editors suitably rewarded with salaries and conditions of operation (often attached to institutions such as universities or publishing houses) which encourages and enables their work. They have considerable standing and status in the literary community, and their magazines are generally considered to be of considerable importance.

Scotland has changed greatly over the last 80 years or so, since Hugh MacDiarmid set the ball rolling to stimulate a renaissance and a new cultural awareness. Many others have been involved, not just poets, but also artists, musicians, novelists and others. Over that time, there have been many magazines coming and going which have carried that programme and debate, both directly in terms of actual discussion of cultural issues, and indirectly in terms of the publication of new work by artists. With newspapers and other mainstream media often tied up by restrictive policies, for one reason or another (political ideologies, adherence to current fashion etc.) the magazines have often been the only place where a genuine range of cultural opinion is available, and where contributors are truly free to express views, popular or unpopular, in any extended way. It is no exaggeration to say that magazines like *Chapman* and *Cencrastus* have played a significant role in raising cultural awareness amongst politicians, educationists and many others, and in helping to bring about the political change we have seen in the establishment of our new Parliament.

In literature, over the 35 years I have been involved, we have moved from a situation in which even many established writers could not have their work published or discussed to a situation in which the provision is there for this to happen reasonably reliably. There has been a very important knock-on effect of this from the magazine scene, into broader publishing, education and public access to literature.

The magazines perform, amongst many other things, the following key functions:

- the discovery and publication of new writers and artists, providing a training ground for them and enabling them to pass from magazine to book publication.*
- the continuing access of writers to publication of their latest work, soon after it is written and usually long before book publication is possible.
- the provision of a forum for free, open and extensive debate of cultural issues
- the promotion of languages. Gaelic was catered for many years by *Gairm* and Scots by *Lallans*, which has been and still is the language's major literary advocate - and many other magazines have also been central to the movement to advance the cause of Scotland's indigenous languages

* I use 'writers' as shorthand here to indicate all types of artistic practitioners. The overall process is much the same for all fields of artistic activity.

- often the first extensive critical work on writers and artists appears in the magazines
- the continuing development of literary art forms – eg *The Dark Horse* specialises in highly-crafted, formal poetry, of a kind not especially fashionable at the moment but vital to the furtherance of 'the poetic craft'. Literary, artistic and cultural values and standards are discussed in many of the magazines.
- training for young people wishing to develop a career in writing, publishing, journalism and the like
- some magazines such as *Markings* and *Northwords* provide an important local focus for literary activity
- taken together, the magazines provide something like the range of editorial selection and policy needed to reflect the diversity of Scotland
- a focus for international discourse. In its day, *Lines Review* under Robin Fulton specialised in publishing work mainly by European writers, thus broadening the artistic range of knowledge in Scotland into a more international vision. *Chapman's* recent Catalan issue is another example. Sometimes this has the added benefit of prompting exchanges – visits by international writers, or issues on Scottish literature published abroad, giving Scottish writing international exposure.
- a focus for writers to meet and cross-fertilise ideas. Magazines bring their writers together – people who might otherwise not meet at all, and all manner of other projects have stemmed from this over the years. Many magazines such as *Product*, *Chapman*, *Variant* and others also work across genres, stimulating collaborative venture in which writers begin to work with artists and musicians, for example.
- Magazines have organised events which have been of great cultural importance. *Chapman* and *Cencrastus*, for example, were the first to organise birthday parties for Norman MacCaig and Sorley MacLean
- the means by which new intellectual stimulus has been injected into the Scottish community, for example, through the influence of Hamish Henderson, the work of Antonio Gramsci was introduced to Scotland through the *New Edinburgh Review*.
- Linking literature and the other arts with popular culture and media – eg *Product* and *The Drouth*.
- Using art and literature in the community, especially for vulnerable people in difficult circumstances, for personal therapy and development – eg *Cutting Teeth*
- discussion of the publishing industry and the book trade – eg especially in *Scottish Book Collector*

The magazines perform many other useful and absolutely key functions in Scottish life. However, they have always been grossly underfunded. No Scottish magazine receives more than £15,000 per annum. Some, such as the *Edinburgh Review* have been underpinned by facilities provided by Edinburgh University, others, such as *The Eildon Tree* are assisted through local authorities. Most, however, are run by an individual, or a small group of individuals, working under their own steam and providing their own facilities usually out of their own pockets. The marginalisation of magazines in terms of the expression of their funding in SAC support also contributes to the magazines being largely ignored in the press and the media, which has a knock-on effect on bookshops, many of whom are, like Waterstones, increasingly reluctant to stock the magazines, or if they do, they are almost

invisible in the shop. This leads to huge marketing and distribution problems, and of course is highly detrimental financially to the magazines. It also deprives the public of knowledge of and access to the magazines and hence the writers and artists they feature.

