Transnational Scottish Book Marketing to a Diasporic Audience 1995–2015

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Declaration

This thesis is presented in accordance with the regulations for the degree of Doctor of Philosophy. It has been composed by myself and has not been submitted in any previous application for any degree. It contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

Signature: Rachel Noorda

Date: January 22, 2016

Abbreviations and Acronyms

AMA	American Marketing Association
CCT	Consumer Culture Theory
DAP	Dunedin Academic Press
EUP	Edinburgh University Press
NBA	Net Book Agreement
NMS	National Museums Scotland
NWP	Neil Wilson Publishing
RCAHMS	Royal Commission on the Ancient and Historical Monuments of Scotland
SAP	Saint Andrew Press
SME	Small to Medium Enterprise
SPA	Scottish Publishers Association
STM	Science, Technical and Medical
USP	Unique Selling Point
WIPO	World Intellectual Property Organisation

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Abstract

The thesis examines transnational Scottish book marketing to a diasporic audience from 1995 to 2015. The study addresses the research question: what makes marketing of Scottish-interest books from Small to Medium Enterprises (SMEs) in the publishing industry successful transnationally? The data underlying the research comes from semi-structured interviews with members of publishing organisations in Scotland and members of Scottish heritage organisations worldwide, case studies of the marketing histories of economically successful books targeting the diaspora, and narrative rhetorical criticism of the online book blurbs of Scottish-interest books by Scottish publishers. The qualitative results demonstrate that the marketing of Scottish-interest books from SMEs in the publishing industry is successful transnationally when creative relationship marketing through storytelling is emphasised; icons, symbols and narratives from Scotland's place brand are utilised; and communication of value is targeted to specific subcultures of consumption (like the Scottish diaspora) that transcend national boundaries.

Adopting the definition of marketing as the communication of value of a product or service, the study analyses the influencers, characteristics, and participants of that communication. The research impacts those individuals and organisations, particularly Scottish publishing companies, who are involved in the twenty-first century Scottish book trade. The thesis recommends that to reach the diaspora audience, Scottish publishers need to make a more united effort under Publishing Scotland to approach and partner with Scottish heritage organisations; create working relationships with Global Scot (and Scottish Enterprise more generally), Scottish Development International, Visit Scotland, and Event Scotland; and become more involved in tourism events relating to the Scottish diaspora.

Introduction

This thesis examines transnational Scottish book marketing to a particular audience: the Scottish diaspora. This examination ultimately addresses the question: what makes marketing of Scottish-interest books from Scottish SMEs successful transnationally? The title of this thesis reveals key components of the focus of the argument.

First, this thesis studies *transnational* publishing and marketing, examining marketing that spans national boundaries and promotes Scottish books outside of Scotland. The term 'transnational' was first used in studies of identity and migration around 1919 (Gupta and Chakravorty 2011), and features prominently in discourse regarding diaspora. For addressing diaspora and migration, 'transnational' is an appropriate term because nation is still central to the word, but with the focus on movement from one nation to another and relationships between nations (e.g. an attachment to the homeland). National histories of the book have long been the staple of book history research, which is why Sydney Shep argues that book history's 'dominant discourse does not significantly support or address contemporary historiographical themes like race, class, gender, indigeneity, hybridity, *migration*, *diaspora* or decolonisation' (2008, 16, *emphasis added*). This thesis extends beyond Scotland's national book history to emphasise readers abroad and Scotland's diaspora and migration in creating those readers. However, the research is still strongly focused on the nation of Scotland, Scottish identity, and extensions of Scottish nationalism and identity beyond Scotland's borders. For this reason, the word 'transnational' was chosen to preserve the nation-state as an important aspect of marketing Scottish books abroad. While terms like 'global' or 'world' would move beyond the nation-state entirely, 'the state remains the arbiter of citizenship, law and public policy, including those that concern the historian. Much of the data relating to book production, libraries, and literacy will of necessity continue to use the nation-state as the basic unit' (Gupta and Chakravorty 2011, 4). The nation is relevant particularly in book publishing where territorial boundaries for selling books, the language of the product (Casanova 2004), and the dynamics of the local readership are still vital to the

industry, a 'highly contextual business' when it comes to regional differences (Hemmungs-Wirtén 2009, 395). Additionally, SME Scottish publishers are influenced heavily by national symbols and national identity, which then affect the corporate and product marketing and branding of these companies.

Second, this thesis studies *Scottish* publishing, an industry with a robust tradition of printing, publishing, bookselling and writing, now characterised by a majority of small publishing houses and an overarching trade organisation: Publishing Scotland. While 'transnational' describes the readership and marketing focus for the examined books in this thesis, 'Scottish' indicates the location of the publisher, the market environment in which the books are produced, and the content of the books. Particularly for Scottish-interest titles from Scottish publishers, the particulars of the Scottish book industry and the Scottish literary tradition influence the books produced. The history of the Scottish publishing industry, the nature of Scottish books, Scottish publishers, and Scottish literature are explored in the framework and groundwork of Chapter One that underpin the rest of the thesis.

Third, this thesis studies *book* publishing. While magazine and newspaper publishing, for example, could also be discussed in a Scottish publishing context, the focus of this thesis is on book publishing, both in print and digital forms. The definition of book publishing generally indicates a product of a certain length (Kovač 2007), a piece of intellectual property, and an object which consists of two parts: the content and the context (Kovač 2008; McCleery and Finkelstein 2005; Chartier 1995; Bhaskar 2013). The framework of content and context are examined in Chapter One.

Fourth, this thesis emphasises marketing to a *diasporic audience*. The audience for Scottish-interest books can be segmented and targeted in various ways, but this thesis argues and examines the usefulness of the Scottish diaspora as a market segment for Scottish-interest books. The reason why the Scottish diaspora is considered a potential audience for Scottish-interest books is because the overtly Scottish content and themes of Scottish-interest books are appealing to readers who are invested and interested in Scotland. Research regarding diasporic identity indicates that some members of the Scottish diaspora may be more interested in the overtly Scottish than those living in Scotland (Sim 2012). Chapter Six discusses the Scottish diaspora as a

community, as a consumer culture, and as a market segment for Scottish-interest books.

Fifth, this thesis primarily examines the twenty years of Scottish transnational publishing comprising *1995–2015*. The year 1995 is an appropriate starting date for three reasons: first, in 1995 several major publishers (e.g. HarperCollins and Random House) withdrew from the Net Book Agreement (NBA). Although the NBA was not completely dissolved until March 1997, this was the beginning of the end for a policy that had governed book pricing since 1899 (McCleery, Finkelstein and Renton 2009, xx). Second, 1995 was the year in which BookSource, a Glasgow-based book warehousing company for Scottish publishers, began its operations. BookSource was created by the Scottish Publishers Association (SPA) because many Scottish publishers were distributed by Albany which was having financial difficulties at the time. BookSource is now one of the UK's fastest growing book distributors and provides services to over 60 publishers in the UK alone (BookSource website 2015). Third, 1995 was the founding year of Amazon.com, a company that has changed the face of publishing and bookselling. Amazon revenues in its first year of business reached half a million dollars and then jumped to 32 times that amount the following year (Hennessey 2000, 39). Only a decade later, in 2005, Amazon was selling one in ten of all books supplied in the UK, thanks to Amazon's innovation in discounting, customer service and customer comments and recommendations (Stevenson 2007). Because Amazon was the first major e-retailer for books on the Internet, a discussion of contemporary transnational Scottish publishing is incomplete without including Amazon. These three events—the collapse of the NBA, the creation of BookSource and the founding of Amazon—can be seen as catalysts that shaped the book industry and characterise some of the distinguishing factors of Scottish publishing in the last twenty years.

Research Approaches

While there are many research paradigms, the two most prominent (and opposing) paradigms are positivism and interpretivism (also known as anti-positivism). Positivism is most commonly used in the natural sciences, but has also been adopted in the social sciences. In marketing, positivism is the primary

research paradigm (Hunt 1994). However, several consumer behaviour researchers have rejected a positivist paradigm and adopted a postmodern perspective (Schouten and Alexander 1995; Kozinets 2001; Muniz and O'Guinn 2001) which is further examined in Chapter Six. Additionally, some researchers of the behaviour of small firms at the marketing/entrepreneurship interface have also adopted an interpretivist paradigm (Carson *et al* 1995; Fillis 2004, 2005, 2006). Interpretivism is most commonly used in the social sciences and humanities. The main differences between positivism and interpretivism are epistemological and ontological. A positivist paradigm asserts that there is one reality. Researchers can develop knowledge about this reality as objective observers through laboratory experiments, field experiments, surveys. An interpretivist paradigm asserts that there are multiple realities because reality is inextricably linked to the perspective of the person observing reality. In an interpretivist paradigm, the researcher and knowledge are also inevitably connected; the researcher's conclusions are influenced by his or her own experience. Researchers who adopt an interpretivist paradigm often attempt to understand realities through methods like case studies, ethnographic studies, interviews. In sequence of research steps, a deductive pattern of research is most conducive to a positivist paradigm and an inductive pattern of research is most conducive to an interpretivist paradigm (Carson *et al* 2001).

Traditionally, the positivist and interpretivist paradigms are viewed as stated above. However, Rob Weber asserts that the rhetoric surrounding positivism and interpretivism has not accurately represented the research philosophies of researchers who ascribe to them. For instance, while researchers operating under an interpretivist paradigm view knowledge as inseparable from the researcher, this does not mean that positivists view researchers as completely objective. Weber argues that positivists still recognise that the researcher is inevitably influenced by his or her experiences. However, the difference in perspectives lies in a positivist's goal to be as objective as possible and an interpretivist's understanding that interpretivist research methods like case studies, interviews and ethnographies are enriched by the researcher's ability to enter into a dialogue with the subject (Weber 2004). In recent years, the rhetoric surrounding positivism has become extremely critical and antagonistic so that even the term 'positivist' has come to have a negative

connotation (Hunt 1989). This thesis does not seek to attack either research paradigm, but to describe some of the differences between these polar paradigms and establish the research paradigm for this thesis.

This thesis is approached from a paradigm that is a combination of positivism and interpretivism, a paradigm called critical realism: ontologically positivist and epistemologically interpretivist (Maxwell 2012a). From the positivist paradigm, the critical realist paradigm adopts several characteristics including the positivist paradigm view of a single reality, but with the caveat that there are multiple perspectives on this reality (Maxwell 2012b). Because the publishing industry is a real-world business environment that requires practical information and strategies, the research must be applicable to and representative of reality. However, providing practical publishing research findings in this way requires a paradigm which envisions a single reality, with multiple perspectives on that reality as manifest by the varying perspectives from publishers and readers. Also from a positivist paradigm, the critical realist paradigm asserts that patterns, categories, and types can be discovered from qualitative data, and these groupings aid in identifying commonalities and differences between data and individuals. From the interpretivist paradigm, the critical realist paradigm adopts the importance of recognising heterogeneity (Maxwell 2012b). Multiplicity of perspectives on reality is essential for examining Scottish identity, Scottish-interest book consumers, Scottish publishing companies, and Scottish-interest books. To adopt a single perspective of identity, books, companies or consumers would be naïve because these groups are heterogeneous and this heterogeneity is captured through in-depth and individual perspectives offered by qualitative research methods. Finally, the inductive method of research from the interpretivist paradigm is utilised in the critical realist paradigm because it is conducive to generating new theory. As this is the first study to examine the role of the Scottish diaspora and the twenty-first century Scottish book industry, new theory is important for framing new research.

During interviews with publishers that began as research for a master's dissertation (Chase 2012), the Scottish diaspora emerged in conversations about the international appeal of Scottish-interest books. There seemed to be a connection, at least in the minds of the individuals involved in the Scottish

publishing industry, between the Scottish diaspora and appealing to Scottish-interest book readers (Chase 2012). Publishers were divided regarding the importance of the diaspora in their publishing activities, indicating that publishers were possibly not engaging with the Scottish diaspora effectively or enough. This led to an investigation of why some Scottish-interest books by Scottish publishers appealed transnationally and others did not. Integral to this investigation was the link between the Scottish diaspora and the international appeal of Scottish-interest books which some publishers had noted. A review of the literature (outlined in chapters one, two and three) reveals that the Scottish publishing industry is composed of a majority of SMEs with strong international emphasis despite size and niche focus. The review of the literature also reveals that theory regarding entrepreneurship, especially the interface between entrepreneurship and marketing, has not been used by other researchers to examine contemporary book publishing. Finally, the literature reveals that the relationship between the Scottish diaspora and the marketing of Scottish-interest books has not been investigated closely, and has only been acknowledged with anecdotal evidence and dismissive statements. Therefore, the original contribution to knowledge that this thesis offers is twofold: 1) applying small business marketing theory, including the marketing/entrepreneurial interface, to the marketing from Scottish publishers of Scottish-interest books and 2) examining the Scottish diaspora as an audience for Scottish-interest books by Scottish publishers. Although this thesis also looks at transnational marketing of books from SMEs in Scottish publishing more generally, it is the Scottish diaspora as a transnational readership that is the primary subject of analysis. A small business marketing approach to examining Scottish book marketing to a diasporic audience can inform practice in the Scottish publishing industry and add to the existing marketing research in publishing studies.

Research Design

The design of the research of this thesis follows a multi-method approach in which semi-structured interviews, narrative rhetorical criticism and case studies are used together to create a more holistic picture of the international appeal of Scottish-interest books and the role of the diaspora in that appeal. A

multi-method approach can increase the validity of conclusions by verifying results through two or more methods (Patton 2002). These three research methods are qualitative methods, chosen to provide in-depth understanding of marketing (Carson *et al* 2001) and answer the 'why' question of this thesis: why do some Scottish-interest books from Scottish publishers appeal internationally while others do not? Qualitative methods are more suited to study the less formal, less strategic techniques of SMEs in the publishing industry and the multiplicity of consumer behaviour. The qualitative methods utilised in this thesis align with the inductive method of reasoning and epistemologically interpretivist paradigm of critical realism.

Each research method used in this multi-method approach requires a sample size and type. Types of sampling include both probability sampling (simple random sampling, stratified sampling and cluster sampling) and non-probability sampling (convenience sampling, quota sampling and purposive sampling). Simple random sampling selects a sample by making a numbered list of the population and then generating random numbers and selecting from the list those that correspond with those numbers. Stratified sampling selects a sample by organising homogenous groups into strata and then using random sampling to select individuals within those strata. Cluster sampling selects a sample by conducting a random sample for cluster groups of a population. Convenience sampling selects a sample by selecting criteria and choosing respondents who fit that criteria and are available. Quota sampling selects a sample by organising homogenous groups into strata and then using judgement to select individuals within those strata. Purposive sampling selects a sample using the experience and judgement of the researcher to select individuals thought to be typical of the group being examined (Brett Davies 2007). Sampling techniques for the three research methods used in this thesis are further discussed in each corresponding research method section.

Interviews

One of the qualitative research methods used for this thesis is interviews. Carson *et al* argue that interview data is *the* major source of qualitative information (2001, 73). Interviews have been utilised as a qualitative research method by both marketing and publishing studies researchers. For example,

Claire Squires (2007) uses interview data with members of the UK publishing industry to inform her case studies of bestselling titles in *Marketing Literature*. Melanie Ramdarshan-Bold (2009) applies a mixed-method approach to an analysis of intellectual property in the Scottish publishing industry, and one of the methods is semi-structured interviews with Scottish publishers and authors. Gilmore, Carson and Grant (2001) and Fillis (2003, 2004, 2005, 2006) investigate the marketing and business of SMEs through interview research methods. Interviews provide industry data from individuals in the industry but also shed light on how publishers perceive the Scottish diaspora which itself is valuable in assessing the attitudes that influence how books are marketed abroad. In this thesis, two sets of interviewees were informants: members of the Scottish publishing industry and members of Scottish heritage organisations. These two groups of informants were necessary to investigate perspectives from both the producers of Scottish-interest books and members of the Scottish diaspora.

The total population of Scottish publishing companies in 2014 was 105 ('Literature and Publishing Sector Review' 2015). Of that total population of Scottish publishing companies, 63 of those companies are members of Publishing Scotland (Publishing Scotland 2015c). Members of Publishing Scotland represent 60 percent of the total population of Scottish publishing companies. Thirty-two members of the Scottish publishing industry were interviewed for this thesis, and 27 of those interviewees were members of Scottish publishing companies. The remaining five interviewees belonged to publishing industry bodies like marketing and rights consultancy agencies, ebook distributors and trade organisations. Thus the 27 interviewees represent 43 percent of the population of Scottish publishers who are members of Publishing Scotland, and 26 percent of the total population of Scottish publishers.

The interview sample for members of Scottish publishing bodies was determined through a purposive sampling technique. Interviewees from members of Scottish publishing bodies were chosen based on criteria regarding the number of professional titles the company produced (at least two), the nature of the product (books), the existence of a sales and marketing plan, an age of at least one year (in operation), and based in the geographical location of

Scotland. As these criteria also align with the membership criteria of Publishing Scotland, many of the interviewees are from Scottish publishing companies that are members of Publishing Scotland. However, particular non-members of Publishing Scotland were also selected for inclusion in the research because of the Scottish-interest focus of their lists and of their adherence to the aforementioned criteria.

While exact numbers for the Scottish diaspora are impossible to obtain, estimates range from 40 to 80 million (MacAskill and McLeish 2006). However, one of the primary criterion for selecting interviewees from the Scottish diaspora was that they be active participants of that group, involved in their Scottish heritage. While between 40 and 80 million people may have Scottish ancestry, not all of those people are part of that subculture of consumption (a term discussed in Chapter Six). Tanja Bueltmann asserts that Scots, more so than other diaspora groups, 'utilized their ethnicity actively', because their identity was not forced on them by others; they were 'agents in the making of their collective identity' (Bueltmann 2015, 4). One of the primary ways in which diasporic Scots are active in their ethnicity and agents in their identity is through membership in Scottish heritage organisations (Bueltmann 2015, 8). To target those individuals who not only have Scottish ancestry but who were involved in that community, it was determined that selecting leaders of Scottish heritage groups would achieve this goal.

Interviewee members of the Scottish diaspora were also selected using purposive sampling techniques. Interviews were conducted with 22 interviewees from 17 Scottish heritage groups from seven countries. While 22 interviews may be criticised as a small sample size, there are several reasons for this sample size. First, it has been argued that smaller sample sizes are appropriate for qualitative research methods because qualitative data is not intended to be representative or used for generalising, but to highlight new data for particular phenomenon (Ritchie *et al* 2003). The interview data from members of Scottish heritage organisations is not intended to represent the entirety of the Scottish diaspora. Instead, the purpose of the interviews with members of Scottish heritage organisations is to illustrate how and why particular individuals in the Scottish diaspora subculture of consumption are consuming Scottish-interest books. Thus the interview data does not illustrate

how the Scottish diaspora as a whole are consuming Scottish-interest books from Scottish publishers, but how particular individuals of the group are doing so. The design and purpose of these interviews with members of Scottish heritage organisations is compatible with the epistemologically interpretivist element of the critical realist philosophy. Groups are heterogeneous and emphasising the multiple perspectives and individual experiences of members of the Scottish diaspora can offer rich qualitative information.

There are three interview formats: structured, semi-structured, and unstructured (Brennen 2012). As the labels of these categories suggest, the formats of interviews differ in structure. While there are benefits and disadvantages to each format, it was determined that a semi-structured interview format was advantageous for gathering qualitative information to answer the research question. A semi-structured interview format is based on core pre-established questions but flexible so the interviewer may pursue interesting threads of conversation with follow-up questions (Brennen 2012). Questions in these interviews are typified by open, qualitative inquiry. Although there was room for adaptability in the semi-structured interviews, there was a set of predetermined core questions that were asked of all interviewees, and this allowed for comparisons to be drawn between the answers to the same question across interviews. The interviews were conducted primarily face-to-face, via telephone or via video Skype calls, although there were a handful of interviewees who due to time constraints and limited availability of the participants were interviewed over email. In total, 54 semi-structured interviews were conducted and ranged between half an hour and an hour and a half in length per interview.

The content of the interview data was analysed through a thematic coding of the data using the qualitative data analysis software Nvivo. Interviews were recorded, with the permission of the interviewees, and then transcribed and coded. Thematic coding was conducted through meticulous combing of each interview transcription, with main elements of each answer entered as nodes in Nvivo. After assigning nodes to each theme, the list of themes was examined so that the most prominent themes across interviews could be pinpointed. Then answers to core predetermined questions were compared answer to answer so various perspectives on the same issue could be examined.