In 2001, SAC commissioned the Spice Report to investigate the situation of magazines, and another smaller report was also commissioned. However nothing has changed as a result and none of the recommendations of the Spice Report have in fact been implemented. The funding of SLAM and its predecessor ALMS has been spasmodic, with no grant forthcoming between the £7,500 received in 2000 and a special one-off grant of £20,000 received in 2004 specifically for internet development. This has meant that the organisation has not been able to develop, or reap consistent, long-term benefit from activities in 2000-1. It's worth pointing out that other magazines exist outwith the SLAM stable who either wish to become members, such as *Anon*, or guard their independence so fiercely that they do not wish to become part of or involved with any official body, including SAC. SLAM also cooperates with other bodies, such as being represented on the Literature Forum for Scotland.

Some magazines are short-lived for many reasons, lack of funding being one. Others, like *Chapman* do survive, and then encounter the problem of being ham-strung by their own success. *Chapman* requires a basis of at least 2 full time employees, but given the funding situation the editor, now in her 50s, can command something less than £5,000 per annum – not enough to live on. This causes huge problems. Perhaps Joy Hendry's recent award of an Honorary Doctorate from Edinburgh University can be used to help uplift the status of all the Scottish literary and arts magazines.

For all such magazines there is also the continuing problem of supplying the necessary resources, technical facilities, accommodation etc, on which to found the enterprise. These problems, and pressure from official sources, have recently forced two magazines, *Scottish Book Collector* and *Northwords*, to abandon print publication and move to internet only. Equivalent magazines like *Poetry Wales* and *Poetry Ireland* are very generously funded and provided with the technical and practical support required to ground their work.

A dramatic uplift in the funding of magazines is needed. The reviews needed to provide analysis of the current scene have been recently accomplished, and so it should not be necessary to conduct yet another survey. It is worth noting that the Spice Report concluded that no more in any terms, be it artistic quality, marketing expertise and outreach or whatever, could be expected of Scottish literary magazines in current circumstances. If anything, our general circumstances have worsened since then.

Perhaps most important of all, explicit recognition of the work of the magazines 'from the top' is needed to help de-marginalise the magazines and provide those working on the magazines with support and encouragement to continue, develop and improve their work.

Joy Hendry, Chair

Scottish books – *The Herald* – 8 January, 2005

Why it's become so easy to write off our literary magazines

Stuart Kelly

Chapman, "Scotland's quality literary magazine", has just published its 105th issue, the first edition after its mammoth centenary celebration, which spanned 752 pages over three volumes, and featured many of Scotland's leading writers – Ali Smith, Bill Duncan, Anne Donovan and Roddy Lumsden to name only four. Joy Hendry, who has edited *Chapman* since 1976, ends the editorial of issue 105 with a clarion call: "On with the future. I hope the Cultural Commission will examine the role of literary magazines, and realise how much they contribute to our cultural lives."

What might they find if they choose to take up her challenge? In the case of *Chapman*, the case might seem to be clear. Over its 35-year history, it has precipitated debate on key issues in the literary world: the role of the Scots language, the situation of women writers, the state of Scottish theatre, as well as commemorating (and often championing when they were less acclaimed) such luminaries as Alasdair Gray, Ian Hamilton Finlay and Sorley MacLean. This barometer of Scottish writing has not, however, been parochial: other issues introduce literature from Catalonia, Ireland and Quebec.