Narrative Rhetorical Criticism

Before describing and defending narrative rhetorical criticism as a research method, rhetoric must first be defined. The following three definitions were given by communication scholars and, while different, they highlight similar elements of rhetoric. According to Kuypers and King, rhetoric is 'the strategic use of communication … to achieve specifiable goals' (2009, 4). Brock and Scott call rhetoric 'the human effort to induce cooperation through the use of symbols' (1989, 14). Foss employs a three-fold definition of rhetoric: '(1) humans as the creators of rhetoric; (2) symbols as the medium for rhetoric; and (3) communication as the purpose of rhetoric' (Foss 2009, 3). From these definitions it is clear that rhetoric is strategic and purposeful communication through the use of symbols. It is the purpose of rhetorical discourse to persuade an audience, and this is the case for the marketing rhetoric of Scottish publishers. The object of rhetorical criticism is the rhetorical artefact and the critical approaches to the artefact include: cluster criticism, fantasy-theme criticism, generic criticism, ideological criticism, ideological criticism, metaphor criticism, narrative criticism, pentadic criticism and generative criticism (Foss 2009). After reviewing the literature for SME marketing, entrepreneurship and relationship marketing (detailed in Chapter Two), it was discovered that narratives were an important part of marketing and branding (Pulizzi 2012; Woodside, Sood and Miller 2008; Papadatos 2006; Brown, McDonagh and Shultz II 2013; Holt 2004; Thompson, Stern and Arnould 1998). Additionally, narratives are fundamental in creating and reinforcing national identity (Martin 2009; Brown, Kozinets and Sherry 2003). Finally, trade publishing in particular is built on the production and consumption of stories. As this thesis examines transnational marketing, Scottish national identity and the Scottish publishing industry, the prominence of narratives in these areas indicated that further exploration was needed. Thus *narrative* rhetorical criticism was chosen as an appropriate research method.

As rhetoric is defined as intentional discourse with a specific purpose (Kuypers and King 2009), rhetorical criticism of discourse from publishers to international readers is a window into the intentions of the publisher. With the purpose to persuade, this discourse gives insight into what Scottish publishers

believe will persuade readers to consume Scottish-interest books. Narrative rhetorical criticism is used in this thesis because it emphasises the cultural aspects of Scottish-interest book consumption like nation, identity and representations of Scotland. Narrative rhetorical criticism is a qualitative method that informs how the value of Scottish-interest books is communicated to a transnational audience.

Amazon book blurbs were selected as rhetorical artefacts of this thesis for a few reasons. First, publishers compose these blurbs. For traditional publishers, blurbs and cover images are supplied to Amazon through Nielsen BookScan with information that the publisher provided to Nielsen BookScan in the first place. Because Amazon book blurbs are created by publishers, they offer insight into the publishers' intentions. Second, online bookselling makes it easier for small publishers to sell transnationally and Amazon is the largest online bookseller in the world. Thus Amazon book blurbs reflect an attempt to persuade international readers. The information of Amazon book blurbs is readily available, easy to obtain and in a uniform format that makes comparison of blurbs across publishers possible to achieve. Finally, the prominence of Amazon means that nearly all Scottish-interest books by Scottish publishers are available on Amazon. For the few book blurbs not available on Amazon, blurbs were used from the publisher's website.

The benefits of rhetorical criticism, and the reasons that it was chosen as a research method for this thesis, are twofold: first, as previously mentioned, the method illuminates the speaker's intentions. Second, as a complementary method to interviews, rhetorical criticism can test the accuracy of what interviewees say, highlight the differences between what interviewees say they do and what they actually do.

A sample of Amazon book blurbs of Scottish-interest books from Scottish publishers was used to conduct the narrative rhetorical criticism. The sample size was determined by a stratified sampling technique of the 27 publishers also chosen for interviews. From these 27 publishers, ten Scottish-interest titles were randomly selected from each publisher, and for the publishers with fewer than ten Scottish-interest titles, all of the Scottish-interest titles from those publishers were selected. The titles were selected in this way so that the style

and format characteristic of the writing style of the Amazon book blurbs of the publisher would not skew the results of the rhetorical criticism.

The purpose of the narrative rhetorical criticism is to assess the use of narrative in marketing. The data of the 228 Amazon book blurbs was analysed using Nvivo to organise the data to answer three questions. These questions are: 1) how is Scotland represented as a setting in Amazon book blurbs? 2) how are nostalgia, authenticity and stereotypes used? and 3) what are different types of marketing plots used? To investigate the first question, the collocates for the words 'Scotland' and 'Scottish' were collected and examined. Collocates are the words that most frequently accompany the word that is being examined. Thus by pinpointing the words that most frequently accompany 'Scotland' and 'Scottish', representations of Scotland as a setting in online book blurbs can be analysed. To investigate the second question, adjectives relating to nostalgia and authenticity were examined. Additionally, using the Scottish stereotypes identified in the study by Bechhofer and McCrone (2013), the use of stereotypes in Amazon book blurbs of Scottish-interest books was examined. Finally, to investigate the third question, verbs used in online book blurbs were studied to pinpoint events in the plot of common marketing narratives. After making a list of the most frequently used verbs in these online book blurbs, the collocates of those verbs were examined so that the context of that action could be better understood, and the types of marketing plots discovered.

Case Studies

Case studies are 'explanatory, theory-building research which incorporates and explains ideas from outside the situation of the cases' (Carson *et al* 2001). Case studies in the publishing field have been the research method of researchers examining cases of particular companies (Kernan 2013; Hemmungs-Wirtén 2000; Ray Murray 2013; Stevenson 2010), authors (Craighill 2013), reading groups (Rehberg Sedo 2002; Driscoll 2014) and books (Squires 2007). Case studies were chosen as a research method because while semi-structured interviews offer insight into the perceptions and activities of Scottish publishers and narrative rhetorical criticism provides a way to investigate how Scottish publishers are communicating value to international

audiences, an in-depth examination of internationally successful Scottish-interest books can only be accomplished through case studies.

Case studies rely on multiple types and sources of data (Yin 2014). Interviews with members of Scottish publishing bodies and Scottish heritage organisations was one of the sources of data used in the case studies for this thesis. Additionally, observational and secondary data analysis were also used in the case studies. Case studies are appropriate for an epistemologically interpretivist perspective in which the heterogeneity of Scottish-interest books is evident. Publishers apply different marketing methods for each book. A case study of the books, rather than companies, is most suitable to understand the particularities of what makes specific books successful transnationally. The emphasis of the case study is on its application to a real-world context (Yin 2014) which is also important for this thesis because the link between theory and practice is foundational to publishing studies research. The benefits of the case study approach is its connection to a real-world context and its ability to explore phenomena by combining information from multiple sources. One criticism of the case study method is that generalisations cannot be made from them. However, the case study method offers analytical rather than statistical generalisation, meaning generalising theories rather than representing populations (Yin 2014). Thus the case studies of this thesis do not represent all marketing for transnationally successful Scottish-interest books, but identify particular marketing tactics used for these specific transnationally successful Scottish-interest books. This case study data may be used to create generalised theories about some of the pathways of successful transnational marketing for Scottish books.

Three case studies are offered in this thesis, focusing on three different Scottish-interest books or series, produced by three different publishers, which have been transnationally successful. A similar example of book case studies, which she calls 'publishing histories', is offered in Squires's analysis of bestsellers in the UK. By selecting for case studies books that had reached a wide audience and performed well economically, Squires was able to draw conclusions about the state of the industry. The three internationally successful Scottish-interest books or series used for case studies can indicate who publishers are marketing to, and how and why they are marketing to those

readers. This information can pinpoint some of the characteristics of the market for Scottish-interest books.

Purposive sampling is the sampling technique most appropriate for selecting case studies (Gerring 2007). Yin argued that case studies are not a sample because they are small and not necessarily representative of the population. However the purpose of case studies is not to make generalisations, but to investigate the 'why' of particular phenomena. In this thesis, the purpose of the case study is to investigate why particular Scottish-interest books are economically successful abroad. The cases were chosen by first examining the interview data with Scottish publishers and from that information, selecting three titles discussed by their publishers as being Scottish-interest, appealing to the Scottish diaspora and performing well economically in transnational markets. The marketing reasons behind the economic success of these case study books illuminate marketing philosophies, strategies and activities that have been useful in effectively communicating the value of Scottish-interest books to the Scottish diaspora.

Analysis of case studies was based on an explanation-building analytic technique in which an initial explanation is presented and then compared to the findings and revised (Yin 2014). After reviewing what publishers hypothesised were the reasons for the books' success abroad, an initial explanation was recorded. Then by evaluating author websites, publisher websites, reviews of the book, book events and social media activity, the initial explanations were revised. Thus there were three types of data used for the case studies analysis: interview data, observational data and secondary data.

This methodology section has addressed the critical realist research philosophy of this thesis which uses a multi-method approach to examine the success of marketing Scottish-interest books by Scottish publishers to the Scottish diaspora. Rationale for the selection, sampling sizes and techniques of the three methods used (interviews, narrative rhetorical criticism and case studies), has been given as most appropriate for the epistemologically interpretivist and qualitative and inductive approach.

Structure of the Thesis

What makes marketing of Scottish-interest books from Scottish SMEs successful transnationally? The answer is threefold: creative relationship marketing through storytelling, effective use of Scotland's place brand, and targeted marketing to segments like the Scottish diaspora. The introduction has provided a dissection of the title of this thesis to address the features of time period, geographical area and object of study that define the thesis. The introduction has also defended the methodological choices made in the research.

Chapter One provides framework and groundwork for the thesis. The framework comes from publishing, book history, communications and marketing to create a theoretical structure for the thesis. Additionally, Chapter One lays the groundwork for what gives books value, how identity is formed and characterised, how the history of Scottish publishing has shaped it in the twenty-first century, what constitutes a Scottish and Scottish-interest book and how audiences are defined and conceptualised.

Chapter Two addresses one of the ways in which marketing of Scottish-interest books from Scottish SMEs is successful transnationally: creative relationship marketing through storytelling. By defining marketing as the communication of the value of a product or service, this chapter investigates marketing storytelling as a method of communicating product value. The chapter identifies three characteristics of the Scottish publishing industry as unique and describes why these features of the Scottish publishing industry are relevant to the framework and groundwork provided in Chapter One.

Chapter Three discusses another way in which marketing of Scottish-interest books from Scottish SMEs is successful transnationally: effective use of Scotland's place brand. By exploring the relationship between brand and place, this chapter uncovers three rhetorical tools of place branding: nostalgia, authenticity and stereotypes. This chapter offers a literature review of place branding which is fundamental to the analysis of the use of Scotland's place brand in online book blurbs in Chapter Five.

Chapter Four conceptualises marketing as communication which is comprised of narrative components and which is also influenced by factors particular to the company and external environment. This chapter analyses the 27 Scottish publishing bodies according to the four company characteristics

(brand, national identity, size, and entrepreneurial orientation) which were discovered to influence communication to the diaspora.

Chapter Five analyses the use of creative relationship marketing through storytelling and the use of narratives, symbols, and icons from Scotland's place brand to create that marketing story. This analysis is conducted through a rhetorical examination of online book blurbs for Scottish-interest books from Scottish publishers.

Chapter Six argues that a more targeted approach to particular market segments is the final way in which marketing of Scottish-interest books from Scottish SMEs is successful transnationally. By exploring the Scottish diaspora as a subculture of consumption, this chapter identifies reading as a reinforcement of diasporic Scottish identity. The ways in which Scottish publishers communicate the value of their products is examined, particularly through three case studies of books that have been especially successfully economically in marketing to the diaspora.

The conclusion of this thesis summarises the discussion, presents findings and makes recommendations for Scottish publishers to market their Scottish-interest books transnationally, offers an examination of the limitations of the research and also suggestions for further study.

Chapter One

Framework and Groundwork

This chapter offers both framework and groundwork for the rest of the thesis. The framework is the overarching theoretical structures that 'frame' the thesis while the groundwork is the basic concepts that foreground the argument of the thesis. The framework is important because this thesis uses theory from the disciplines of publishing, book history, marketing and communications to analyse the marketing of Scottish-interest books from Scottish SMEs in the publishing industry. The thesis must be 'framed' within theories prominent in these disciplines. Following the establishing of the framework for this thesis, this chapter lays groundwork with key concepts that will make it possible to answer the research question. The groundwork lain in this chapter is in regards to value, identity, Scottishness and the book, and consumers/audiences.

Framework

Publishing Studies

This thesis lies within the field of publishing studies research. To demonstrate this thesis's position within the academic field of publishing, the nature of the discipline of publishing must first be articulated. Such a task can be problematic because of publishing's recent emergence as a field of study under such a name, and also because of the interdisciplinary nature of the field.

The field of publishing is a combination of various disciplines and methods that bring together disciplinary backgrounds including book history, communication/media studies and marketing. Publishing is an area of practical vocational business research, a tradition with a long and vibrant history and a field linked with communication, media and cultural studies. Before delineating the amalgamation of areas that make up this publishing studies thesis, a definition and overview of the publishing studies field must be explored.

Publishing is the process of communication of ideas, traditionally via the printed word, but not limited to print. This thesis focuses primarily on book publishing, although the term 'book' is problematic because of its changing definition due to digital counterparts of the traditional codex. Miha Kovač

acknowledges the traditional definition of a book in which the bound, paper qualities of the product are paired with a minimum number of pages to distinguish it from a magazine or leaflet. However, Kovač points out that a definition which relies on the information rather than physical properties of a book is most relevant to the book in all of its forms: the book as an object that fulfils an informational function (Kovač 2008). Publishing as an academic discipline is the study of the objects and processes in this transfer of information. Like Kovač, Finkelstein and McCleery also differentiate between different parts of the book which they call the medium and the text (McCleery and Finkelstein 2005). However, although the book is often conceptualised and described in these distinctive pieces, it is impossible to completely separate the text from its container. Roger Chartier argued that when the same text is paired with a different form, 'it is no longer the same.' He says, 'If we want to understand the appropriations and interpretations of a text in their full historicity we need to identify the effect, in terms of meaning, that its material forms produced' (Chartier 1995, 2). The object shapes the content; the writing style, length and purpose of the text are influenced by the form the text takes. Michael Bhaskar suggests a framework of publishing in which the publisher uses frames and models to contextualise content. Frames are the containers of the content, but also the ways in which the content is presented in marketing. While the content and the frame are different things, they are never encountered separately, but in 'frame-content pairs' (Bhaskar 2013, 137). In other words, the frame shapes the content and the content shapes the frame. As Bhaskar was attempting to establish a unified theory of publishing, the discipline might be conceptualised as the study of content and accompanying frames.

Publishing is a broad and, one might argue, ambiguous term which embraces a variety of disciplines that come together to form publishing as an academic area. Simone Murray suggests that publishing encompasses aspects of book history, house histories, communication/media and cultural studies, vocational/industry information, and nationalist and postcolonial studies (Murray 2006). Publishing scholars have approached publishing from many perspectives, some of which Murray touches upon, but there are others which might be worth adding to Murray's list. Some of the other categories in which

publishing scholars are researching include publishing government legislation like that pertaining to copyright (Ramdarshan-Bold 2009, 2010, 2012) and computer science, information science and digital humanities research to study the book's digital manifestations and transformations (Ray Murray and Squires 2013; Phillips 2006; Clark and Phillips 2014; Kovač 2008; Rowberry 2012).

One of the primary foci of this thesis is the business of publishing, the category that Murray calls vocational and industry information. There exists literature concentrated on providing authors, publishers and students with practical vocational advice in a descriptive manner (Phillips and Clark, *Inside Book Publishing* 2014; Baverstock, *How to Market Books* 2015; Forsyth and Birn, *Marketing in Publishing* 1997). This thesis is not one such how-to publishing guide; instead, this thesis critically analyses the transnational marketing of Scottish-interest books. Murray warns against limiting the study of the publishing business to research that is too descriptive: 'the chief limitation of such works [industry and vocational research] from a critical publishing studies perspective is their reliance on descriptive rather than critical modes of analysis' (Murray 2006, 6) and it is reliance on a descriptive rather than critical approach that this thesis seeks to avoid.

Although it is true that the business of books is a vocational industry, the academic study of this business requires incorporating conceptual, theoretical and methodological elements in fields like economics, consumer behaviour, and marketing. Several researchers have taken this approach to publishing, including the many contributors to *Consuming Books*. The approach of *Consuming Books* was to examine the book business from a 'broader consumer research perspective' (Brown *et al* 2006). Albert Greco (2005) has conducted economics research of the publishing industry in the US, Claire Squires (2007) has elaborated on marketing literature in the late twentieth and twenty-first centuries in the UK, Iain Stevenson (2010) has written about the history of twentieth century book publishing business structures in the UK, and other scholars have analysed the production and reception of books in various regions of the world like Beth le Roux's (2012) research regarding the production and reception (both nationally and transnationally) of books produced in South Africa. Other scholars have also written on marketing in the arts, cultural and creative industries (Throsby 2003; Caves 2000; Fillis 2002, 2006; Venkatesh

and Meamber 2006; Kerrigan 2010) and their research can be applied to the publishing sector. Late twentieth and twenty-first century Scottish publishing has particularly been addressed in *The Edinburgh History of the Book in Scotland Volume 4: Professionalism and Diversity, 1880-2000*, although mainly from an historical rather than business perspective. Alistair McCleery, one of the editors of the volume, has written several articles about the Scottish book industry but his approach is an historical one, although in 'Publishing in Scotland: Reviewing the Fragile Revival' which was co-authored by Chief Executive of Publishing Scotland Marion Sinclair, twenty-first century Scottish publishing is addressed, albeit from a descriptive business report rather than critical perspective (2008). Melanie Ramdarshan-Bold in 'The Rights and Wrongs of Scottish Publishing' (2012) provides an analysis of the strengths and weaknesses of Scottish publishing as a whole, especially in reaching transnational markets through selling rights and digital innovation.

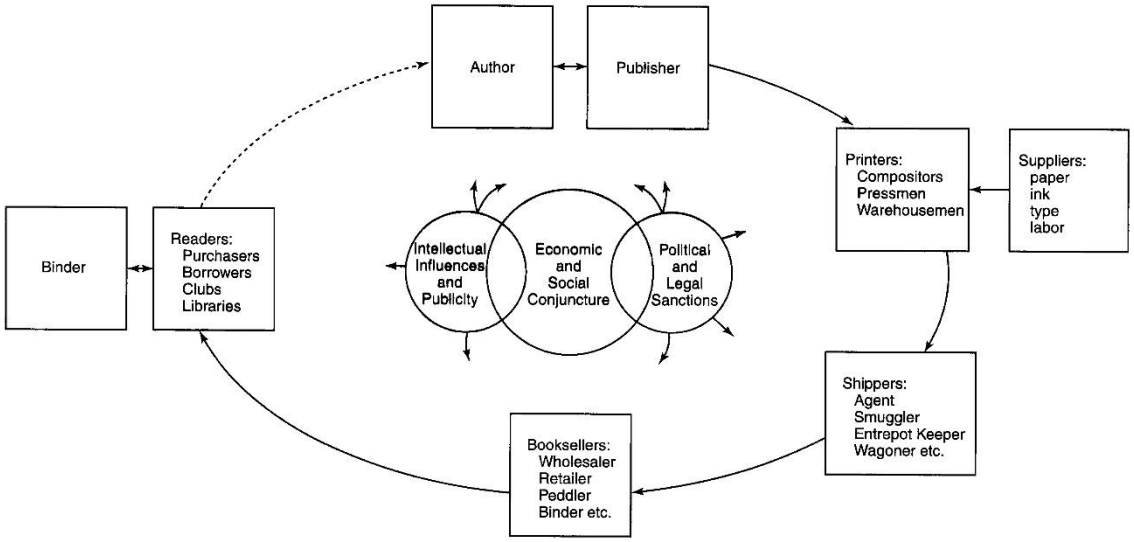
Two particular publishing studies theories frame this thesis. First is the framework for conceptualising the nature of the book. In this framework, the book is comprised of distinct parts of content and context (Kovač 2008; McCleery and Finkelstein 2005; Chartier 1995; Bhaskar 2013). This framework provides a way to better understand the nature of the product in the Scottish publishing industry. Second is the framework of publishing studies as a discipline, described by Simone Murray as incorporating five areas of study. These five areas of publishing studies are all touched upon, in varying degrees, in this thesis. These areas are a method for understanding the multidisciplinary nature of publishing studies and the specifics of which disciplines are most often companion to publishing. The remainder of the frameworks section of this thesis discusses frameworks in three of Murray's categories: book history, communications, and marketing (which Murray includes under industry and vocational information).

Book History

Books have been the subject of research for scholars across various academic disciplines. In France, there has been a tradition of *Histoire du livre*, a social history approach to books. The traditional Anglo-American approach to books has been analytical bibliography (Howsam 2006, 29). From these

traditions, a specific discipline for the study of books began to emerge in the 1970s, but because researchers were approaching the study of the book from different methodological and conceptual perspectives, it was what Darnton called 'crowded with ancillary disciplines' and 'interdisciplinarity run riot' (Darnton 1982, 67). It was in this environment that Darnton developed the Communications Circuit—a model as an overarching framework for the study of books, across disciplines.

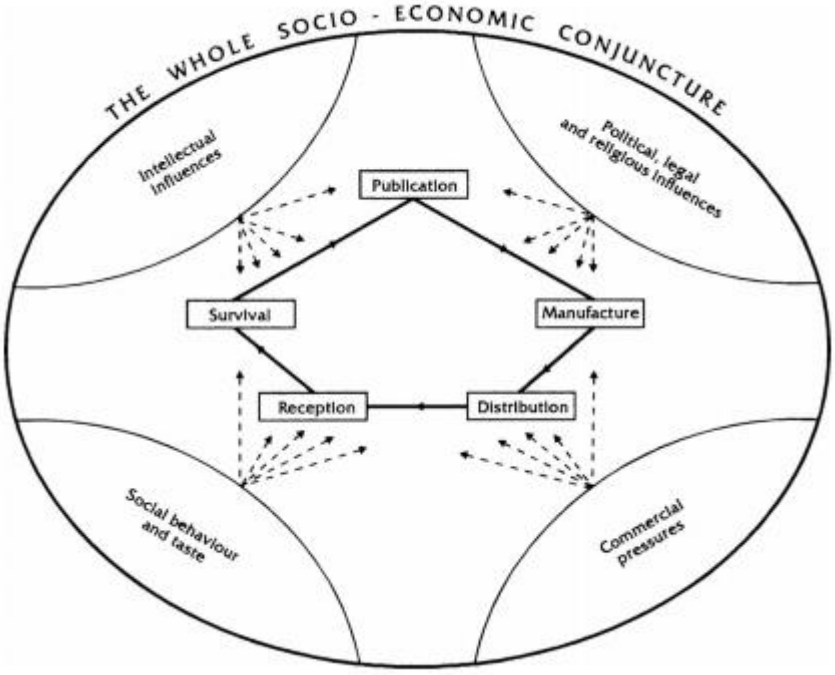
Figure 1. The Communications Circuit



Source: Darnton 1982

This model presents the book trade as comprised by various agents and processes involved in the life of a book. The six agents that Darnton identifies are author, publisher, printer, shipper, bookseller and reader. In the centre of Darnton's model are three interlocking circles which represent the intellectual, economic, social, political and legal influences on the book processes.

Figure 2. The Whole Socio-Economic Conjuncture



Source: Adams and Barker 1993

Although Darnton's model is a foundational framework for book studies, it has its limitations. Adams and Barker (1993) built upon Darnton's model with modifications to improve what they saw as the Communications Circuit's limitations. One of these limitations is the Communications Circuit's emphasis on the process of communication rather than the material process of the book—a focus on agents rather than events. Darnton says the Adams and Barker The Whole Socio-Economic Conjuncture model shifts 'attention from the people who made, distributed, and read books to the book itself and the processes through which it passed at different stages of its life cycle' (Darnton 2007). The five events used in The Whole Socio-Economic Conjecture model are publication, manufacture, distribution, reception and survival. While there are connections between agents in Darnton's model and events in the Adams and Barker model (e.g. the event of publication and the agent of publisher), the last event in the Adams and Barker model—survival—adds a consideration for libraries, new editions, translations, etc. that Darnton's model did not account for—the afterlife of the text (Darnton 2007).

However both the Darnton model and the Adams and Barker model do not incorporate the realities of twentieth and twenty-first century publishing. In

2013 Squires and Ray Murray created a revised version of Darnton's model to accommodate twentieth and twenty-first century book publishing practices, adding players like the literary agent, pre-press companies, wholesalers and distributors and highlighting a change from 'bookseller' to 'retailer' and the importance of freelancers and outsource agencies (Ray Murray and Squires 2013).

The fundamental ideology of book history (and these three models) is that books are not passive products but influential agents in shaping history. In Darnton's words, 'books do not merely recount history, they make it' (Darnton 1982). While this argument may seem an obvious truth, approaching the study of history, business or culture from this perspective emphasises the importance of the book and thus unites scholars whose fields and methodologies might otherwise separate.

Book history offers some important frameworks for this thesis. First is the framework that foregrounds the discipline: books are not passive products but influential agents in shaping history. The importance of this framework to this thesis is that Scottish books are agents of change in creating communities and influencing social, political and intellectual environments. The second framework from book history is the most prominent model in the field: The Communications Circuit created by Darnton. The Communications Circuit is important to this thesis because it asserts that book creation is collaboration between various agents, two of which, the publisher and the reader, are the focus of this thesis within Scottish book publishing. The third framework from book history is The Whole Socio-Economic Conjuncture model created by Adams and Barker. The Adams and Barker model is significant for this thesis because it addresses book creation and dissemination as a process. In analysing the Scottish book publishing industry, there are certain processes (Adams and Barker 1993) and agents (Darnton 1982) which work together to create and disseminate books. Another important aspect of the Darnton and Adams and Barker frameworks to this thesis are the external conditions (social, economic, political, intellectual, legal) that influence the processes and agents in the book industry. These external conditions are also important in many communications/media studies frameworks that are significant for this thesis. Communications/media studies frameworks are discussed next in this chapter.

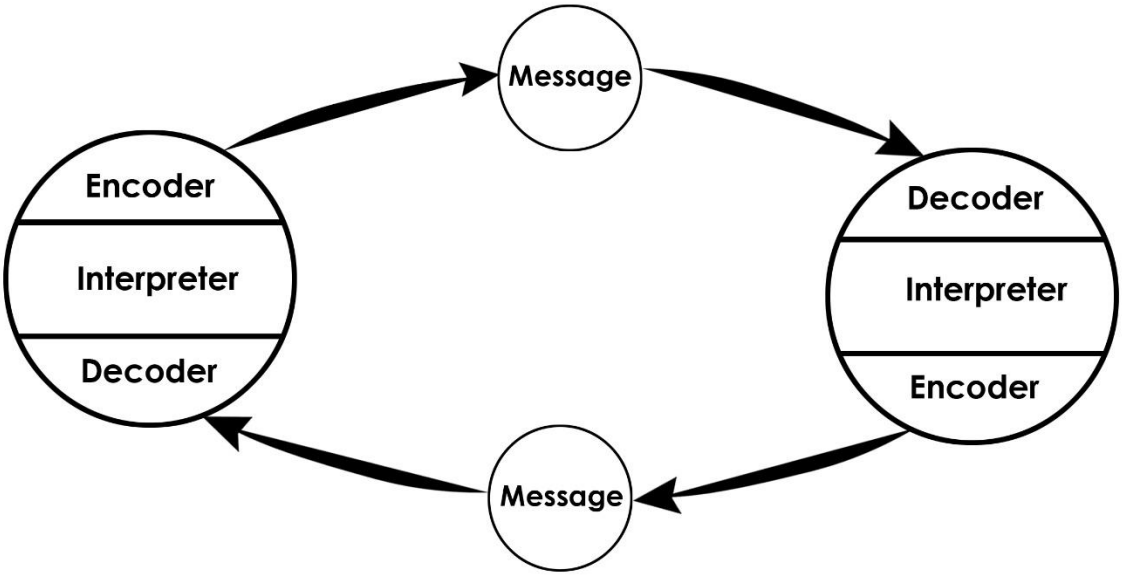
Communications/Media Studies

To delineate boundaries between communications/media studies, publishing and book history and define what each one is, it becomes apparent that there is considerable overlap. As publishing is the study of the book industry, it falls within the realm of book history and the book's position as a communication device and a form of media places it within communications/media studies.

As a discipline, communications and media studies in the US developed in the 1930s, 40 years after the 'birth' of modern media in the form of newspaper, cinema and radio on a mass scale (Lull 2003, 23). Wilbur Schramm is regarded as the 'founder' of mass communications as an academic discipline. Schramm developed a model, based on a model by Shannon and Weaver (1948), which identified basic components of the communications process: message, encoder and decoder.

One of the contributions of Schramm's model (1954) is the inclusion of the receiver (or decoder) of the message. The communicated message is filtered through encoding and decoding that affects the message itself. Schramm's model asserts that receivers (readers, in the case of books) are not passive in receiving, but undergo a process of decoding and encoding with the speaker. One theory within communications is that of 'reader response', also called 'audience reception'. This theory sees interaction between text and reader or message and audience as a two-way communication process. As this thesis is concerned with the communication process of marketing between publisher and reader, the reader's role within this marketing communication process is vital.

Figure 3. Schramm's Model of Communication



Source: Schramm 1954

Another aspect of communication that applies specifically to marketing is rhetoric. Aristotle was the first to address the characteristics of rhetoric in his essay *Rhetoric* which identified pathos, ethos, and logos as three methods of rhetorical persuasion (Sachs 2012). If rhetoric uses language to persuade an audience, then rhetorical criticism is the examination of the use of rhetoric. Foss (2009) describes rhetorical criticism as the process of analysing symbols in communication. Marketing communication utilises rhetoric to persuade audiences to behave in a certain way. Chapter Five uses rhetorical criticism to examine the persuasive marketing language and representation of Scotland in online book blurbs.

Representations in the media is one area of considerable research in communications/media studies. In Scottish-interest books, Scotland is often represented in particular ways. The effects of Scottish-interest books on behaviour and attitudes of the audiences is evident in nineteenth-century bestselling books by authors James Macpherson, Robert Burns, Walter Scott and Robert Louis Stevenson. Books by these authors and others influenced the attitudes of international readers toward Scotland. From the Highland Romanticism of *Waverley* to gritty twenty-first century Scottish crime fiction, books as a form of media and communication represent Scotland. Stereotypes,

nostalgia and authenticity (discussed in Chapter Three) are themes in this representation of Scotland in Scottish-interest books. Another framework for representation of media is genre. Genre presents books in certain ways that highlight the struggle of power and value in the book industry. Publishers use genres as marketing tools for targeting appropriate audiences for books. Genres comprise a vast, interconnected network of categories that cannot be studied in isolation because they are constantly changing in hierarchy, definition and content. This hierarchy of genres contains what Ireneusz Opacki called 'royal genres' because of their dominant place in the literary environment of the time (Opacki 1963). It is most useful to think of genres as a social phenomenon that 'depend on functions of the lived world' (Jauss 1982, 135). In fact, the idea that genres are not static and are socio-historical creations is a distinguishing characteristic of *modern* genre theory. Genres are important for enabling the commercial positioning of books within markets (Gulledge, Roscoe and Townley 2014). A piece of literature can strengthen or diminish its value according to the genre in which it resides. Beth Driscoll notes that 'genre is one of the central mechanisms used to distinguish between mass-market fiction and legitimate literature' (Driscoll 2014, 85). In the case of Scottish-interest books, national identity plays a particular role in representation of Scotland in books; identity is discussed later in the groundwork section of this chapter.

Communications/media studies offers several frameworks for this thesis. First, communication (both in marketing and through the books themselves) is a two-way process in which a message is encoded and decoded by speaker and receiver (Schramm 1954; Hall 1973). Second, audiences are active participants in the communication process (reception theory). These two frameworks are especially important in the creation of The Communication of Value of Scottish Books model developed in Chapter Four. These frameworks are also important in Chapter Six which examines the role of the diasporic Scot reader in the marketing of Scottish-interest books. The third framework from communications/media studies regards representation. This thesis examines the representation of Scotland in the marketing communication for Scottish-interest books. There are several themes of this representation, including stereotypes, nostalgia and authenticity which are discussed further in Chapter

Three. Genre also represents Scottish-interest books and serves as a marketing tool and communication device for readers.

Marketing

As this thesis examines the transnational marketing of Scottish-interest books, marketing frameworks are important in structuring this argument. More specifically, aspects of the research question for this thesis direct toward specific areas of marketing theory. The transnational focus of this thesis on marketing Scottish-interest books means that an international marketing theory framework is appropriate. The emphasis of this thesis on SMEs in the Scottish publishing industry indicates that small firm marketing theory and the marketing/entrepreneurship interface are useful frameworks. However, before discussing such frameworks, there is one overarching framework that marries frameworks from publishing, book history and communications/media studies with marketing theory. In other words, this framework addresses the relationship between consumers, the market and culture: Consumer Culture Theory (CCT).

CCT is not a unified or grand theory but 'a family of theoretical perspectives', all of which address the dynamics between consumers, the market and culture (Arnould and Thompson 2005, 868). The external factors (the social influences) apparent in book history, publishing and communication/media studies models are the objects of study in CCT from a business perspective. The sociocultural dimensions of consumption are particularly emphasised within this framework. Arnould and Thompson argue that 'an understanding of consumer symbolism and lifestyle orientations is essential to successful marketing strategies' (2005, 870). Arnould and Thompson identify four categories of CCT research: 1) consumer identity projects, 2) marketplace cultures, 3) the socio-historical patterning of consumption and 4) mass-mediated marketplace ideologies and consumers' interpretive strategies. This thesis focuses on marketplace cultures within CCT to understand the Scottish diaspora as an audience for Scottish-interest books. Chapter Six examines the Scottish diaspora as a group that reinforces identity through consumption, a subculture of consumption (Schouten and McAlexander 1995).

In addition to CCT, international marketing theory provides a framework for this thesis. Although international marketing has its roots in the Uppsala school of the 1970s, it is built upon the works of famous economists like David Hume and Adam Smith. However, recent research is more concerned with internationalisation as explained by behaviour of the firm rather than economics (Fillis 2002). Although not explicitly a model of internationalisation, the matrix between product and market, introduced by Igor Ansoff (1965), offers a framework for the growth of firms and could be applied to internationalisation as a form of firm growth.

Table 1. Ansoff's Matrix

	Existing Products	**New Products**
Existing Markets	Market Penetration	Product Development
New Markets	Market Development	Diversification

Source: Ansoff 1965

Ansoff identifies four intersections between product and market. Market penetration is least risky because it produces current products for current markets. Market development takes a current product to a new market, the risk being in the new market (international markets included). Product development develops new products for current markets. Diversification is riskiest of all because it requires new products and new markets. This is also the strategy which will create firm growth the fastest. Ansoff's matrix offers a framework for understanding company growth, with entering new markets as key. For Scottish publishers wanting to grow their businesses, reaching new, transnational markets is crucial.

International marketing theory began first as a 'stages approach'; scholars perceived internationalisation of a firm as the culmination of certain steps or stages (e.g. Jain 1989; Ohmae 1990). Regarding the literature of international marketing and the stages approach, Fillis remarks, 'The

conceptualisations, modelling and frameworks which have been constructed in much of the literature have tended to focus on the firm passing through a number of stages or phases as it develops from the small domestic based firm to the multinational enterprise' (Fillis 2002, 767). The difficulty with the stages approach is that it assumes internationalisation is the status of the most highly evolved firms and that firms must follow distinct stages to become international. However, in practice, this is not the case (Turnbull 1985; Bell 1995; Andersen 1993; Fillis 2001). Globalisation and technological advances allow internationalisation barriers to be bypassed, even by the small firm (Fillis 2002). Some firms are even international from conception. These firms have been called international new ventures (Oviatt and McDougall 1994), born global (Rennie 1993), instant internationals (Fillis 2001) and global start-ups (Oviatt and McDougall 1995). Oviatt and McDougall define this kind of firm as 'a business organisation that, from inception, seeks to derive significant competitive advantage from the use of resources and the sale of outputs in multiple countries' (1994, 49). On the other side of the spectrum from the born global firms, there reside companies only interested in the domestic market (Fillis 2002). This type of firm must also be considered; not only is internationalisation not a linear set of stages, but internationalisation may not be a desired end-result of certain domestic-focused companies. Because international marketing theory began with a stages approach, it also focused first on the activities of the multinational enterprise rather than SMEs, although SMEs have gained more research emphasis in recent years (Fillis 2002). Although firm size is a factor in internationalisation, this is not to say that small companies cannot have an international presence and many 'born globals' are SMEs.

However, there are several barriers to internationalisation, especially for the small firm. Fillis identifies the barriers to internationalisation as insufficient production capacity, small company size, lack of time to research new markets, and difficulty in choosing a reliable distributor, matching competing prices, and promoting the product (Fillis 2002). Due to these barriers, and partially as a way to reach out internationally in the most risk-averse way, companies tend to expand first into markets, business environments and cultures that are similar to their own (Johanson and Wiedersheim-Paul 1975).

Another framework for this thesis is small firm marketing—applicable because of the small size of the majority of publishing companies in Scotland. Marketing for SMEs is markedly different from that of larger companies. David Carson has written extensively about marketing in SMEs and he particularly marries the two concepts of marketing and entrepreneurship. He suggests that small business marketing is entrepreneurial marketing, characterised by informal, simple and unstructured approaches that are low-risk, have limited planning, reflect the entrepreneur's skillset and personality and are restricted by monetary, staff and time limitations (1995). Collinson and Shaw characterised entrepreneurship by responsiveness to the market coupled with an 'intuitive ability to anticipate changes in customer demands' (Collinson and Shaw 2001, 764). Carson *et al* describe entrepreneurship as a process, 'an action-oriented way of thinking and behaving, the focus of which is innovation and change' and creativity (Carson *et al* 1995, 58).

The difference between traditional marketing and entrepreneurship is the environment in which they operate and in management competencies. Traditional marketing operates in a consistent environment and entrepreneurship operates in an uncertain environment. The two environments where traditional marketing and entrepreneurship overlap are when 'market conditions are continuous and entrepreneurship aids the process of identifying as yet unperceived needs' and when a market is discontinuous and entrepreneurship 'guides marketing strategy to develop existing needs in a new market environment' (Collinson and Shaw 2001, 761). There are three key management competencies where marketing and entrepreneurship overlap: change-focused, opportunity-driven and innovative (Carson *et al* 1995; Collinson and Shaw 2001). Additionally, Hills *et al* suggest that the competencies of entrepreneurial firms include superior understanding of customer needs (Hills *et al* 2008). While entrepreneurship is something which is not restricted to a certain firm size, it is in SMEs that entrepreneurship is most visible and often simplest to incorporate and maintain (Carson *et al* 1995).

Entrepreneurship and marketing research began to appear in the 1980s with the first marketing and entrepreneurship research conference (1982), the first empirical study of the marketing/entrepreneurship interface (1985), and the first article in *Journal of Marketing* to focus on entrepreneurship (1986).

The entrepreneurial marketing textbook written by Carson *et al* (1995) was the first textbook to help establish content and structure for entrepreneurial marketing courses. In 1999 the *Journal of Research in Marketing and Entrepreneurship* was established and a special issue of *Journal of Marketing Theory and Practice* was focused on the interface of marketing and entrepreneurship (2000). Finally, in 2004 a textbook on entrepreneurial marketing by Buskirk and Lavik moved to the mainstream marketing textbook market in the US (Hills *et al* 2008).

To summarise, the three marketing frameworks useful for this thesis are CCT, international marketing and the marketing/entrepreneurship interface. The CCT framework addresses the intersection of culture and commerce. The international marketing framework asserts that small firms can be more easily international in the digital environment. The marketing/entrepreneurship interface framework asserts that SMEs market and operate differently than their larger counterparts and that SMEs tend to be more entrepreneurial than their larger counterparts.