But the key function of literary magazines is not reiterating our achievements, but publishing new writers. Over the years *Chapman* has launched several careers, and issue 105, hopefully, will not prove to be an exception. It features three extremely strong pieces by Jules Horne, whose work has appeared in short-story anthologies and various other magazines, and to whom any canny Scottish (or English) publisher would be offering a contract. And it is not only new writers that magazines assist: through its book-publishing arm, *Chapman* has made available less commercial, if no less literary work by established authors, such as novelist Dilys Rose's fine collection of poems, *Lure*.

But not everything is as rosy as it might appear. *Chapman* is only one magazine, and any healthy literary ecosystem should have several, with their own distinctive ideologies. Scotland does still have the excellent *Markings*, produced by John Hudson, as well as, among others, *Product*, *Poetry Scotland*, *Cutting Teeth*, *Anon*, *The Drouth* and *The Eildon Tree*. It would seem like a healthy crop, and yet, looking at the list of magazines printed in the 2001 Scottish Book Trust Writers in Scotland brochure, it is astonishing to discover that 11 of the 26 titles are no longer being published. Eleven new titles have not replaced those lost. Without the avant-garde agenda of *Southfields*, the quirky humour of *Deliberately Thirsty* or the regional identity of *Northwords* (which was the first to run an extract from Alan Warner's *Morvern Callar*), our diversity is stifled, and the creeping homogenisation of voices is advanced.

Nor, if one chooses to look beyond Scotland, does the present state of affairs seem adequate. Nothing in Scotland approaches the controversial and combative

nature of the French magazine *Digraphe*. Nothing in Scotland approaches the panache of the American magazine *McSweeney's*, founded by Dave Eggers, and the haven of such authors as Zadie Smith, Jonathan Safran Foer and the woefully under-rated non-fiction writer Paul Collins. Nothing in Scotland approaches the international reputation, or attracts the international calibre, of a magazine such as *Granta*.

If the Cultural Commission look at literary magazines in Scotland, I have no doubt that they would platitudinously agree that they are "a good thing". But what can be done to reverse the decline in the number of magazines, and how can they compete beyond their own local constituencies?

The reasons why a magazine closes are as various as the magazines themselves. It may be that too many of them are so dependent on funding from the Scottish Arts Council that they cannot exist without state cash. It is difficult to persuade chain booksellers and newsagents to stock magazines that may not have an appeal across their entire network of retail outlets. Public libraries are either underfunded, or forced by myopic bureaucrats to turn themselves into internet cafes (though, in passing, one should commend the *Scottish Review of Books* for its visibility in local libraries). These factors might be discouraging young authors from starting their own journals.

What can be done? First, magazines need to invest in design. In the age of desktop publishing, far too many are stuck with the aesthetics of the photocopier. Second, editors should seek out the best in other English language and foreign literature. Scotland speaking to Scotland about Scotland is a dead end; and if we want the rest of the world to take our literature seriously, we have to be serious about what is out there. Finally, the Scottish Publishers Association might promote the magazines to all outlets – it doesn't matter how good the contents are, if they are practically samizdat. Then we may be able to celebrate more issue 105s.

My reply to Stuart Kelly's article: not published.

From: Joy Hendry [joyhendry@blueyonder.co.uk]
Sent: 9 January 2005 21:05
To: letters@theherald.co.uk
Subject: Chapman/ Scottish Literary Magazines

Stewart Kelly's article "Why it's become so easy to write off our literary magazines" on *Chapman* and the Scottish Literary Magazines is welcome and raises important issues. The magazines have had little press attention for years now, and their existence, and indeed their problems, need drawn to public attention. As editor of *Chapman*, and chair of Scottish Literary and Arts Magazines (SLAM - a consortium of magazine publishers) it is not for me to comment on their quality. Whatever the merits or demerits of any one magazine, it is hard to prosper in an area starved of the oxygen of publicity and, therefore, open criticism. You can be easily written off if ignored!

It is also *very* difficult to function without adequate funding. Kelly opines that no Scottish magazine reaches the calibre of *Granta* and other magazines of international status. *Chapman* certainly *has* international standing, but no Scottish magazine, *Chapman* included, has ever achieved the level of funding necessary to produce, long-term, the best possible results. You cannot make bricks out of straw. *Chapman* has never been funded in excess of £15,000 per annum, and many magazines get much less. Some years ago, a Welsh equivalent, *Planet*, received £75,000 per annum, and *Poetry Ireland* £60,000. The *Chapman* team, including my dedicated, able assistants over the years (Peter Cudmore, Mary Gordon, Gerry Stewart and, currently, Edmund O' Connor), not to mention many volunteers, has done what it can, with nobody, including myself, gaining a salary more than DSS levels, never mind having the funds to carry out marketing campaigns – or invest in design. There is also our inability to pay contributors more than a token fee which *does* inhibit writers of the highest literary quality from contributing.

Of course it is possible to achieve the highest standards and gain international recognition and status *without* funding - but that becomes impossible to sustain. I think *Chapman*, with some issues at least, has. I know only too well what I *could* do to develop the magazine exponentially in all respects but the uphill struggle is all but impossible given current resources. He remarks cuttingly, but quite unfairly, on magazines clinging to the aesthetics of the photocopier. And by no means are the Scottish magazines all "speaking to Scotland about Scotland". This letter would become impossibly long if I began even to list the non-Scottish elements, involving the rest of the UK, Europe, the New World, the Third World in *Chapman*, just from the last 3 years! With the 30 plus years experience I now have, how much more could I do in more favourable circumstances.

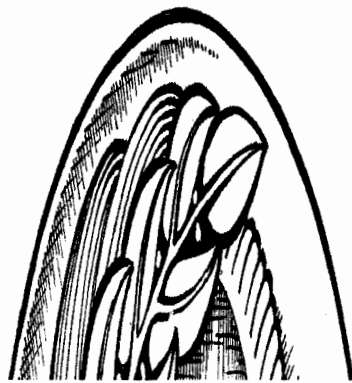
I hope, however, that Stewart Kelly's column *will* draw the attention to the literary and arts magazines, both of the public, the Scottish Executive, and, most importantly, James Boyle and the Cultural Commission. For the pittance currently invested in these magazines, there is a very good argument indeed to the effect that Scotland (and the wider world) is getting a great deal more for the money than can reasonably be expected.

Yours &c, Joy Hendry
Chapman, editor Joy Hendry, 4 Broughton Place, Edinburgh, EH1 3RX

CHAPMAN'S HISTORICAL RECORD - MAIN ACHIEVEMENTS

- 1970 Inception (six 8 page pamphlets)
- 1971 First SAC grant (£100) 28 page issue – including poems by JH
- 1972 First major edition (Chinese issue, 64 pp. 3,000 copies sold, mainly in pubs - no subsidy)
- 1973 First SAC annual grant (£1,500)
- 1977 SAC notifies *Chapman* of intention to withdraw grant after 1 year.
- 1979 *Chapman* 23-4 (104 pp): Scots language across the cultural and educational spectrum. Fights a battle against SAC decision and has grant restored (at a much lower level).
- 1980 Double issue, *Woven by Women*, first publication ever (book or magazine) to focus on the contribution of women in Scottish culture
Editor organises major conference for secondary school pupils on Scottish literature (Craiglockhart College) – 500 attend.
Organises Norman MacCaig's 70th birthday event (with *Cencrastus*)
- 1981 Organises Sorley MacLean's 70th birthday event (with *Cencrastus*)
- 1982 onwards Helps to found the Scottish Poetry Library, including inventing vegetarian haggis as a scoop for the SPL launch in 1984.
- 1983 Landmark issue: 35-6: *Scotland: A Predicament for the Scottish Writer?*
- 1986 *Scottish Theatre* issue (43-4) – instigates great debate and instigates controversy leading to changes in SAC drama policy.
First publication: *Red Ice* by Colin Mackay
- 1987 *Chapman's* 50th issue / Major reading in Queen's Hall – also at Glasgow Tryst
Instigates discussion (still going on) about a Scottish National Theatre
Publishes *Red Ice* by Colin Mackay First book in the Chapman New Writing Series and founding of Chapman Publishing.
- 1988 *Avoiding the Gods* by Ian Abbot shortlisted for Saltire Prize for best first book. (author dies in car crash shortly afterwards).
- 1990 20th birthday issue + major involvement in Writing Together for Glasgow City of Culture
Editor's first full length stage play: *Gang Doun wi a Sang* by William Soutar, commissioned and staged by Perth Theatre.
Norman MacCaig's 80th birthday event – Queen's Hall (a sell-out, listed in *Scotland: the Facts* (Chambers) as “the largest poetry reading in Scotland”)
- 1991 Sorley MacLean's 80th birthday event – Queen's Hall
- 1992 Fundraising event for The New Auk Society – to publish a book of Sydney Goodsir Smith's drawings
- 1992 onwards Helps found the Scots Language Resource Centre
Editor instrumental through radio series in starting the Scottish Language Project (The Scots Kist) with Scottish Consultative Committee on the Curriculum (now published)
- 1993 Publishes *The Diary of a Dying Man* by William Soutar.
- 1994 The Women's Forum (four issues of the magazine examining the progress of women in the arts in Scotland over the last 15 years - since *Woven by Women*)
Tom Scott's *Collected Shorter Poems* shortlisted for Saltire Prize
ABSA award for publishing 4 books of poetry, sponsor Scottish & Newcastle