These various frameworks from publishing, book history, communications/media studies and marketing provide a theoretical structure for this thesis. This thesis is publishing studies research, aligning with Murray's framework that publishing encompasses various fields including communications, book history and marketing. This thesis fundamentally examines the agents and processes surrounding the book. Books are comprised of content and context and are drivers of history rather than passive objects. A book is the culmination of a process involving many steps and agents which make a communications circuit of the book industry. Within the circuit are the two fundamental agents and processes for this thesis: publishers (publication) and readers (reception). Because books are part of a communication process, the message between publishers and readers is encoded and decoded by both parties. Additionally, readers are not passive receivers, but active agents of this communication in and surrounding books. The marketing of Scottish-interest books is a communication process which uses rhetoric to persuade audiences and which represents Scotland in a certain way to appeal to transnational readers. One primary communicating party in the marketing of Scottish-interest books is the publisher, and business considerations like the economics

and pragmatics of international marketing and entrepreneurship contribute to the products created and how those products are communicated to readers. In essence, this thesis's study of the commerce of book culture places it within the realm of CCT, tying together these interrelated frameworks for this thesis.

Next, this chapter lays the groundwork for this thesis. This groundwork includes concepts relating to value, identity, the history of Scottish publishing, Scottishness and the book, and consumers/audiences.

Groundwork

The Value of Books

Because the publishing industry lies within the cultural or creative industries, it shares with other commercial enterprises of the arts a struggle between art for art's sake and art for business's sake, between product-oriented and market-oriented business approaches (Fillis 2006). The challenge for publishers is in striking a balance between art for art's sake and art for business's sake: the cultural and economic demands. At the centre of this struggle is the concept of value. The categories, creators and strength of value must be discussed to better understand the value of books, with special attention to the works of authors who have developed academic thought on value, like Bourdieu (1985, 1986, 1993) and Throsby (1999, 2003).

Pierre Bourdieu is a sociologist who explores 'the sociology of literature', the social implications *on* literature and *of* literature. Bourdieu uses the economic concept of capital, or resources, to explain the value of cultural products. Traditionally, there are four types of capital in economics: economic, physical, natural and human capital. Two of these—economic and human capital—are particularly useful in articulating value for the creative and cultural industries. Economic capital is financial value and is the capital associated with the more commercially-driven, marketing-oriented side of publishing. All twenty-first century publishers must consider economic capital to survive. Human capital is the knowledge, habits and attributes of a person. Human capital is often described in business as 'competencies' because a competency is 'both a skill and an attribute' (Carson and Gilmore 2000, 364) and 'a combination of knowledge, skills and attributes which are given reference in the task environment' (Middleton and Long 1990).

In addition to the traditional forms of capital, Bourdieu proposes three others: cultural, social and symbolic. Cultural capital has been defined in opposition to economic capital; Bourdieu describes the field of cultural production, for which cultural capital is the primary resource, as 'the economic world reversed' because the economic and cultural fields (and corresponding capital) he views as opposing forces. Bourdieu says, 'We are indeed in the economic world reversed, a game in which the loser wins: the artist can triumph on the symbolic terrain only to the extent that he loses on the economic one and vice versa' (1993, 169). However, Throsby views economic and cultural capital as interrelated, with one type of capital often giving rise to another (Throsby 1999). It must be specified that Bourdieu saw cultural capital as existing in different 'states', only one of which is emphasised in this thesis. Because this thesis addresses the capital of publishing companies and the capital of individual books, it is cultural capital in its *objectified state* (or cultural goods) that is the centre of this cultural capital discussion. However, in its *embodied state*, cultural capital is similar to human capital; the difference is cultural capital's emphasis on knowledge and habits *relating specifically to cultural judgement*. Throsby acknowledges this similarity between human and cultural capital: 'Given the close connection between cultural capital as identified in sociology and human capital as understood by economists, it is useful to ask whether the connections stretch back the other way, that is, to what extent human capital has been seen by economists to embrace culture' (Throsby 1999, 5). Bourdieu's introduction of social capital and symbolic capital add layers to the dialogue of culture, value and taste because social networks, relationships, distinction and prestige are identified as important resources in the cultural economy. Social capital is interesting because of its relationship to one of the most important marketing tactics of entrepreneurs and small businesses: relationship marketing and networking (Carson *et al* 1995). Bourdieu asserts that much of the value of publishers is social; the value of a publisher to the author is the network of connections with other publishers, agents, writers, etc. that the publisher is able to provide (Bourdieu 1993, 76).

These categories of capital are not completely separate, but necessarily interrelated. While Bourdieu called the art business 'a trade in things that have no price' (1980, 74), there are both symbolic/cultural and economic prices on

books. In an industry that commercialises and commodifies art, like publishing, the two values of cultural and economic capital must both be included. At the same time, Throsby notes that although cultural value and economic value are not unrelated, they are different and must be addressed differently (Throsby 1999). While economic value is relatively simple to objectively determine, the intangible properties of cultural value make it more difficult to determine. This begs the question: how is cultural value constructed—is it intrinsic or extrinsic? Although gatekeepers may argue that a good book is inherently a good book—in other words, the book's value is intrinsic—value cannot exist outside of social systems. Without other people to agree that the product is valuable in some way, the value cannot exist. Therefore, value is socially constructed.

In publishing, the role of a publishing company straddles the line between creator of art and creator of value. Many publishing houses, particularly in the Science, Technical and Medical (STM) and educational sectors, create their own content, and write their own books (e.g. dictionaries like *The New Oxford Dictionary for Writers and Editors* 2005). There are particularly fine lines between author and publisher in book publishing SMEs. In the Scottish publishing industry, several SMEs have founders and team members who have published some of their own writing through the publishing company (Sandstone Press, Freight Books, Itchy Coo, Lomax Press, Floris Books). There is also the role of the editor in creating the art: how substantive must edits be before the editor becomes a co-author of the piece? Susan Greenberg argues that all editing is 'part of a process of text creation—the making of the text' (Greenberg 2010). Greenberg's argument is that when an editor is present, he or she is *always* part of text creation.

The traditionally recognised role of the publisher is two-part: (1) curator of literature, gatekeeper and creator of value (2) and financial risk-taker or banker. In the twenty-first century boom of self-publishing, the publisher's role as a gatekeeper has become arguably more important because this what distinguishes traditionally-published books from self-published works (Haugland 2006). Bourdieu addresses the question of who is the producer of value:

> Who is the true producer of the value of the work—the painter or the dealer, the writer or the publisher, the playwright or the theatre manager? The ideology of creation, which makes the author the first and last source of the value of his work, conceals the fact that the cultural businessman (art dealer, publisher, etc.) is at one and the same time the person who exploits the labour of the 'creator' by trading in the 'sacred' and the person who, by putting it on the market, by exhibiting, publishing or staging it, consecrates a product which he has 'discovered' and which would otherwise remain a mere natural resource. (Bourdieu 1980, 76)

Publishers occupy the territory between artist and gatekeeper, a position as both creators of art and creators of the value of the art. Understanding the different types of value and how they are constructed clarifies the role and motivations of the publisher, and how publishers and readers measure the value of products.

Although the publishing industry is different from other industries in the creative/cultural sector, there are also similarities. It is because of these similarities that it is useful for publishing studies scholars to examine how other sectors of the creative industries interpret concepts of value. There are many parallels between publishing and the film industry, for example, to be found in Finola Kerrigan's analysis of marketing in film. The similarities between indicators of value (e.g. literary awards and film awards), the balance between following the market and creating art for art's sake, the predominance of large conglomerate companies which control the industry, the difficulties and opportunities genre categorisation provides, authorship and copyright are some of the factors in shaping marketing activities for the film and publishing industries (Kerrigan 2010).

Driscoll asserts that the modes of marketing, production, distribution and reception of a book are entrenched in the perceived value of that book (Driscoll 2014, 86), a point also emphasised by Bourdieu, that art is defined as much by its consumption as production. The perception of certain books as belonging to a defined 'brow' depends upon size of the market for the book. Bourdieu argues that literary production for a book with a restricted market is highbrow literature, unconcerned with economic capital, and literary production for a book with a large-scale market is low or middle brow, with a particular concern for economic capital (Bourdieu 1985). Bourdieu's divisions

here are problematic because there is an underlying assumption that art for art's sake cannot reach a large audience or prove to be economically viable, which has been contested by other scholars (Hesmondhalgh 2006).

As is apparent, cultural products often possess more than one kind of capital. Thompson describes publishers as possessing resources in the forms of various types of capital: economic, symbolic, intellectual, human, and social (2010). Additionally, the value of the cultural product is not an absolute, but on a spectrum of value. The spectrum of cultural value has at one extreme the Avant garde and at the other extreme the bohemian, with the bourgeois somewhere in the middle. Bourdieu says this is a continuum of cultural and commercial (or economic) value. 'A firm is much closer to the "commercial" pole (and conversely, that much further from the "cultural" pole), the more directly and completely the products it offers corresponds to a pre-existent demand' (Bourdieu 1980, 97). In other words, at one extreme lies the highbrow literature, at the other end the lowbrow literature, and the middlebrow literature somewhere in the centre. It may be useful to consider publishing companies and readers as positioned on a cultural-commercial spectrum. Publishers need not be either commercial or cultural producers but may be a bit of both. Readers may not fall neatly into categories of brow because readers are more fluid in their reading habits and taste than Bourdieu has defined (Gartman 1991).

Value is a conceptual foundation for examining book marketing which is why some sociology of literature theories create foreground analysis of Scottish-interest book marketing. Because of the small size of many Scottish publishing companies, the tension between cultural and economic value is pertinent. While marketing researchers like Philip Kotler stress the need for centring marketing on creating and maintaining customers (Kotler 1992), there is a creative and cultural resistance to this philosophy, that art should be art for art's sake. Certainly 'when it comes to the marketing of the arts or within the cultural and creative industries, such notions of putting the customer at the centre becomes contested' (Kerrigan 2010, 4). Marketing creates value through, for example, the social value of relationship marketing and the symbolic value created by marketing activities like book awards, branding, etc. Also books themselves have cultural and symbolic value. Thus not only is the transnational marketing

of Scottish-interest books the marketing of objects which have value, but marketing itself is a process that creates value.

Identity

Identity, particularly national identity, is a concept at the heart of marketing Scottish-interest books because a discussion of Scottish literature requires an exploration of what it means to be Scottish. Michael Billig notes that the importance of nation in identity in the twenty-first century has been called into question. Despite globalisation, national identity and nationalism persist, perhaps *because* of globalisation. Billig argues, 'Since the birth of the nation-states, powerful states, who have proved their power in war, have sought to impose their own vision of a settled order or well-drawn international boundaries. In this respect, the modern nation-state is the product of an international age' (Billig 1995, 21). David McCrone recognises that globalisation promotes rather than limits local variety because nations respond differently to global phenomenon. McCrone even calls the local and the global 'two sides of the same coin' (2001, 1).

There are some fundamental characteristics of nations and identity that must first be established here. Beginning with the characteristics of nations, (1) nations were historically created and imagined, (2) nations are comprised of heterogeneous groups and (3) nations are subject to stereotypes that define the group. Nations, as the term is understood today, are recently created, a product of several social factors in and leading up to the fifteenth century. Benedict Anderson's term 'imagined communities' is central to understanding nationhood and national identity. Anderson argues that nations are *imagined* because the inhabitants of the nation will never meet every other member of the nation, *limited* because nations are bounded by geographical borders, and *communities* because of the feeling of comradery between members of the same nation (Anderson 1982). Nations are a social phenomenon and a reaction to several problems of a globalising world: a demand for specialised skills that could only be met with a central government and education system, a demand for military forces on a larger scale, the spread of literature and the rise of capitalism (Billig 1995). Anderson says nations are comprised of heterogeneous groups and this is as true for Scotland as any other nation. Scotland is made up

of a variety of ethnicities, religions and languages, with diversity in terrain and culture that make it difficult to describe what Scotland is and to define the Scottish national identity (Riach 2009). The Scottish nation and Scottish identity is often reduced to stereotypes. Billig describes stereotypes as 'shared, cultural descriptions of social groups'. Stereotypes were historically valuable because they helped discriminate between nations that are like 'us' and 'others' (Billig 1995). However, stereotypes are harmful because they reduce a complex social group to generalisations. Scotland has cultural stereotypes—just like any other nation—one of which is the 'appropriation of Highland symbolism by Lowland Scotland' in what has been called tartanry (McCrone 2001, 132).

The characteristics of identity are: (1) identity is a position within a social group, (2) identity is not static but dynamic and (3) one person may have multiple identities simultaneously. To understand oneself is a basic human drive (Reed, Forehand, Puntoni and Warlop 2012) and this drive foregrounds identity formation. Identity is a position within a group (Riach 2009), a social phenomenon. Identity requires comparison with other people, fundamental to its definition because it is 'a short-hand description for ways of talking about the self and community' (Billig 2009, 60). Identities are not created in social isolation (Grace and Gandolfo 2014), so identity cannot be understood without the surrounding social contexts. It is a way of thinking, an interpretation of the world and one's place within it. Modern identity is composed of multiple identities that extend beyond nation of birth to gender, race, ancestry, class, religion and a myriad of other categories. People identify themselves according to consumption habits, dietary preferences, personality traits, and can do this by connecting with others around the world who also identify with the same groups. Additionally, identities undergo changes over time which is why what constitutes Scottish identity has changed throughout the centuries. Being Scottish in the nineteenth century, for example, is different from identifying as Scottish in the twenty-first century. Birth, ancestry and residence seem to be common indicators of identifying as 'Scottish' (McCrone 2001, 172) but identity cannot be limited to these criteria.

Scottish national identity unites people inside and outside of Scotland with a common history and culture. Anthony Giddens addresses the unifying power of national identity: 'Nationalism and national identity can of course

often be divisive; but they can also provide a basis for social cohesion' (Giddens 1997, 171). It is, in Giddens's words, the 'myths, memories, symbols and ceremonies of nationalism' (Giddens 1997, 176) that unites people from different walks of life in 'Scottishness'. According to Giddens, belonging to the same nation creates a kind of kinship: 'Nationalism is an ideology of historic territory, and it concentrates the energies of individuals and groups within a clearly demarcated "homeland", in which all citizens are deemed to be brothers and sisters and to which they therefore "belong"' (Giddens 1997, 176). Therefore, Scottish national identity applies not only to those currently living in Scotland, but to those diasporic Scots with Scottish ancestry. In this thesis, diasporic identity is important for understanding the consumer behaviour of the Scottish diaspora. As consumption is one way in which members of a group assert and maintain their social identities (Coombes, Hibbert, Hogg and Varey 2001), Scottish diasporic identity becomes key to exploring the nature of the reception and consumption of Scottish-interest books (see Chapter Six).

One of the important things about nationalism in a globalised world is that while some trends, fashions and theories are transmitted transnationally, the members of each nation interpret differently. Giddens reiterates this: 'National institutions remain central to public life while national audiences constantly reinterpret foreign products in novel ways' (Giddens 1997, 45). This is especially vital for literature and the selling of books abroad. Even in the twenty-first century the struggle between local and global publishing continues. In the increasingly digital environment in which publishers operate, a global audience is more easily reached because physical, geographical distances are spanned by an internet connection. Yet despite this global reach of digital, many publishers work with distributors and other publishers who are local to the area to sell books. Eva Hemmungs-Wirtén acknowledges the need for local context in the book business: 'Substantial local and regional variations in cultural identity, political and legal frameworks, language, economic structure, and social demographics, obviously influence the way in which books are produced' (2009, 395). The Scottish publishing industry must be set in a geographical, cultural, linguistic, political and economic context to understand the books produced. The following section offers a brief history of the Scottish publishing

industry, with key contexts for understanding Scottish publishing in the twenty-first century environment.

The Scottish Publishing Industry

The history of Scottish publishing is characterised by an international outlook, a culture of innovation and entrepreneurship and (due to the conglomeration of the twentieth century) a pattern of publishing houses that are established in Scotland and become successful, only to be subsumed by larger international companies or move to publishing centres outside of Scotland (Finkelstein and McCleery 2007). Thus, despite the many publishing companies that have historically shaped the book industry in Scotland, large firms tend to leave Scotland, creating a twenty-first century Scottish publishing industry of SMEs.

Scotland's publishing history is the story of enterprising and innovative individuals who built the book industry in Scotland, but as the companies grew larger, were pulled by the appeal of publishing centres in England and the US. This is not surprising because company acquisition and conglomeration are features of twentieth and twenty-first centuries publishing (Stevenson 2010). Some of the most successful Scottish publishing companies were family-owned businesses founded at the beginning of the nineteenth century: Thomas Nelson and Sons (1798), William Collins and Sons (1819), and William Blackie and Son (1819), etc. Early on, many of these companies began to expand internationally with offices in London (William Blackie and Son, 1837), South Africa, India, Australia, New Zealand (William Collins and Son, 1888), New York, Dublin, Paris, Leipzig, Toronto, and Bombay (Thomas Nelson and Sons, 1854). Thomas Nelson and Sons is now owned by HarperCollins, as is William Collins and Sons. William Blackie and Son eventually became a subsidiary of Wolters Kluwer, the multinational Dutch information services company (Finkelstein 2007, 33). The introduction to *The Edinburgh History of the Book in Scotland Volume 4: Professionalism and Diversity, 1880-2000* acknowledges this theme of conglomeration and movement away from Scotland:

> from the 1950s onwards family-owned Scottish publishing and printing firms were subject to a wave of mergers and business restructuring from new, emerging competitors from overseas. Large firms like Nelsons,

> Collins, Blackie and Blackwoods were particularly hard hit, merging and remerging with other firms and units over the last thirty years of the century until they were no longer identifiable as based, owned or supported in Scotland (Finkelstein and McCleery 2007, 8).

The mid-twentieth century, in response to the growing internationalisation of the publishing industry, experienced the creation of multinational conglomerates due to three factors: transnational marketing awareness, selling rights into other mediums and the under-capitalisation of small, independent publishing companies. Conglomerates were of two types: print-based companies in different countries and media companies incorporating various mediums in different countries (McCleery 2007). The rise of conglomerates has only continued to develop in size and infrastructure in the twenty-first century, evidenced by the merging of two major publishing conglomerates: Penguin and Random House (2013). Conglomerates monopolise the majority of the book industry market share. A product of conglomeration was the creation and rise of the literary agent; the role of the literary agent was to act as a submission filter for publishers (Finkelstein 2007, 37). The importance of the literary agent is reflected in the communications circuit as modified for twentieth and twenty-first publishing by Squires and Ray Murray (2013).

Another development in the second half of the twentieth century was the separation of publishing houses from printers (Williams 2007, 138). This separation is significant because for a long time the role of publisher was not defined as it is today; many publishers were also booksellers and printers. While a publisher's position as distinct from booksellers and printers is an established idea in the twenty-first century, there are new ways in which 'publisher' is changing. The definition and role of traditional publisher, as opposed to 'self-publisher', are subjects of debate in twenty-first century print culture. The discussion of what constitutes publishing is one that while present in the twentieth century, continues into the twenty-first. This development of separation of publishing houses from printers was one step in this process of redefining the publisher.

Coinciding with the shift toward multinational conglomeration was another shift in publishing culture, position and attitude: from editorial-led to

marketing-led publishing. Commercialisation and conglomeration were major factors in this shift (Squires 2007). The change was from product-oriented to marketing-oriented strategy. This does not mean that creativity and innovation is publishing was eliminated, but that company focus shifted from the product to the market for that product. Although publishing is a more marketing-focused industry than it was in the nineteenth century, it continues to be a business that gambles on fresh writing. Stevenson comments:

> Successful publishing is therefore an entrepreneurial risk-taking business that thrives when it gets its forecasts of what the market will absorb at particular prices right, and falters when its assessments prove over-optimistic. All businesses are risky, of course, but all publishing is fundamentally about gambling with public taste and demands a particular flair for spotting trends and analysing opportunities. Scottish publishers have historically been notably entrepreneurial and successful in recognising and developing book markets at home and abroad. (2007, 54–55)

Company size contributes to this balance between marketing and editorial. Ramdarshan-Bold claims that in the twenty-first century Scottish publishing industry, there are two kinds of publishers: large, more commercially driven companies and small companies who are more concerned with creating cultural value in their products (Ramdarshan-Bold 2012, 347). This coincides with Bourdieu's assertion that large-scale production is concerned with economic capital and targeting a wide audience while restricted production is concerned with cultural capital and targeting a small audience (Bourdieu 1985).