- 1995 Organises Norman MacCaig's 85th birthday event, Assembly Rooms (sold out)
- 1996 Co-publication *First and Last Songs* by Alan Riach – Uni. of Auckland Press
 Launch of 5 books of poetry / The Chapman National Poetry Tour (Paisley, Glasgow, MacDuff, Falkirk, Kirkcaldy, Edinburgh)
 Organises Tones of Destiny event to coincide with return of the Stone of Destiny's return to Scotland, Assembly Rooms
 Janet Paisley's *Alien Crop* shortlisted for the Saltire Award
- 1997 Chapman awarded £20,000 from the National Lottery for computer equipment.
- 1998 Publishes with Tuckwell Press *The Drawings of Sydney Goodsir Smith, Poet* on behalf of New Auk Society.
- 1999 Irish Issue, including Seamus Heaney
 Co-organiser with Shoots and Roots – Edinburgh Folk Club - of Hamish Henderson's 80th Birthday Party, The Hub, Edinburgh.
- 2000 *Chapman* begins the policy of having a featured artist for each issue.
 The Wild Women Series begins, with *Wild Women of a Certain Age* by Magi Gibson and *Ye Cannae Win* by Janet Paisley
- 2001 3rd book in the Wild Women Series *Last Tango with Magritte* by Lydia Robb
- 2002 The Chapman Centenary edition (100/1) published, featured artist Jack Vettriano.
 The Chapman Centenary celebrations launched at the National Library of Scotland, 20th September, 2002.
- 2002 *Clan Machine* by Ian McDonough and the reprint of *Wild Women of a Certain Age* by Magi Gibson – published alongside Chapman 100/1.
- 2003 Chapman 102/3, part 2 of Centenary – published, featured artist John Bellany
Lure by Dilys Rose published (November 03)
 Lottery award for marketing project; also for commissioning and publishing books (from the Writers' Factory – SAC)
- 2004 Chapman 104: Final part of the Centenary, featuring newly discovered work by High MacDiarmid, illustrations William Johnstone. 3 books republished: *Wild Women of a Certain Age* by Magi Gibson (reprinted for the second time!), also Janet Paisley's *Ye Cannae Win* and *Alien Crop*.
- 2005 Editor awarded degree of Honorary Doctor of Letters by the University of Edinburgh (which she attended 1970-1977)



Norman MacCaig by Alasdair Gray,
 first appeared in *Chapman 45*





INFORMATION

Scottish Literary Magazines (LIT3), January 2005

The magazines listed are published with subsidy from the Scottish Arts Council. These may be obtained direct from the publishers at the addresses given, or from bookshops.

AirMagazine

Colin Campbell (Co-Editor)
3/2, 435 Sauchiehall Street
Glasgow
G2 3LG
T: 0141 353 3409

E: airmagazine@btinternet.com

W: www.airmagazine.btinternet.co.uk

Summary: Published three times a year, and encompasses visual art, with reviews of art, music and prose.

Cencrastus

Dr Raymond Ross (Editor)
Unit One
Abbeymount Techbase
2 Easter Road
Edinburgh
EH8 8EJ
T/F: 0131 661 5687

E: cencrastus1@hotmail.com

Summary: Published three times a year and includes Scottish and international literature and new writing, arts and affairs.