McCleery, Sinclair and Gunn (2008) observe this about the Scottish publishing industry: that Scottish titles are diverse and that annual numbers of books published in Scotland increase each year. McCleery, Sinclair and Gunn attribute the influx of production in Scottish publishing to a 'persistent structural flaw': a focus on product creation but a lack of emphasis on sales and marketing. This flaw, they argue, is partially because small publishers in Scotland focus 'too much on the book and too little on the reader' (McCleery, Sinclair and Gunn 2008). However, a market orientation is not necessarily superior to a product orientation and there have been mixed results regarding the success of market orientation (Fillis 2006). It has been suggested that either

market orientation or product orientation may be appropriate, depending on the business and situation (Enright 1999). Especially for publishing as a business in the creative industries, this begs the question: is the role of marketing to find markets for books or to create books for markets? Berthon, Hulbert and Pitt argue that rather than a choice of one orientation over the other, it might be best to use a mixture of both orientations (2004, 106).

It might be argued that the publisher's role requires a market orientation while the author assumes the product orientation. The author creates art for art's sake, not necessarily expecting to earn a living from writing novels, but often for the love of the writing itself (Caves 2003). The publisher, as a gatekeeper in the process, selects manuscripts from the slush pile which the publisher believes have a market, and then with a market orientation perspective, finds the market for that book. While this thesis does not focus on the role of the author in the publishing process, it is important to acknowledge the author in this discussion of orientations to the marketing of books because the traditional twenty-first century publisher has a more commercial, market-oriented role than that of the creative, product-oriented author. This is not to imply that publishers cannot be creators of content, or have a product orientation but that on the whole, the roles of the author and publisher are divided along these creative and commercial lines.

Other important developments in the publishing industry coincide with technological changes. Technological advances have economically influenced the publishing industry, not only in the twenty-first century ebook influx, but also in printing technology advancements that have changed the speed, pricing and type of printing and binding available to publishers. Computer controlled typesetting, offset lithography, perfect binding for paperbacks and print on-demand are all twentieth century developments (Stevenson 2007). By 1970, the entire publishing process was automated: papermaking, typesetting, printing and binding were carried out by machine. A shift from letterpress to photo-typesetting and offset lithography in the twentieth century have shifted even further now toward desktop publishing and digital printing (Banham 2007). Digital forms of typefaces introduced by Linotype and Monotype in the first half of the twentieth century are the staples of modern book design (Banham 2007). In addition to perfect binding for paperbacks was the success of the mass-

market paperback. Although paperbacks were introduced in the 1870s, it was not until Penguin Books was founded in 1935 that they started to see massive success (Banham 2007, 288). These technological developments have affected the economic conditions of publishing: desktop publishing and digital printing provide accessible and affordable options, such that many writers have decided to print their own books and bypass the publisher altogether.

Digital forms of the book (e.g. ebooks and apps) complicate book pricing (both print and digital) and require a shift in staff skillset. The late twentieth century saw the rise of Amazon, established in 1995. Because of Amazon and the rise of online bookselling, many independent brick-and-mortar bookshops have been forced to close. The culture of the book buying experience is a different landscape now than it was in the twentieth century.

Scottish publishing was influenced by the Scottish literary renaissance of the early twentieth century and the 'second' Scottish literary renaissance of the latter twentieth century (Watson 2006, 416). The 1970s saw a resurgence of interest in Scottish culture (Finkelstein 2007) together with increased nationalism because of the Scottish devolution referendum for a Scottish Parliament with devolved powers in 1997 (Squires 2007, 265). Possibly in response to this resurgence of interest in Scottish culture in the latter twentieth century, Scottish publishers began publishing children's books with Scottish content (Williams 2007, 365). During this period, several independent publishing houses were established (Canongate in 1973, Acair in 1977, Floris in 1978, Luath in 1981, Neil Wilson Publishing (NWP) in 1992, Birlinn in 1992, Ringwood Publishing in 1997, Waverley in 1997 and Black and White Publishing in 1999). One significant Scottish political event of the twenty-first century is the referendum for independence in 2014. Like the influence of the 1997 devolution's national fervour, the 2014 independence vote impacted the Scottish book industry. The vote turned the eyes of the world toward Scotland, stirring international interest in the small country. Many members of small Scottish publishers were vocal about voting for or against Scottish independence and Scottish publishers like Saint Andrew Press (SAP), Luath, Freight, Black and White and Cargo produced titles and held events in 2014 that concerned the referendum. One thing is certain: particular moments in

Scotland's political history can be extremely influential on the publishing industry.

Thus the history of the Scottish publishing industry in the twentieth century has been influenced by technological, political, social and economic changes. As this discussion moves to the post-NBA period examined in this thesis, Stevenson's assertion that this period saw the largest creation of small independent publishers since the 1930s, including publishers such as Canongate and Polygon (Stevenson 2010), is important. The twenty-first century Scottish book industry is composed of many publishers that are independent and SMEs in number of employees (European Commission 2014), but the product output is significant considering size: 43 percent of publishers have over 100 titles in print. Fifty percent of Scottish publishers derive over 50 percent of sales from the domestic Scottish market but 79 percent of publishers in Scotland sell their titles overseas ('Books in Scotland 2012 Report'), highlighting the importance for the internationalisation of the small firm in the Scottish book trade.

The diversity of Scottish book publishing is noted by McCleery, Sinclair and Gunn (2008); there is no one category of book that monopolises the genre, but a diversity of categories. Book publishing is generally divided into two groups: consumer and non-consumer publishing. Consumer publishing targets the general reader whereas non-consumer publishing targets the specialist reader in genres like education, STM, academic and professional (Clark and Philips 2014, 84–94). Scottish publishing companies encompass both consumer and non-consumer sectors.

Consumer publishing in Scotland comprises market categories in fiction and nonfiction areas. Some of the most prominent subcategories for Scottish consumer publishing are children's, crime, religious, sport and literary fiction. Children's publishing has a strong tradition, facilitated largely by Canongate's launch of the Kelpies list: a series of Scottish children's books. The list was launched in 1983 and then purchased by Floris Books in 2001 (Publisher of the Month: Floris Books 2007). The Black and White Publishing imprint Itchy Coo publishes children's books in Scots and likewise Gaelic publishers like Acair also produce children's books. Other small publishers have focused on children's publishing: Strident, Olida and Fort Publishing. Scottish crime fiction is a genre

popular nationally and transnationally, and a prominent part of the Scottish publishing industry. The prominence of crime fiction in Scotland is due to several factors including historically high levels of crime in Glasgow, where Tartan Noir was arguably born with McIlvanney's *Laidlaw*, and writers building upon the literary tradition of texts like Hogg's *Confessions of a Justified Sinner* and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. Several publishers have historically and contemporarily been at the forefront of Scottish crime fiction. Polygon, now an imprint of Birlinn, published Ian Rankin's first title and Alexander McCall Smith's *No. 1 Ladies Detective Agency* (40 years of Scottish publishing 2014). Some younger publishers are dedicating the majority of their lists to crime titles (Olida Publishing under the imprint Gallus Press and digital publisher Blasted Heath, for example). The most important religious publishing house in Scotland is the Church of Scotland's publishing house, SAP, which first gained an international audience with William Barclay's *Daily Study Bible,* although Muddy Pearl also publishes Christian materials. Sport titles are part of many lists, but there are some notable publishers which focus on sport: Sport Scotland (which although not only a publisher, do publish sport materials), BackPage Press and Birlinn's Arena Sport imprint. Literary fiction titles are published by Fledgling Press, Black and White Publishing, Birlinn, Canongate, Saraband, Waverley Books, Vagabond Voices, Sandstone Press, ThunderPoint Publishing, Luath Press, NWP, Freight Books, Crooked Cat Publishing, Cargo and Pilgrig Press, several of which focus particularly on fiction set in Scotland or publishing new Scottish authors.

Academic publishers like Edinburgh University Press (EUP) and Dunedin Academic Press (DAP) are well-established but new ventures like Lomax are also contributing by promoting local history and research (Gibb 2014). NWP, Hallewell Publishing and Brown & Whittaker also focus on local nonfiction, particularly with a nature aspect. STM publishing is engaged by publishers like Handspring Press, Witherby, and Whittles Publishing. Floris Books, though also known for Scottish children's books, was originally founded to promote holistic and alternative living titles following the Rudolph Steiner educational method, and these books are still a steady proportion of Floris's profits (Lockwood-Holmes 2014). Other academic and nonfiction books are produced by government bodies like the Royal Botanic Gardens Edinburgh,

Glasgow Museums, National Museums Scotland (NMS), and National Galleries Scotland. Educational children's publishing is dominated by Hodder Education, Leckie and Leckie and Bright Red Publishing but Giglets has also been successful in offering digital products that expose children to classic literature (Branagh 2014).

Books in Scotland are primarily published in the English language, although some publishers focus on other languages. Itchy Coo is the only publisher in Scotland dedicated wholly to books in Scots (40 years of Scottish publishing 2014). Gaelic publishing is dominated by publishing bodies like the Gaelic Books Council (established in 1986) and Acair (established in 1976). Some English language publishers also publish some Gaelic titles (like Sandstone Press and Giglets). The prominence of English as the language of Scottish books makes it easier for Scottish books to reach audiences beyond their borders because of the 'enormous, and global, book market potentially at their reach' (Squires and Kovač 2014).

Edinburgh and Glasgow have historically been the publishing hubs and even contemporarily, the majority of Scottish publishing companies are based in Edinburgh and Glasgow. Publishing Scotland has 63 publisher members, and out of those 63, 24 are based in Edinburgh, 16 are based in Glasgow, two are outside of Scotland and the remaining are scattered throughout Scotland (Publishing Scotland 2015c).

Amidst the rise of large publishing companies (e.g. Penguin Random House) there is an awareness in Scotland for the need of aid to small, independent publishers trying to survive in the same environment as the conglomerates. It was partially from this awareness that Publishing Scotland, first called the SPA, was founded. In 1974 a group of ten publishers came together to form the SPA, which in 2007 changed its name to Publishing Scotland. It is financed by Creative Scotland and provides funding to publishers to attend book fairs, hire interns, digitize the backlist, train employees and translate books (Publishing Scotland 2015a). In 1995, the then SPA founded the Scottish book distributor Booksource; Publishing Scotland is still a majority shareholder for Booksource (Publishing Scotland 2015b). Publishing Scotland also runs the website BooksfromScotland.com which promotes and in the past has had available for purchase over 14,000 Scottish titles (Books from Scotland

2014). Now in its newly relaunched form, the Books from Scotland website serves as more of a Scottish book industry online newspaper or magazine.

Publishing Scotland is 'the network, trade and development body for the book publishing sector in Scotland' (Publishing Scotland 2015a). In 2014 there were 105 publishers in Scotland ('Literature and Publishing Sector Review' 2015) and the members of Publishing Scotland represent 60 percent of that population. As mentioned, Publishing Scotland has certain criteria for membership which align with the topic and aims of this thesis. Many of the interviewees chosen for this thesis are members of Publishing Scotland and all interviewees from the Scottish publishing industry align with Publishing Scotland membership criteria, even if they are not members of Publishing Scotland.

The majority of these companies are SMEs as defined by the European Commission, leaning more toward the micro and small size. Some are not publishing companies, but government agencies with a publishing division and these tend to be larger companies with micro publishing departments. The majority of those companies which are publishing houses are independent, meaning that they are not part of a larger publishing conglomerate.

As the majority not only of Publishing Scotland members but also of Scottish publishing companies more generally are SMEs, marketing theory and practice relating to SMEs is important to consider in this thesis. Carson *et al* (1995) assert that traditional marketing theory is not always compatible with the business practice of SMEs. Because the majority of Scottish publishers are SMEs, research pertaining to marketing in SMEs is particularly relevant in discussing the marketing of Scottish titles. According to the literature, typically the formal, strategic marketing planning is replaced in the SME by a more entrepreneurial-driven approach which relies heavily on networking (Carson *et al* 1995; Hills *et al* 2008; Fillis 2007; Carson and Gilmore 2000).

Marketing and selling books internationally is complicated by the common practice (especially by SMEs) to work with a local distributor who handles the marketing in that location. Twenty Scottish publishers distribute in the UK through Booksource, but others are distributed by Macmillan (Saraband, EUP, and Black and White), Bookspeed (Serafina), Bertrams and Gardners (Lomax, Ringwood and ThunderPoint), Antique Collectors' Club

(National Galleries Scotland and NMS), HarperCollins (Leckie and Leckie, which is owned by HarperCollins, and Luath), Norwich Books and Music (SAP), and themselves (Gaelic Books Council, Dionysia, Royal Botanic Gardens Edinburgh, SportScotand and Witherby). Ten Scottish publishers use Faber Factory as a digital distributor for ebooks ('Faber Factory Members' 2015). Eight Scottish publishers work with a North American distributor, three publishers have partnerships with Australian distributors, and three publishers have partnerships with African distributors. Other territories in which Scottish publishers have partnerships and presence include India, Germany, Netherlands, Scandinavia, Eastern Europe, China, Southeast Asia, the Middle East and Latin America (Hunt 2014; Glazier 2014; Robertson 2014; Gibb 2014; Freeman 2014; Taylor 2014; Kinahan 2014; Mitchell 2014; Crawford 2014; Barron 2014; Storey 2014; company websites). Marketing in those territories is, in many cases, entirely handled by the foreign distributor.

This section has provided a brief history of the Scottish publishing industry to provide the background and context relevant to discussing some of the particulars of Scottish book marketing in this thesis. Following this history of the Scottish publishing industry, the next piece of groundwork in this chapter regards defining a Scottish book.

Scottishness and the Book

Although this thesis examines the overall international marketing activities of Scottish publishing companies, the research focuses on books with Scottish content. To define 'Scottish content', the constituents of Scottish identity are discussed from a business perspective. Alistair Durie, a researcher of tourism, commented cynically on the portrayal of Scottish identity, which he calls 'a dash of truth, a splash of history and a good deal of manufacture and manipulation!' (Durie 2003, 1). One of the common criticisms of portrayal of Scotland is the focus on a romanticised Scotland of the past (Craig 2001). From a business perspective, nostalgia is an important element of marketing and consumption. Of special relevance to Scottish publishing companies is the idea of communal nostalgia (as defined by Davis 1979), a particular kind of community longing for the past that often surfaces as a response to turmoil of the present. The strongest brands are those which weave powerful narratives

that evoke certain emotions in the consumer (Holt 2004). Scotland is its own brand because of the historic narratives that evoke emotions in consumers around the world. Brown, Kozinets and Sherry argue the importance of nostalgia in marketing because it evokes 'a sense of a Utopian past and because of the close-knit "caring and sharing" communities that are associated with it' (Brown, Kozinets and Sherry 2003, 20) which is precisely what consumers are looking for since they search for nostalgic products in an attempt to escape modern life (Fillis 2014). In other words, the consumption of an historical, romanticised Scotland is a ready-made brand upon which Scottish publishers may draw to reach consumers.

While this thesis does not imply that Scottish identity is limited to stereotypical icons and narratives, these stereotypes are still important in a discussion of modern identity. Martin argues that 'a narrow emphasis on the inauthenticity of the Highland myth can lead critics to underestimate its ideological value to (mostly Lowland) Scots to define themselves in a British context' (Martin 2009, 9). Whether or not the portrayal is accurate or modern is not as important, from a business perspective, as the acceptance and recognition of those icons and narratives to outside consumers. In this thesis, Scottish book is defined as any book published by a Scottish author or published by a Scottish publisher, whereas a book with Scottish content narrows that category to include only those titles with Scotland as an important piece of the story: perhaps the setting or country of origin for a character.

The appeal of books with Scottish content internationally is a topic on which Scottish publishers' opinions differ. Anecdotal evidence supports both that books with Scottish content are mainly confined to a domestic readership within the UK (Rennie 2014; Lockwood-Holmes 2014) and that books with Scottish content have a particular appeal abroad (Guthrie 2014; Greig 2014). One argument for an interest for books with Scottish content internationally concerns believed markets of consumers with Scottish ancestry: those that are part of the Scottish diaspora. Some publishers have targeted the diaspora directly via Highland Games and clan organisations (Rennie 2014; Small 2014; Brownlee 2014; Sneddon 2014), but many have adopted the approach of deemphasizing the Scottish content of the book and highlighting the universal themes of the story or content (Davidson 2014; Crawford 2014). It is the

international appeal of Scottish books that this thesis explores. More on the appeal of Scottish books abroad can be found in chapters four and six. Chapter Four analyses the relationship between national identity and the brands of publishing companies and of book series. Chapter Six provides more information about how Scottish publishers perceive the Scottish diaspora as consumers of books.

What is a Scottish book? A multitude of criteria could be considered to determine the 'Scottishness' of a book. These criteria could include: birthplace of the author, resident country of the author, subject or content of the book and even the ancestry of the author. Stuart Kelly notes that Scottish texts are often measured by their degree of 'Scottishness', a dispute over how 'tartan' the text is (Kelly 2009). Kelly's use of 'tartan' here indicates the degree to which a Scottish author aligns with clichés of Scottishness, aligning with a particular kind of Scottish identity which does not represent the diversity and individuality of Scottish identity.

Scottish book could and has been used as a label for texts with varying characteristics. Leaving the ambiguity surrounding the term 'book' aside for a moment, the term 'Scottish' for books is equally problematic. Scottish book has been used to refer to books produced by Scottish publishers, books written by Scottish authors, books with Scottish content—and terms like 'Scottish publishers', 'Scottish authors' and 'Scottish content' further ambiguity rather than dispel it. Some business and government bodies choose to take an inclusive approach to the idea of Scottish books, (e.g. the Books from Scotland website). The website defines Scottish book 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' (Books from Scotland website 2014). Similarly, the Saltire Society, an organisation that presents annual literary awards for Scottish books, defines a Scottish book as 'any book by an author or authors of Scottish descent or living in Scotland. It [the award] may also be given for any book which deals with the work or life of a Scot—or with a Scottish question, event or situation' (Saltire Society website 2014). Other bodies take a narrower view of what constitutes a Scottish book; e.g. the Scottish Children's Book Awards limits Scottish book to a book published by authors and illustrators resident in Scotland (Scottish Book Trust website

2015). Identifying how organisations have defined Scottish book does not provide an absolute definition, but shows there are many ways of interpreting the term. This thesis takes a narrower definition than most because of the focus of the thesis topic on not only Scottish books, but Scottish-interest books from Scottish publishers. The main distinction between a Scottish book and a Scottish-interest book is the author. As is evident from the definitions of Scottish book as put forth by Books from Scotland, the Scottish Book Trust and the Saltire Society, the birthplace, resident country, or diasporic homeland of the author is crucial to the definition of Scottish book. However, Scottish-interest book is a category made distinctive by the connection with the symbols, icons and stories of Scotland the place. Therefore, this thesis focuses on the transnational marketing of Scottish-interest books. Additionally, many Scottish-interest books are produced by publishers outside of Scotland, but this thesis not only examines the marketing of Scottish-interest books, but particularly of Scottish-interest books produced by Scottish publishers.

To contextualise contemporary definitions of Scottish and Scottish-interest books, it is worth examining how Scottish book has been defined and shaped throughout history. From a literary perspective, there are some particular movements which impacted Scottish literature; one of the most influential was Romanticism. James Macpherson (1736–1796), Robert Burns (1759–1796), James Hogg (1770–1835), Sir Walter Scott (1771–1832), and Lord Byron (1788–1824) were some of the main figures of this movement in Scotland and their works are still regarded as some of the most iconic and 'Scottish' to national and international audiences. The Romantic literary movement is characterised by a focus on regional culture, a return to the natural world, partly in response to the industrial revolution—a 'cultural counterweight' to a 'materially and economically progressive age' (Klancher 2009, 38). Scott in particular renewed an interest in Scotland by his novels which have been called the first historical novels because although there were earlier stories set in the past, those stories lacked the accurate and detailed information that transport the reader to a different time and place (Gendering 1997). Scott was a catalyst particularly for the romanticisation of the Highlands and it was he who arranged the visit of George IV in 1822, complete with tartan, kilts and bagpipes. Similarly, Robert Burns, Scotland's national poet, has been associated

with the Romantic Movement, Highlandism and Kailyardism (Manning 1982, 150). Enthusiasm for Burns's poetry has continued into the twenty-first century with new technologies supporting proper celebration of Burns Night around the world (e.g. the Burns Night app created by Saraband which is a case study in Chapter Six). Interestingly, authors like Walter Scott and Robert Burns, who were some of the first Scottish internationally bestselling authors, were beloved abroad not in spite of the Scottish aspect of their stories, but because of it. Glendening argues that it wasn't until the Scots turned to their own traditions, culture and history that they found art which 'appealed greatly to readers beyond their borders' (1997, 11).