Chapman

Joy Hendry (Editor)
4 Broughton Place
Edinburgh
EH1 3RX
T: 0131 557 2207

F: 0131 556 9565

E: chapman-pub@blueyonder.co.uk

W: www.chapman-pub.co.uk

Summary: Published three times a year and contains poetry, prose, articles and reviews, including translated work.

Cutting Teeth

Lynne Mackenzie (Managing Editor)
C/o 1-2
15 Granville Street
Glasgow
G3 7EE
T: 07733 456345

E: cuttingteeth@fringemedia.co.uk

Summary: Published three times a year and promotes new Scottish writing.

The Dark Horse

Gerry Cambridge (Editor)
The Dark Horse Writers
C/o 3(B) Blantyre Mill Road
Bothwell
Lanarkshire
G71 8DD

T: 01698 850410

E: gjctdh@freenetname.co.uk

W: www.star.ac.uk/darkhorse.html

Summary: Published twice a year and has strong transatlantic links. As well as poetry, it also includes interviews and reviews.

The Drouth

Mitchell Miller (Editor)
PO Box 7419
Glasgow
G5 9WB

T: 0141 554 1071

F: 0141 429 1805

E: thedrouth@talk21.com

Summary: Published four times a year. It allows writers across forms and disciplines to interact through their work, in a free, dialectic exchange of ideas, engaging with current issues.

Edinburgh Review

Ron Turnbull (Managing Editor)
22a Buccleuch Place
Edinburgh
EH8 9LF

T/F: 0131 651 1415

E: Edinburgh.Review@ed.ac.uk

Summary: Published three times a year. It contains essays, new poetry, short stories and novel extracts, and review articles and shorter reviews.

The Eildon Tree

Iain Macaulay
Arts Development Officer
Scottish Borders Council Library HQ
St Mary's Mill
Selkirk
TD7 5EW

T: 01750 724901

F: 01750 22875

E: imacaulay@scotborders.gov.uk

Summary: Published three times a year. It promotes the work – poetry, short fiction and playscripts - of aspiring and committed Borders writers alongside work submitted by mainstream writers with an established profile.

Lallans

John Law (Editor)
The Scots Language Society
Blackford Lodge
Blackford
Perthshire
PH4 1QP

T: 01764 682315

F: 01764 682465

E: info@airt.co.uk

Summary: Published twice a year and is the journal of the Scots Language Society. It includes poetry, fiction, reviews, and articles in Scots.

Markings

John Hudson (Editor)
1 Longacres Road
Kirkcudbright
DG6 4AT

T: 01557 331557

F: 01557 332339

E: j.hudson@btinternet.com

Summary: Published twice a year. This is a magazine for the arts based in Dumfries & Galloway. It covers visual art, fiction, poetry, music and drama. It publishes new fiction, poetry, articles and book reviews.

Nomad

Gerry Loose (Managing Editor)
Survivors' Poetry Scotland
4 C4 Templeton Centre
62 Templeton Street
Glasgow
G40 1DA

T: 0141 556 4554

F: 0141 556 4695

E: sps@spscot.co.uk

Summary: Published three times a year by Survivors' Poetry Scotland. It publishes new creative writing, with an emphasis on work by survivors of the mental health system.

Product

Chris Small
77 Montgomery Street
Edinburgh
EH7 5HZ
T: 0131 558 5449
F: 0131 558 5449
E: chris.small@product.org.uk

Scottish Book Collector

Jennie Renton (Editor)
4b Keir Street
Edinburgh
EH3 9EU

T/F: 0131 228 4837

E: jennie@essbc.demon.co.uk

W: www.scottishbookcollector.co.uk

Summary: Published four times a year. It includes a diverse selection of literary, book arts, book trade history and collecting articles, interviews with and articles by Scottish writers, and new writing in essay and in fiction form.

Variant

Leigh French and Paula Larkin (Editors)
1/2, 189b Maryhill Road
Glasgow
G20 7XJ

T: 0141 333 9522

E: variant@indirect.co.uk

W: www.variant.org.uk

Summary: Free arts, culture and political magazine, published four times a year.