The international success of authors like Scott and Burns was the beginning of a tradition of Scottish literature, much of which has found eager audiences abroad. Scottish literature has both been shaped by Scottish identity and also, in turn, shapes Scottish identity. Cairns Craig describes Scottish identity as a fundamentally past identity with a focus on particular romantic perspectives of Scotland as reflected by Kailyardism and Highlandism (Craig 1999). Craig also comments on the difficulty for truly Scottish writers to be international successes:

> Scottish culture has cowered in the consciousness of its own inadequacy, recognising the achievements of individual Scots simply as proof of the failure of the culture as whole. Succeed, and you are no longer Scottish (not really Scottish)—you are like David Hume or Muriel Spark, someone who has leapt beyond the bounds set by Scottishness; be Scottish and your achievement is necessarily local, you have immured yourself—as MacDiarmid said of Neil Gunn—in Scottshire (1999, 11).

Thus, it is evident that the definition of 'Scottish book' has been shaped by particular literary movements like Romaticism and the Kailyard which have created trends for certain kinds of Scottish book that emphasise only certain elements of Scottish identity.

Scottish publishers market successfully abroad by utilising the icons, symbols and stories of Scotland the place brand. Using marketing to position Scottish-interest books as imbued with stereotypical symbols is one way that Scottish publishers appeal to particular segments of an international readership—including, of course, the Scottish diaspora. The next section will

discuss the consumers and audiences (the readership) for Scottish books, including background on one of these key groups: the Scottish diaspora.

Consumers/Audiences

Publishing research is brimming with terms to describe the individuals or collections of individuals to whom publishers are interested in marketing books. Words like consumer, customer, reader, user, audience, market, buyer and purchaser can be found in these discussions, but while these terms are sometimes used synonymously, they are not necessarily synonymous. To better understand the meaning of the word 'consumer' and its synonyms, definitions must be established. Some of these words are synonyms, like 'customer', 'purchaser' and 'buyer' which all refer to the same individual: the individual using money to exchange for the product (in this case, a book). The 'consumer' could be synonymous with 'customer'/'purchaser'/'buyer', but is not always synonymous with those terms as a 'consumer' is the individual who uses the commodity. In the book industry, the 'consumer' is also the 'reader' because reading is consuming a book. However, the customer is not necessarily the reader as is true of gift books and children's books. Multiple readers, or consumers, form the readership for the books—the 'audience'. The 'market' for a book is similar to the 'audience' because the market is a collection of individuals who might potentially be interested in the product. The popularity of reading products beyond the printed codex to include digital forms brings up another term for consumer/reader. That term is 'user'. Although many would consider the consumer of an ebook, even an enhanced ebook, to be a 'reader', the term 'user' is common in describing the individuals who consume apps, games and videos. The line between ebook and other digital products is at times murky, explaining the use of 'user' to describe a digital reader.

Consumers are cultural producers and also forge and reinforce identities through consumption. As co-producers, consumers work with marketing materials to 'forge a coherent if diversified and often fragmented sense of self' (Arnould and Thompson 2005, 871). One of the reasons that this thesis, which examines transnational marketing, considers consumer behaviour is because understanding more about the behaviour of consumers of Scottish books is

‘essential to successful marketing strategies’ (Arnould and Thompson 2005, 870).

While consumer behaviour is important to the production and reception of Scottish books, concrete data on the behaviour of the consumers of Scottish books is difficult to obtain. There is not a single unifying demographic for the Scottish book consumer. The heterogeneous nature of consumer groups and market segments is discussed further in the examination of the Scottish diaspora as a subculture of consumption in Chapter Six.

One particular community of consumers of Scottish-interest books is the diaspora. Some scholars attribute ‘diaspora’ solely to the movement of members of the Jewish nation; in fact many dictionary definitions for diaspora used the Jewish nation as a defining characteristic rather than an illustration of the word until recently (Sheffer 2003, 9). Scottish diaspora historian TM Devine advocates the use of diaspora for the Scots who were always a global people, not limited to one great exodus, but continually moving across Europe, Asia and British colonies in search of opportunity (Devine 2011). Kim Butler says, ‘the word “diaspora” is defined, at its simplest, as the dispersal of a people from its original homeland’ (Butler 2001, 189). Diaspora comes from Greek and originally meant ‘to sow widely’ (Cohen 1996, 507). William Safran was one of the first migration historians to present a list of criteria which must be met in order for a specific migration to be called ‘diaspora.’ His five criteria are: 1) dispersal to two or more locations, 2) collective mythology of the homeland, 3) isolation in the new host country, 4) a desire to return to the homeland, and 5) a relationship with the homeland (Safran 1991). Robin Cohen elaborates on Safran’s list, adding some extra criteria. Robin’s nine points are adopted by Paul Basu in *Highland Homecomings*:

> 1. Dispersal from an original homeland … to two or more foreign regions,
> 2. … the expansion from a homeland in search of work, in pursuit of trade or to further colonial ambitions,
> 3. A collective memory and myth about the homeland …
> 4. An idealisation of the putative ancestral home and a collective commitment to its maintenance, restoration, safety and prosperity …,
> 5. The development of a return movement …,
> 6. A strong ethnic group consciousness sustained over a long time and based on a sense of distinctiveness …,
> 7. A troubled relationship with host societies …,

8. A sense of empathy and solidarity with co-ethnic members in other countries of settlement and
9. The possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism. (Basu 2007, 12)

However, not all nine of these criteria points are necessary for categorisation as a diaspora. According to Butler, there are only three criteria for diasporas that can be agreed upon by most scholars: 1) at least two destinations for dispersal, 2) relationship to a real or imagined homeland and 3) a self-awareness of the group identity (Butler 2001). The migration of Scots to foreign lands fulfils all three: Scots migrated to more than two nations, (e.g. US, Canada, Australia, New Zealand and South Africa) (Sim 2012); there is a relationship with Scotland the homeland and the Scottish diaspora, evidenced by involvement of diasporic Scots in clan groups and Scottish heritage societies; and diasporic Scots are aware of their identity, again as evidenced by involvement in clan groups and Scottish heritage societies.

The Scottish diaspora, like other movements classified as diasporas, was not the product of one mass exodus, but several waves of migration that each occurred for different reasons. However, the traumatic Highland Clearances stand out as a 'defining moment' of the Scottish diaspora, much like traumatic defining moments which characterise the Jewish diaspora, the African and Armenian diasporas, the Irish famine and other such movements (Butler 2001). Though the Scots were always a migratory people, the period commonly referred to as the Scottish diaspora comprises the eighteenth century to the present. There were many factors for the migration of Scots to new lands, including military reasons and investment in trades like the tobacco industry (Devine 2011). While the Scottish diaspora includes important catalysts of Scottish migration like the Highland Clearances (1790-1860), it is not limited to a movement of poor rural peoples from Gaeldom but includes some of Scotland's most highly skilled and educated members whose culturally-engrained work ethics made them successful abroad. The Highland Clearances cannot explain mass Scottish emigration after 1860, but the Clearances were an 'important aspect of the Scottish exodus as a whole' (Devine 2011) before 1850, forming the traumatic and important collective memory of diasporic Scots. Some trades commonly upheld by Scots abroad are printing, publishing and

bookselling. The Scots abroad both shaped literature and were shaped by literature; the works of many Scottish authors influenced the perceptions of the homeland and kept alive the nationalistic spark of Scottish patriotism (Waterston 2003).

The migration of Scots during the eighteenth, nineteenth and twentieth centuries dispersed the culture, language and literature of Scotland around the world, particularly to once British colonies like the US, Canada, Australia and New Zealand (Bell 2007). Renewed interest in the romantic idea of Scotland was kindled by famous Scottish authors Sir Walter Scott and Robert Burns (Waterston 2003). Since then, Scottish culture has been readily consumed via tourism to Scotland, Scottish literature, language and music. More Scottish heritage groups have emerged around the globe, with currently more than 300 such organisations in the US alone (Zumkhawala-Cook 2008). Not only has interest in these groups increased from the eighteenth century when they first began to appear (Ray 2005), but Scottish heritage groups, once dominated by Scots by birth or ancestry, now have large numbers, sometimes even entire organisations, with members without Scottish ancestry (Berthoff 1982, 14). Thus, interest in Scotland has expanded from small ancestral groups to a mainstream Celtic enthusiasm.

The Scottish diaspora is central to this thesis because this thesis examines the Scottish diaspora and Scottish books in particular and because any study of the transnational promotion and reception of Scottish books in the twenty-first century would be incomplete without considering the Scottish diaspora. This thesis considers the Scottish diaspora a potential international readership for Scottish-interest books by Scottish publishers because, as McCleery argues, the impact of the Scottish diaspora movement on twenty-first century book industry was to create markets for Scottish books outside of Scotland: 'the effect of the Scottish diaspora was not only to create a wider market for books produced in Scotland but, through its very existence, to constitute an overseas market for books about Scotland' (McCleery 2007, 75). Precisely as McCleery suggests, it is not only books *produced in* Scotland but also (and importantly) books *about* Scotland for which the Scottish diaspora is a potential audience. The movement of Scottish people from the homeland to overseas locations coupled with a romanticised view of and nostalgic longing for

that homeland constitutes an overseas market for Scottish-interest books. The Scottish diaspora as a subculture of consumption and a potential market for Scottish books is further explored in Chapter Six through interview data with book consumers who are part of the diaspora and through case studies of the transnational reception of particular Scottish-interest books.

This chapter has outlined the frameworks and groundwork for this thesis. The frameworks of the thesis are constructed from four related and often overlapping fields: publishing, book history, communications/media studies and marketing. As publishing studies research, this thesis is interdisciplinary but ultimately concerns the transnational twenty-first century Scottish publishing industry. Assuming that all books contain both content and context and are influencers of and influenced by social, economic and political climates, this thesis frames Scottish books as a part of a communication process involving many agents but most importantly publishers, authors, and readers. Building upon the groundwork of value as being socially constructed and of many different types of which economic value is only one type, this thesis explores the value of books and of the publishing business. The history of Scottish publishing and the role of identity in that history (both to shape content and the consumption of content) provides the background to analyse the value of books. Ultimately, it is the perspective of value of books from consumers which impacts how, to whom, when and where books are marketed. Thus the Scottish diaspora as the consumer group focused upon in this thesis shapes the international marketing of Scottish books.

Chapter Two

Marketing Books

To understand what makes SME Scottish book marketing of Scottish-interest titles successful transnationally, it is first imperative to recognise what marketing is. This chapter examines the nature of marketing by tracing the American Marketing Association (AMA) definition of marketing from 1937 to the present, exploring how the changes in definition coincide with the paradigm shift in marketing more generally. Following this analysis of the evolution of marketing, this chapter defines marketing as a communication of the value of a product or service. The emphasis on the communicative nature of marketing in this thesis is related to marketing narratives, or marketing through storytelling, as this is one of the strategies that makes SME Scottish book marketing of Scottish-interest titles successful transnationally.

This chapter discusses the characteristics of the Scottish publishing industry that influence marketing. These characteristics of the Scottish publishing industry are 1) composed primarily of SMEs, 2) more international in its focus and history than its size and location may suggest, and 3) part of the creative/cultural industries. The marketing frameworks (discussed in Chapter One) most appropriate for the Scottish publishing industry involve small firm marketing, the marketing/entrepreneurship interface and international marketing. The main conceptual groundwork for this chapter is value, defined differently in the creative/cultural industries than in other sectors.

Marketing: The Communication of Value

Marketing has been defined by numerous scholars, but for analysing the history of marketing and how the definition has changed over time, this investigation of marketing theory begins with the history of the AMA's marketing definition (1937–present). The evolution of the AMA marketing definition coincides with the more general evolution in marketing practice. Although marketing is not a practice limited to the twentieth and twenty-first centuries, it is with the twentieth (particularly later twentieth) and twenty-first centuries that this thesis is concerned. Additionally, it was in the twentieth

century that marketing emerged as an academic discipline (Shaw and Jones 2005). Periodization of marketing history has both advantages and limitations, but it can be useful 'by breaking history into smaller chunks' (Hollander, Rassuli, Jones and Dix 2005). Though the periodization of different marketing 'eras' are variously defined by scholars, many scholars assert that prior to the 1930s is considered a time of emphasis on production, the 1930s to 1950s are characterised by a focus on sales, the 1960s to 1990s demonstrate the development of the marketing concept and emphasis on market-orientation, while the 1990s to the present are comprised of a more one-to-one marketing philosophy focused on creating and maintaining customer relationships (Sommers and Barnes 2005; Solomon *et al* 2005; Shapiro *et al* 2002; Pride and Ferrell 2006; Lascu and Clow 2004; Kerin *et al* 2006; Kinnear, Bernhardt, and Krentler 1995; Evans and Berman 2002; Etzel, Walker, and Stanton 2004; Boon and Kurtz 2005).

Thus, prior to the AMA and its first definition of marketing, an emphasis on production had persisted because demand exceeded supply and therefore time and effort was spent on making better, faster, and more efficient ways to produce. During the time of the first AMA definition in 1937, a shift to sales-focus had begun. There are many reasons for this shift. First, production output exceeded demand and competition increased. The world wars and the Great Depression created an environment in which personal incomes and demand for products dropped. Therefore, producers had to move beyond producing excellent products to sell them and persuade consumers to buy their products rather than those of another producer. The emergence of new mediums for mass communication and marketing aided in a sales-focus: radio, television, and telephone all provided avenues for mass marketing

The AMA was officially founded in 1937. The purpose of the organisation was to 'bring together all marketers, across all specialities to collaborate and inspire one another.' The United States Census Bureau asked the AMA at its inception to 'participate in unifying the marketing definitions used in all government agencies' which was the beginning of the *Dictionary of Marketing Terms* put forth by the AMA ('History of the American Marketing Association' 2015).

The first AMA definition of marketing defined marketing as 'business activities involved in the flow of goods and services from production to consumption' (AMA 1937). This definition conceptualises marketing as business activities, indicating a focus on the sales transactions—moving product from the producer to the consumer through a set of business activities. The shortcomings in this definition are in restricting marketing only to activities, because although marketing activities are an important part of marketing, they do not account for marketing as a process or as a function within an organisation.

Between 1937, the time of the first AMA marketing definition, and 1985, the time of the second AMA marketing definition, the transition in marketing practice was from sales-focus to the development of the marketing concept and an emphasis on market-orientation. By 1985, the marketing concept and a marketing focus was becoming more a part of many companies. Additionally, these companies were increasingly developing specific marketing departments within the company.

The 1985 AMA definition states: 'Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of goods, ideas, and services to create exchanges that satisfy individual and organisational goals' (AMA 1985). In this definition, marketing is conceptualized as a process, and that this process includes marketing activities (e.g. pricing, promotion, and distribution). This development of marketing as a process reflects that in marketing practice the marketing concept and a market-orientation were becoming more a part of the company during this time. Adding that marketing is also a process expands the concept of marketing; however, like the 1937 definition, the 1985 definition is still focused on a transaction that satisfies particular goals, and neglects value and creation in marketing beyond a basic exchange.

Between the 1985 and the 2004 AMA marketing definitions, marketing practice shifted from development of the marketing concept and market-orientation and more one-to-one marketing philosophy focused on creating and maintaining customer relationships. In 2004, the definition was revised again: 'Marketing is an organisational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organisation and its stakeholders' (Keefe

2004). The AMA announced that the 2004 definition was designed to reflect a focus on delivering value to customers and customer relationships—an aspect of marketing that was missing from the previous two definitions ('The History of the American Marketing Association' 2005). Sheth and Uslay describe the main difference between the 1985 and 2004 marketing definitions as a paradigm shift from exchange to value creation through customer relationships (2007). However, there were still limitations to the 2004 definition. One limitation was its narrow definition of marketing as 'an organisational function and a set of processes' which excluded the 'institutions, actors, and processes beyond the organisation that have been recognised to be vital parts of marketing' (Gundlach and Wilkie 2009, 259–260). Another limitation was the vague addition of value, as it was argued by Gundlach and Wilkie that organisations do not create value but market products that have value. This thesis disagrees with the assumption that organisations do not create value, but only market products that already contain value. Relationship marketing in particular, which is discussed more later on in this chapter, creates value by fostering relationships with the customer (Carson *et al* 1995; Gilmore, Carson and Grant 2001; Fillis 2007). Relationship marketing invests social capital, a concept introduced by Bourdieu, which is a term for the value created by social networks and relationships. Bourdieu argued that social capital was much of the value that publishers created: offering the author a network of connections with other publishers, agents and writers.

In 2007, the AMA marketing definition came to be in its present form: 'Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large' (AMA 2007). The limitations of the 2004 definition were addressed: adding 'set of institutions' to widen the scope of agents involved in the marketing process, and distinguishing that the marketer is not creating value, but communicating and exchanging things that have value (in response to the arguments set forth by, for example, Gundlach and Wilkie).

The 2007 AMA marketing definition may not be perfect, but the changes in definition reflect the practices and theoretical journey of the time. Sheth and Uslay note a paradigm shift from exchange to value creation through customer

relationships between the 1985 and 2004 marketing definitions. This thesis explores further the paradigm shift between transactional (exchange) and relationship (value creation through customer relationships) marketing that largely embodies current marketing thought.

Much of the marketing literature in publishing studies has focused on the marketing mix (Phillips *Inside Book Publishing* 2014; Baverstock *How to Market Books* 2015; Forsyth *Marketing in Publishing* 1997), despite a shift in marketing theory and practice from transactional to relationship marketing. This is partly because one of the common pitfalls of publishing studies is 'a reliance on descriptive rather than critical modes of analysis' when utilising industry and vocational information (Murray 2006, 6). The theoretically-rich marketing discourse that fuels researchers in management schools has been generally ignored in publishing studies, particularly when it comes to relationship marketing, the marketing/entrepreneurship interface and small firm marketing. Despite a general disregard for relationship marketing theory in publishing studies, this is not to say that the publishing industry does not utilise relationship marketing, even if it is not described in such terms. Many SMEs in the Scottish publishing industry employ a relationship marketing approach to cultivate relationships with consumers. Relationship marketing is concerned with attracting customers and then building the relationship through fulfilling promises and gaining customer trust (Grönroos 1994). Scottish publishers attract customers and build relationships through a variety of methods including quality of research, high production values and a personal touch for selling. Academic publishers like Lomax Press, EUP, Whittles Publishing and DAP pride themselves on the quality of research to customers. They develop relationships with customers by promising high quality research and then using tools like peer review and hiring highly qualified commissioning editors in each field to build a reputation and rapport with customers. Canongate is an excellent example of both high production values and a personal touch for selling. Canongate not only pays for quality paper, covers and jackets but also invests in unique physical formats, gold lettering, etc. During December 2014 and 2015, Canongate Books had a Christmas promotion in which any customer who purchased a book from the Canongate website would receive a free, handpicked Canongate canon book. This personal touch makes

the customer feel valued and helps to foster a relationship and interest the customer in returning to buy from them again. BackPage Press utilises social media to get close to the customer, but focuses not on attracting as many likes and retweets as possible, but on developing and maintaining relationships with 'true fans'. Neil White, one of the founders of BackPage Press, says,

> I think if you use Twitter or Facebook or something effectively, I think it's great for awareness. As a kind of sales tool, I don't think it's that powerful. I don't think necessarily people will click on, see a tweet from us about Andrea Pirlo and think, 'I'm going to buy that book' [...] So I think the best way for a publisher to use Facebook is to have one person love your book. You have to get somebody to buy your book and if one person loves the book, then they'll tell their friends about it (White 2014).

The publishing studies marketing theory gap is not congruent with the particulars of the publishing industry. This chapter seeks to analyse the limitations of the marketing mix as the only marketing paradigm discussed in publishing.

The concept underlying the marketing mix—the four Ps—was created by Neil Borden in the 1950s in the environment of the North American consumer goods market of that time (Harker and Egan 2006), influenced by microeconomic theory, especially the theory of monopolistic competition in the 1930s (Grönroos 1994). However, the four Ps 'represent a significant oversimplification of Borden's original concept, which was a list of 12 elements not intended to be a definition at all' (Grönroos 1994, 5). Not only in publishing studies, but elsewhere in academic marketing discourse, the marketing mix was for a long time the main paradigm in marketing theory and practice. However the marketing mix created an environment where practitioners were using that conceptual toolbox, mixing marketing ingredients, instead of focusing on fostering relationships with customers (Grönroos 1994). Recognising the limitations of the marketing mix as the primary marketing paradigm, marketing thought began to shift from transaction to relationship marketing. This shift is also a shift from a production-oriented approach (transaction) to a market-oriented or customer-oriented approach (relationship marketing) (Harker and Egan 2006; Grönroos 1994). Relationship marketing is interactive marketing supported by marketing mix activities. It is founded in a network approach to

marketing that originated in Sweden in 1960s. This approach views marketing as an interactive process where building and managing relationships are fundamental. 'The term "Relationship Marketing", alluded to by Thomas (1976) was first explicitly used by Berry (1983)' (Harker and Egan 2006, 221). The shift toward relationship marketing was a product of the change in consumers becoming more sophisticated and demanding, requiring more tailored products and services (Harker and Egan 2006).

As mentioned, much of the marketing literature in publishing is still focused on a transactional rather than relationship marketing approach. One reason for this is that publishing studies as an academic discipline is quite young. The first university publishing studies courses emerged in the 1980s because academics in other fields had interests that were publishing-related. The London Institute, Napier University, Nottingham Trent University and West Herts College developed publishing programs from academic interest in printing; Middlesex University from an interest in media and communications; University of Plymouth from an interest in graphic design; and the University of Stirling and University of Leeds from an interest in historical bibliography (Royle, Anthoney and Johnson 2000). As the number of publishing programmes has increased in the UK, a distinctive publishing studies discipline has begun to develop. Although it was originally built from a vocational tradition and with programmes which aimed to equip students with occupational skills, the critical, analytical and research aspects of publishing studies are now being stressed. Some scholars argue that a better term for this research would be 'book studies' which combines book history and publishing studies (Rose 2003; Stepanova 2007). Jonathan Rose proposes that 'book studies would be, in effect, a fusion between these two approaches—at once vocational and historical, practical and scholarly' (Rose 2003). Much of the debate here is fundamentally semantic and dependent on what studies of the book are called in particular countries. In the US it is book history, in Germany it is book studies, and in the UK there are increasingly more research postgraduate programmes to encourage publishing studies research.

With such an occupational base and vocational focus, it is of little surprise that the publishing studies discipline has struggled to proclaim theoretical prowess in marketing. Despite a fixation of publishing on a more

transactional approach to marketing, there have been strides toward the incorporation of a relationship marketing paradigm. Alison Baverstock's publication *How to Market Books* is a staple of practical marketing advice for students in publishing courses and for members of the publishing industry. The 2015 edition of Baverstock's book includes numerous updates, including an acknowledgement of relationship marketing and its place within book marketing:

> New theories in marketing come and go, but relationship marketing is one that is particularly helpful to explore: the promotion of customer satisfaction and hence retention, rather than focusing on shorter-term sales transactions. Rather than highlighting advertising messages or short-term promotional strategies, relationship marketing concentrates on the longer-term value of customer contact. For publishers this is a sound strategy. Most customers only buy a single title once, and so persuading them of the value of your brand and general output can motivate them to be in longer-term relationships. In the case of educational or professional titles, working with customers to create longer-term satisfaction can be hugely profitable. (Baverstock 2015, 18)

The inclusion of relationship marketing advice in the newest edition of this seminal book marketing text illustrates that relationship marketing theory is making its way into the book marketing consciousness. Despite a lag in relationship marketing focus from a theory and textbook perspective, the publishing industry has been utilising relationship marketing for a while now. Penguin UK CEO Tom Weldon notes that building publisher-consumer relationships is 'an incredibly important trend, particularly from a marketing perspective' (Williams 2012). Weldon went on to say that fostering these relationships would require new skills and investment, one of his examples being investment in and changes to the Penguin website.

The smaller publishing companies of Scotland are, in many ways, better equipped than larger publishing companies to foster relationships with customers. This is because entrepreneurial organisations, which are more common and visible in the small enterprise, employ relationship marketing more effectively than their less entrepreneurial counterparts, as Day, Dean and Reynolds found in their study of relationship marketing and entrepreneurship (1998). Simon Blacklock, Director of Faber Factory, describes the advantages of small publishers as being potentially 'closer to their readers', particularly niche

publishers and specialist publishers. These publishers 'can know who their readers are in a way that a lot of bigger publishers are trying very exhaustively and expensively at the moment to realise. And they can be more nimble; they can be better in terms of responding to things [...] in a way that a larger publisher isn't able to' (Blacklock 2014).

This chapter has traced the evolution of the AMA marketing definition and acknowledged a paradigm shift in marketing thought that is reflected in the AMA definitions but characteristic of marketing theory more generally. While the changes in marketing theory have affected how marketing is conceptualised, there remains variation in how scholars define marketing and so a definition of marketing is still needed. Squires defines marketing as 'a form of representation and interpretation, situated in the spaces between the author and reader—but which authors and readers also take part in—and surrounding the production, dissemination and reception of texts' (2007, 3). In other words, Squires's definition of marketing extends beyond the marketing activities traditionally considered part of the book marketing process, and incorporates production, dissemination and reception between the author and the reader. Marketing establishes the meaning of books, Squires argues. Additionally, though not in her definition of marketing, Squires acknowledges the importance of understanding the role of communications in marketing: the book itself as a vehicle of communication and the marketing of books as communicating messages to consumers. One of the important contributions of Squires's perspective of marketing in the book industry is the inclusion of the publisher in forming that representation and interpretation with readers. While the significance of the role of the author should not be diminished, the publisher's position in this marketing process should not be overlooked either. A definition of marketing need not be reduced to the 4Ps or to a set of traditional marketing activities to include the publisher.

The qualitative interview data that informs this thesis supports the communicative function of marketing as being central to an understanding and use of the concept in the twenty-first century Scottish book industry. This thesis defines marketing as the communication of the value of a product or service. Ultimately this communication of value is concerned with satisfying the wants and needs of the customer.

The communication of the value of books is a business philosophy, a set of institutions, a process and an array of activities. As a business philosophy, the focus on the communication of the value of the product directs strategy to identifying the value of the company and products and then communicating that within and without the company. As a set of institutions, marketing is the communication of the value of the product in the network that makes that communication possible. In the publishing industry, this network includes those agents outlined in Darnton's Communications Circuit (1982) and the revised version by Squires and Ray Murray (2013): author, reader, publisher, printer, bookseller, literary agent, retailer and distributor. As a process, marketing is a series of events that are focused on communicating the value of the product to a particular audience. As an array of activities, marketing is aggregated actions (e.g. advertising) to communicate the value of the product to an audience. Most importantly, marketing as defined in this way is a conversation between producers and consumers. For book publishing, this could be a conversation between the publisher and the reader. As was discussed in the introduction, the producer of the book is commonly identified as the author; however, the publisher's role as a producer or co-producer of the work could be argued.

Communicating Value Through Storytelling

Now that the communicative nature of marketing has been established, what are some of the characteristics of this communication of value? This thesis argues that the transnational marketing of Scottish-interest books can be successful if this communication of value employs an important tool: creative relationship marketing through storytelling. Relationship marketing has already been discussed as reflective of a paradigm shift in contemporary marketing thought and as a feature of Scottish book marketing from SMEs. If marketing is the communication of the value of a product, then one of the ways that this value might be communicated is through storytelling.

Marketing is a form of storytelling. Storytelling is useful as a marketing tool because 'people think narratively' (Woodside, Sood and Miller 2008, 98) and in stories (Schank 1990). Woodside, Sood and Miller argue that consumers use products to enact archetypal myths (2008), an interactive storytelling

experience. In the book business, consumers tell stories online through Goodreads, book reviews on Amazon or by discussing books on their personal blogs. Likewise, fan fiction allows readers to co-write with their favourite authors and become an active part in the storytelling process. National myths will be discussed in more detail in Chapter Three, but it is worth considering that marketing itself is a storytelling process that not only utilises national and cultural myths but is a story of a product or a company.

The increasing emphasis on marketing in the book business has made consumers more wary of being marketed to. Instead of having sales and advertising shoved down their throats, consumers look for added value in opposition to aggressive pitches. Pulizzi called this the rise of storytelling as a kind of new marketing, a marketing more focused on creating content for the consumer. Pulizzi argues that marketing goals will not be effective 'without compelling storytelling' (2012, 119). Therefore, marketing in all companies is drawing on examples from the media industry for whom content has always been key: as storytelling becomes 'a larger part of the marketing organisation in general, we are seeing an evolution of the marketing department transform itself into more of a publishing department' (2012, 119) and in this way the future of marketing is in publishing. This content marketing comes in the forms of 'corporate magazines, newsletters, blog posts, videos, webinars, podcasts, and even fully functional media sites' (Pulizzi, 2012, 116). As one small Scottish publisher argues, the key to marketing books is to 'give it away'—to create free content to tell a story that entices the reader to buy the book (Greig 2014). Holt considers the importance of myth and story in the marketing process:

> A myth is a kind of story, one that serves an important cultural function in the society. Just like the stories found in other media like television, film, and novels, myths concocted through advertising rely on the development of plots and characters. For an icon to sustain its myth, it must apply the art of storytelling to the commercial format of advertising. (Holt 2004, 199)

In addition to Holt's belief that good storytelling is fundamental to good marketing, he prescribes four basic principles to advancing marketing myths: (1) develop plot and characters, (2) sample new popular culture, (3) speak from new populist worlds and (4) push the myth's boundaries (2004).

Marketing is a form of storytelling that, in the case of Scotland specifically, imbues cultural and national myths with products in the quest for international success. In the increasing competition of the marketing environment, McAuley, Carson and Gilmore acknowledge that storytelling is what sets superior marketing apart from the rest so that 'the players with the best multidimensional stories will win' (2006, 93).

Collective national myths and memories are the foundation of the social identity that is fundamental to being a modern member of the Scottish nation. There are several avenues through which individual Scots form and reinforce this identity, one being through the process of consumption. On the one hand, consumption is a way to express already-formed identities: 'Consumption would seem to be a medium for the expression of national, regional or ethnic identity, either as a public signal (conspicuous consumption) to others or as a private ego-nurturing exercise' (Nancarrow, Tinson and Webber 2007, 52). Coombes *et al* note that the creation, transformation and maintenance of identity is accomplished through consumption because goods 'are recognised to embody signs and symbols that communicate meaning to other individuals and groups' (2001, 328). In other words, consumption is not only a method in which individuals convey existing identities but also in which they form identities.

Marketing narratives are explored further in chapters three and five. Chapter Three investigates marketing narratives derived from the national and identity narratives of Scotland. Chapter Five analyses the use of rhetoric in the marketing of particular Scottish-interest books as case studies of the kind of narratives being constructed and communicated for those products. The final section of this chapter explores how the communication of value is different for Scottish book publishing than for other industries or for book publishing in other nations.

Marketing in a Scottish Book Context

In communicating the value of a product, Scottish publishers are particularly influenced by elements of the Scottish publishing industry that make it distinctive in marketing books. Three characteristics in particular set the Scottish publishing industry apart: 1) the large proportion of SMEs in the

industry, 2) the international focus of the industry, and 3) the position of the industry within the creative/cultural industries.

The first characteristic of the Scottish publishing industry is the large proportion of SMEs in the industry. This is not to say that SMEs do not form a majority in the wider publishing environment; over 99 percent of publishing companies in the UK are SMEs, 86 percent of which are micro enterprises (Publishers Association, 'UK Book Publishing Industry in Statistics' 2014). Publishing is a polarised industry in company size, with a majority of micro companies making up a small percent of revenue and market share compared to the few, but powerful, larger publishing houses. This is partly due to twentieth century conglomeration in the publishing industry, discussed in Chapter One. Stephen Brown attributed this disparity to the media conglomeration of the twentieth century in which a 'polarisation principle' went into effect. The polarisation principle asserts that 'developments at one pole of the corporate/cultural spectrum are often counterbalanced by antithetical innovations at the other', a principle that Brown applied to publishing by arguing that the widespread consolidation of the industry has led to 'the emergence of tiny publishing houses' at the other end of the spectrum (Brown *et al* 2006).

However, Scotland is comprised of fewer large companies than other publishing industries (like that of England or the US). There are some companies in Scotland, like Culture and Sport Glasgow, with publishing arms, but themselves not publishers or media companies. Hodder Gibson and Leckie and Leckie are imprints of large publishing companies based in London: Hodder Education and HarperCollins respectively. HarperCollins has a warehouse in Bishopbriggs and Elsevier has a branch office in Edinburgh, but the only large publishing company based in Scotland is the D.C. Thomson Group, one of the leading media companies in the UK which manages many magazines and newspapers and owns the children's publisher, Parrogan.

One of the characteristics of small firms is entrepreneurship qualities of creativity and innovation. The intersection of these entrepreneurial competencies with the marketing philosophy of the company is a place where the best of both fields connect to create an ideal environment for small firm marketing. The SME has many marketing advantages because of its size and

entrepreneurial focus (Carson *et al* 1995). Some of these advantages include closeness with the customer (relationship marketing), speed of response to the customer and focus on opportunities. These advantages provide the SME with a way to compete with larger companies by focusing on exploiting niches, reducing cost gap and persuading customers of the quality of their products (Carson *et al* 1995). As SMEs have little or no formal marketing experience or strategy, it is the advantages of being entrepreneurial that lead to their marketing success, rather than traditional marketing techniques. The importance of the owner/manager should also be emphasised; the competencies and experience of the owner/manager of the SME directly shape marketing and entrepreneurial attitudes and activities (Carson *et al* 1995, 45).

It has been established that publishing companies are using relationship marketing (even if publishing studies theory does not reflect that) and that the majority of publishing companies in the UK are SMEs. As traditional marketing theory is not always compatible with the business practice of SMEs (Carson *et al* 1995), relationship marketing, innovation, creativity and adaptability are important marketing tools for entrepreneurial SMEs. The next consideration in analysing marketing's role in the book business is the international nature of the business environment, particularly for publishers.

Although the time period examined in this thesis—1995 to 2015—is characterised by its growing internationalism, partially due to ease of global communication via the internet, there was of course international exchange, and international marketing, in the book business prior to 1995. The growth of the British Empire and global capitalism were major catalysts in promoting Scottish books abroad. It may be argued that book publishing in particular is epitomized by its international outlook for a number of reasons: 1) because the first printed books were of a religious nature, they were more likely than other texts to circulate widely and internationally in a corresponding spread of religion, 2) because language is such an important part of a book's content—more so than other products that need little text beyond a label—it was realised early on that publishers would have to work with other publishers in various countries who could translate the text into their own language and market locally. Unlike a bag of sugar which may be bought and sold easily across

national boundaries, books would not appeal to foreign markets if they were not written in a language that the readers could understand.

Anderson explores the foundation, even before the printing press, of religious communities which were precursors to national communities and 'were imaginable largely through the medium of a sacred language and written script' (Anderson 1982, 13). The first book produced by Gutenberg's printing press was the bible, and religious books dominated early printing. 'It has been estimated that in the 40-odd years between the publication of the Gutenberg Bible and the close of the fifteenth century, more than 20,000,000 printed volumes were produced in Europe. Between 1500 and 1600, the number [of books] manufactured had reached between 150,000,000 and 200,000,000' (Anderson 1982, 33–34). Other religious works beyond the bible also made their mark: Martin Luther's works, for example, 'represented no less than one third of all German-language books sold between 1518 and 1525' (Anderson 1982, 39). Also characterised by the early printing press book trade was the fall of Latin as the main textual language and the rise of fragmented and territorialized vernacular reading communities (Anderson 1982, 19).

Because language is an important part of a book's content, internationalisation has been part of publishing for many centuries. Certainly from the early days of the printing press as vernacular publications began to steadily grow in demand and then (in response to the demand) in supply, language was a major consideration and the translation of Latin texts into vernaculars became increasingly important. If books were to be published in smaller vernacular languages as opposed to the *lingua franca* Latin, then dealing with publishers and booksellers of other local languages was suddenly a consideration. In the country of the birth of Western printing technology, the home of Gutenberg, there was also the longest standing tradition of bookselling on an international scale. Frankfurt Book Fair is still considered the most important book fair for many publishers and each October there is a massive bookish pilgrimage to Frankfurt for networking and selling rights.

How long have book fairs been trading conventions in the publishing world? Gutenberg himself may have attended the Frankfurt Book Fair of 1464 (Weidhaas 2007, 11). The Frankfurt Book Fair is actually much older than that; Weidhaas noted that 'there had been handwritten copies of books for sale at

Frankfurt Fairs since the twelfth century' (2007, 11). From 1470 to 1764 Frankfurt was the printed book trading centre and publishers, booksellers and printers from 'Antwerp, Basel, Paris, Venice, Amsterdam, Cracow, and London, and from within Germany itself' flocked to the fair (Weidhaas, 2007, 13). However, the Frankfurt Book Fair has not been in continuous operation from the twelfth century to the twenty-first century. During the period of 1764 to 1861 the Frankfurt Book Fair was discontinued and Leipzig Book Fair became the main fair of the time. Frankfurt Book Fair was revived once more in the twentieth century—in 1949.

Frankfurt is one of the oldest book fairs; most book fairs were twentieth century creations. The Bologna Book Fair (originally called the Children's Book Fair) opened in 1964, London Book Fair began as a publishers' exhibition for librarians in 1971, BookExpo America began as the American Booksellers Association Convention and Trade Show (1947–1971) and was reintroduced as the Book Expo of America in the 1990s. Weidhaas recognises that these book fairs are the most notable for British publishing companies: Frankfurt Book Fair, London Book Fair, Bologna Book Fair and perhaps Book Expo of America (2007). Lynette Owen identifies key book fairs for rights selling as Frankfurt Book Fair, Beijing Book Fair, Moscow International Book Fair, Liber International Book Fair, BookExpo America, Warsaw Book Fair, Prague Book Fair, Jerusalem Book Fair, Bologna Book Fair and London Book Fair (2001). However, Frankfurt is still recognised as the key book fair for British publishers:

> Frankfurt remains the key event in the book fair calendar, since it covers all areas of publishing and attracts exhibitors worldwide; publishers from those countries with limited hard currency resources seeking to attend a foreign book fair will almost certainly choose Frankfurt. (Owen 2014, 69)

How book fairs operate is based around intellectual property and thus as international copyright law has become more established, the number of rights trading publishers at book fairs has also increased.

Intellectual property is a concept fundamental to the book business. Returning to the definition of book (discussed in Chapter One) as constituting two parts—content and form—the content is the intellectual property of the author. The first international copyright convention was held in Berne in 1886

and the UK was among the members. The Berne Convention did three important things: 1) extended copyright for all nations under the convention to 50 years after the author's death as a minimum, 2) required that the nations involved recognise the copyright laws of other nations in the treaty and 3) automatically applied copyright once the book was written, without specific patents or other certification. However, it took a long time after the Berne Convention for some of its rules to be implemented. The UK signed the treaty in 1886 but did not implement large parts of the treaty until the Copyright, Designs and Patents Act of 1998. The US, one of the largest English-speaking book markets in the world, did not join the Berne Convention until 1989. Current UK copyright law is in place for 70 years following the author's death, an extension from the Berne Convention 50 years, implemented by the Copyright and Related Rights Regulations of 1996, the application of the 1996 World Intellectual Property Organisation (WIPO) Copyright Treaty (Goldstein 2001).

Twenty-first century discussions among book publishers regarding the continuance of book fairs and the survival of territorial rights in a digital environment reveals a much contested topic. Some publishers have called territorial rights obsolete in the digital age (Jones 2011) because online book buying enables customers to circumvent territorial agreements in a digital environment without national boundaries. For example, Amazon carries different books depending on which country the Amazon website is operating in, but there is nothing to stop Amazon customers from using another country's Amazon site to purchase a book they are looking for. Owen commented,

> The debate on the maintenance of territorial rights is of key importance to publishing in world languages such as English.... Whilst some elements in the trade argue that the days of exclusive territorial rights are over and that globalisation will prevail, particularly since the advent of bookselling on the internet through companies such as Amazon, others maintain that the protection of such rights remains essential, particularly now that many publishers have embarked on their own ebook publishing programmes. (Owen 2014, 117)

The survival of book fairs and rights deals is something which only time will tell, but it illustrates, nonetheless, the importance of international markets to publishers, both historically and contemporarily.

While there are large, multinational and multimedia corporations that have offices in various countries, the majority of publishers have traditionally chosen one of two routes to international trade: 1) partnered with foreign publishers local to the new area to translate, design covers and market there in the desired market or 2) exported books to retailers in the new market. However, digital is changing this environment. McIlroy declares that rights selling is only possible for the top titles and that the best way forward was for publishers to promote their own books digitally to an international audience, without selling territorial or translation rights. International distribution of digital books is made possible by Amazon which has online stores in 12 countries, Apple which sells in 51 territories, Kobo which sells in more than 190 countries and also local digital storefronts around the world. Even translation, McIlroy argues, need not be an issue as publishers can pay to translate their titles into other languages (2015).

In addition to the internationality of the book trade more generally, the Scottish publishing industry in particular has always had an international focus. The Scottish publishing industry has a history of international reach due to the diaspora, British imperialism, the reputation of Scottish education, the prominence of the English language, and international book festivals and an internationally-looking trade organisation. McCleery asserts that the migration of the diaspora through British imperialism, combined with the prominence of the English language and the reputation of Scottish education were influential in selling Scottish books abroad: 'Where Scots went abroad, often throughout the then British Empire, to found schools, colleges and universities, or to join the staff of pre-existing institutions, then they took a curriculum based on text books produced in their native land, often by their former professors' (McCleery 2007, 75). Chapter One argued that the prominence of the English language as a *lingua franca* has been advantageous to the Scottish publishing industry and provided a large international audience for Scottish books. The establishment the SPA (later Publishing Scotland) and the Edinburgh International Book Festival (1983) have been more recent developments in the international reach of Scottish books, but attests to the growing reputation of Scottish publishing on the global stage.

Finally, the third characteristic of the Scottish publishing industry is its position within the creative/cultural industries. This is a characteristic of the publishing industry more generally (not specific to Scotland) but is important for distinguishing publishing from other industries. Publishing's position within the creative/cultural industries effects the way that publishing operates. Companies within the creative/cultural industries communicate value differently because of a different understanding of value. As explained in Chapter One, value can exist within various forms of capital: economic, human, social, symbolic, cultural and intellectual. Most companies are primarily concerned with economic capital. While economic capital is a form of value important (in varying degrees) to many publishing companies, alternative business models allow some publishers to operate as charities, social enterprises, or with hybrid traditional/self-publishing models. The value for publishers under such models may be more concerned with cultural, social, symbolic, and intellectual value than with economic value.

As a part of the creative/cultural industries, the Scottish publishing industry communicates the value of books differently because the value of the product extends beyond economic value. Dependent on business model, the size of the company, and the focus of the company's list, different kinds of capital may be more important than others and thus the value communicated is different than in other industries outside of the creative/cultural industries.

Marketing in a Scottish book context is influenced by the large proportion of SMEs in the Scottish publishing industry, the international focus of the Scottish publishing industry and the position of the industry within the creative/cultural industries. The large proportion of SMEs in the Scottish publishing industry contributes to the usefulness of the marketing/entrepreneurship and relationship marketing in understanding how marketing works in the Scottish books context. The international focus of the Scottish publishing industry indicates that Scotland has a tradition of transnational reception of Scottish books and that the publishing industry more generally has a history of international reception since the invention of the printing press. This internationality of the industry indicates that Scottish publishers are already players on a global stage, and that many of them implement transnational marketing activities and communication. Finally, the

position of the Scottish publishing industry within the creative/cultural industries influences the types of capital that publishers consider in determining value. Because of the acceptance of these various types of capital beyond only economic, Scottish publishers publish books for many reasons beyond financial viability and this influences the types of products created.

Conclusion

This chapter has established a definition of marketing and identified the characteristics of the Scottish publishing industry that make marketing within this industry unique. This chapter argues that marketing is the communication of the value of a product or service. One of the ways that this product or service value is communicated is through marketing narratives. It is the weaving of these narratives that makes the marketing of certain Scottish-interest books from SMEs in the Scottish publishing industry successful transnationally. Chapter Three identifies the icons, symbols and narratives relating to Scottish identity and Scotland the place as a brand. These icons, symbols and narratives are utilised by Scottish publishers to create marketing stories surrounding Scottish-interest books.

Marketing is the communication of the value of a product or service, and this communication is influenced by the characteristics of the industry. Three characteristics of the Scottish publishing industry affect this communication. These characteristics are: 1) the Scottish publishing industry is primarily composed of SMEs, 2) the Scottish publishing industry is international, and 3) the Scottish publishing industry is part of the creative/cultural industries. Because of these characteristics, the communication of value of Scottish books is going to include strategies advantageous for small firms, international in focus and concern for value and capital beyond economic.

Chapter Three

Marketing Scotland

In Chapter Two, marketing was defined as the communication of value of a product or service. Because of the communicative nature of marketing, Scottish book marketing utilises narratives to communicative the value of Scottish books through storytelling. The narratives that are identified in this chapter are those pertaining to Scotland, as such narratives are appropriated by Scottish publishers to converse with certain audiences—particularly the Scottish diaspora.

Chapter One discussed relevant theoretical frameworks from communications/media studies and one of these frameworks is that of representation. Books as objects of communication and marketing as the communication of value both represent places, people, and ideas in various ways. How Scotland is represented in Scottish-interest books and in marketing those Scottish-interest books is investigated in this chapter. For understanding the marketing of Scottish-interest books transnationally, it is important to understand how Scotland is represented in the narratives used to communicate value.

This chapter establishes the connection between marketing and place, identifies some of the methods of representing Scotland (through nostalgia, stereotypes and authenticity), and discusses the representation of Scotland.

Marketing and Place

There are three primary ways in which marketing and place interact. First is the product's place as a marketing tool, e.g. publishers place books in specific bookshops, certain online stores or in specialist shops to reach target consumers. Second is marketing a location, e.g. government bodies like Visit Scotland use marketing to promote the place itself to increase tourism. Third is the use of the emotions, icons and images associated with a location as a brand or marketing tool for a product. This section focuses on the second and third ways in which marketing and place interact: marketing a location and use of the emotions, icons and images associated with a location as a brand or marketing

tool for a product. The theory for marketing a location aids understanding place as a brand and marketing tool and then, building upon that theory, this chapter examines how products (like books) might draw upon that brand.

Marketing a location has been called by many names: place marketing, place branding, destination marketing, destination branding, nation branding, city branding and location branding. It is not always clear what differentiates these terms as they are often used interchangeably, such as the terms place branding and place marketing (Skinner 2005). One of the reasons for this confusion of terminology is that researchers examine the relationship between marketing and location from various fields, bringing the vocabulary most familiar or appropriate in that field. Hanna and Rowley (2008) found that in the tourism literature, 'destination' was most commonly used whereas in the business literature, 'place' and 'location' were used more frequently. Place marketing is a multidisciplinary subject; however, the field of tourism is where place marketing first developed (Hankinson 2007). Though study of this subject first began in tourism research, business is now the field in which place marketing is more commonly discussed. Hanna and Rowley (2008) found this in their study of academic articles published after 2000 relating to brand and location. The findings of Hanna and Rowley shows the number of place marketing case studies in business journals is double that of place marketing case studies in tourism journals (2008). Skinner (2005) notes it was in the 1990s that, as places became more competitive, place marketing came to include not only attracting tourists, but also investment and industry. In this period there was a shift from using 'destination' to the wider term of 'place' because the term destination was associated with tourism, and place marketing included a much wider definition that expanded beyond attracting tourists (Skinner 2005).

Although the relationship between place image and tourism has been a part of academic research since the 1970s (following pioneers like Hunt 1975), place marketing as a field is relatively recent; the first academic conference session regarding the subject was in 1996, the first journal articles appeared in the 1990s and the first book was published in 2002 (Pike 2005). However, the practical application of marketing locations is as old as tourism itself which has roots in the nineteenth century (Durie 2003).

Place marketing utilises certain images of culture and identity to promote a location; therefore place marketing is an expression of cultural features that are already part of the place's identity (Kavaratzis and Hatch 2013, 79). Hatch and Schultz characterise the relationship between culture, identity and image as an expression of cultural understandings. Govers and Go assert: 'Place identities are constructed through historical, political and cultural discourses, and are influenced by power struggles' (2009, 9). Associating stories with the product is not a new idea to marketing (Holt 2004; Kavaratzis 2005) and national narratives are important constructs in identity.

Kavaratzis divides place marketing into three different categories. The category most applicable to this thesis is that of place-promotion co-branding. 'Co-branding of product and place attempts to market a physical product by associating with a place that is assumed to have attributes beneficial to the image of the product' (Kavaratzis 2005, 334). Kavaratzis's definition of place-promotion co-branding addresses the final point of this section: using the images and icons associated with place to market products, the third way in which place and marketing interact. This is relevant to book publishing in Scotland, especially in examining the use of Scotland the place as a marketing tool for promoting Scottish books, which is discussed more specifically in chapters four, five and six.

Branding is a word used in 'co-branding' and 'place branding' (a synonym for place marketing). To understand these terms, a basic understanding of brand must be established. Brand is variably defined by researchers, although it is generally conceptualised, studied and used as part of marketing. According to the AMA, 'A brand is a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers' (AMA 2015c). Although this definition gives only one perspective on brand, it is possible to extract some of the important elements of a brand from this definition. First, the AMA definition asserts that a brand is a tool for producers to differentiate their products from other products. Second, the AMA definition acknowledges that the brand itself can be embodied in individual features used by the publisher: names, terms, designs, symbols, etc. In this way, branding is part of the marketing message, a type of implicit communication within the marketing process. Schroeder and Morling call

brands 'communicative objects' (2006, 4). One element of a brand that the definition put forth by the AMA does not address is the brand's purpose not only to differentiate products but also to add value to the product. Schroeder and Morling identify this value creation as the process of persuading consumers (through brand signs like names, terms, designs and symbols) to believe the 'value universe' of the product (2006, 81).

Both Schroeder and Morling and the AMA definitions of brand include the use of brand signs. Brand signs can be utilised by entities other than companies. While this thesis examines the brands of Scottish publishing companies, Scotland itself can be a brand. Both corporate and product brands (Rosenbaum-Elliot *et al* 2010; Keller 2001) and place brands (Zenker and Braun 2010) are defined as a system of symbols within the mind of the customer. There is also an overlap between the brands of Scottish publishing companies and Scotland as a place brand insomuch that the two can be combined in the use of place-promotion co-branding (Kavaratzis 2005). Many Scottish publishers utilise the brand symbols of Scotland's place brand for their own corporate and product brands. The brands of Scottish publishing companies and Scottish books are explored further in Chapter Four.

Following this overview of the history and concepts of place marketing, this chapter now focuses on place-promotion co-branding. In this place-promotion co-branding, Scotland is represented in a particular way. Some of the tools of representation, or the 'modes of representation', for representing Scotland are nostalgia, stereotypes and authenticity. These three modes are ways in which Scottish publishers communicate the value of a Scottish-interest product. Especially when communicating the value of a book to a diasporic Scot, it is advantageous for publishers to utilise nostalgia for Scotland to create an emotional bond with the consumer, stereotypes of Scotland to make the connection to the place immediately apparent and authentically representing Scotland because of the consumer push against the perceived 'fake'. All of these methods of communicating the value of Scotland are connected with the product: the Scottish-interest book.

Modes of Representation

Nostalgia

Nostalgia was originally viewed as a physical illness, contracted when people were away from home. It was first diagnosed and coined by Johannes Hofer (1688) and thought to sometimes be fatal. Remedies included leeches, purges, emetics and blood-letting. The word 'nostalgia' comes from two Greek roots: *nosos* meaning 'return to native land' and *algos* meaning 'suffering' or 'grief' (Lowenthal 1985). Lowenthal calls nostalgia 'memory with the pain removed' (1985, 8). Although nostalgia is looking back, it is with a rosy perception of what once was. Nostalgia 'involves a bittersweet longing for an idealised past which no longer exists' (Goulding 1999, 178). Goulding's identification of the past for which nostalgia pines as one that 'no longer exists' is important in considering nostalgia for place marketing and place-promotion co-branding for Scottish-interest books to the Scottish diaspora. Icons for the marketing of place are often not only drawing on the past, but a nostalgic past that may not be seen as compatible with the reality of the contemporary place.

Lowenthal was one of the first to examine how people see, value, and understand the past (1985). Lowenthal saw the past as 'integral to our sense of identity' (1985, 41) but also partly constructed by the present: 'we continually reshape memory, rewrite history, refashion relics' (Lowenthal 1985, 26). It is thus impossible to view the past without modern perspective; the past is changed by the modern observer.

One of the reasons for growing nostalgia coincided with the industrial revolution. In the upheaval caused by industrialization, people were drawn to a past time that they viewed as better and simpler—a romanticised past. This push against the industrial revolution and a return to nature was a major component of the Romantic Movement in literature; nostalgic literature was rampant in the eighteenth and nineteenth centuries (Lowenthal 1985).

Nostalgia not only has influenced, and continues to influence, literature but is also a component of consumer behaviour. In consumer behaviour, nostalgia is a 'preference in the consumption of goods and experiences' (Goulding 2001, 567), a factor in the consumption choices of consumers, across a wide range of industries. Fillis notes that interest in nostalgia has been growing 'due to increasing levels of urbanism from an historical rural base, resulting in longings for a lost past' (Fillis 2014, 19). Levels of nostalgia fluctuate throughout an individual's life. Holbrook and Schindler found that nostalgia

peaked in adolescence or early adulthood (1996). However, others found nostalgia toward ancestry and one's own family past mainly in individuals of retirement age, although with the spread of the internet, more younger middle-aged people were involved in this kind of nostalgia because their children had left home and they had 'relatively high disposable incomes' (Basu 2007, 37).

Because members of diasporas are particularly prone to nostalgic perspectives of the homeland and home culture, many scholars have been critical of nostalgia and its rampant adoption by diasporas. However, the perspectives of Basu and Bueltmann on diasporic nostalgia accurately articulate the approach that this thesis takes: that nostalgia is a natural, human response and that viewing nostalgia as a pejorative term is unhelpful in investigating nostalgia. Basu, in his analysis of members of the Macpherson clan, offers this approach to analysing the nostalgic views of his informants: 'My anthropological project is therefore not to debunk a myth that many of my informants ostensibly live by, but to take seriously the myth *as* myth' (2005, 125). Bueltmann argues that the culture of Scottish heritage organisations (composed of diasporic Scots) has been ignored because diasporic Scots have been disregarded as 'harbourers of nostalgia.' While there has been a focus on tartanry and the icons of Highland culture amongst many diasporic Scots, dismissing these groups because of their nostalgic focus 'is problematic and outright unjustified given the importance of the migrants themselves' (2015, 7). In other words, there is a nostalgic, at times narrow view of Scottish culture that members of the Scottish diaspora adopt, but this nostalgia is not inherently negative and can be an important, solidarity-promoting and identity-forming perception.

To summarise, nostalgia is a longing for an idealised past and the use of nostalgia is prevalent in place marketing and in place-promotion co-branding of products. In this way, nostalgia can be seen and utilised as a motivator of consumer behaviour, a factor behind the consumption of 'Scottish' products, for example. Nostalgia falls under scrutiny and criticism partly because of the reinforcement of stereotypical elements of the place. It is this idea of stereotypical images that will next be examined to explore this relationship between marketing and place.

Stereotypes

The relationship between place marketing and stereotypes is a controversial one. Because place marketers draw upon existing images to promote a place, these images are often stereotypes of the location: creating a narrow perspective that does not embody the diversity of the location. Kotler and Gertner admit that stereotypes are often used by place marketers: 'Most country images are stereotypes, extreme simplifications of the reality that are not necessarily accurate. They might be dated, based on exceptions rather than on patterns, on impressions rather than on facts, but nonetheless pervasive' (2002, 42–43). To understand why stereotypes exist and why they may be useful for place marketers, the social, psychological and linguistic purposes of stereotypes should be delineated.

Stereotypes are 'stored beliefs about characteristics of a group of people' (Bar-Tal 1997, 491). Psychologist Henri Tajfel argues that categorising people into groups is a normal cognitive process used as a shortcut and this categorisation creates stereotypes. His theory is based on distinction between in-group and out-group, categorisation of 'us' and 'others'. Because of this, individuals tend to exaggerate the differences between in-group and out-group and automatically classify others into these social categories. Tajfel defines social identity as 'that part of the individuals' self-concept which derives from their knowledge of their membership of a social group (or groups) together with the value and emotional significance of that membership' (Tajfel 1982, 23). The psychological and evolutionary process behind stereotypes is a process to assess threats and opportunities from outside groups. Chattalas, Kramer and Takada identify stereotyping as instantaneous in the categorisation process: 'We cannot have an impression of a group unless we can tell the difference between that group and some other group. Categorisation is the cognitive process by which we detect those differences and similarities' (Chattalas, Kramer and Takada 2008, 3). This process saves energy by ignoring individual details about each person in a group and focusing instead on what is perceived as shared traits that are different from the 'in-group' (Chattalas, Kramer and Takada 2008). Stereotypes are shortcuts for social groups. Especially as certain groups moved geographically and were forced to adjust to living with another group in peace, the groups developed an understanding of each other through stereotypes.

Stereotypes can be positive or negative but are usually 'biased and oversimplified' (Lindridge 2012).

In understanding stereotypes, it is important to stress that identity is fluid (Huddy 2001), stereotypes are not fixed and that there are certain factors which affect stereotypes (Bar-Tal 1997). First, as asserted in Chapter One, identity is fluid because it changes throughout an individual's life and (as a social group) throughout history. Identity and stereotypes are both socially constructed, shaped by factors like out-group behaviour, intergroup relationships (contemporarily and historically), social and political factors and economic factors (Bar-Tal 1997).

Is there a role for stereotypes in marketing place? On the one hand stereotypes are mental shortcuts and images that are recognised internationally but on the other hand it has been established that these stereotypes are often biased and oversimplified. Morgan *et al* argue that the answer for the marketer of place 'is to craft images which use the cliché as a book on which to hang more detail; the narrow, clichéd identity can then be reshaped and given greater complexity and richness through effective and consistent marketing' (Morgan *et al* 2007, 15). One of the arguments against the use of stereotypes is that these biased and oversimplified shorthands are inauthentic. Authenticity is the final theme which will be addressed in this chapter.

Authenticity

As earlier mentioned, modernity is what has created the nostalgic thirst for the past (Fillis 2014; Yeoman *et al* 2007). Hobsbawn (1997) describes the past as a permanent component of human consciousness and patterns of the future; thus the past, and often accompanying nostalgia for it, are inherent in the modern world. However, with nostalgia, there has been a counter-movement toward the authentic past and against the 'inauthentic'. Authenticity is therefore a factor in the consumption of national images and products, a feature of place marketing (and particularly place-promotion co-branding) worth considering.

Authenticity is not an intrinsic attribute of a product or experience, but a socially constructed perception. Littrell, Anderson and Brown describe authenticity as 'a personally constructed, contextual, and changing concept'

(1993, 199). Yeoman argues that authenticity has cultural capital, especially in the new experience economy identified by Pine and Gilmore (1999). Authenticity is a growing consideration for consumers in choosing whether or not to buy a product. Consumers are searching for a 'pure experience' and a 'truly authentic tourism product or service which is steeped in culture and history' (Yeoman 2005, 140). Yeoman says 'the opportunity for national tourism organisations is to optimise present and future consumer trends like the interest in cultural capital, the desire for new experiences and the search for authenticity against the destination offering' (Yeoman 2005, 135–136).

The modern interest in the authentic is partly a demand for the local in a globalised world, a push against globalisation and virtualization (Boyle 2003). Boyle identifies the elements of authenticity as 'ethical, natural, honest, simple, unspun, sustainable, beautiful, rooted, three-dimensional, human' (Boyle 2003). These are the characteristics which place marketers use to promote places and products as authentic.

What constitutes the authentic and is it possible to achieve? It has already been addressed that viewing the past from a modern perspective changes the past which is why the past is 'largely an artefact of the present' (Lowenthal 1985, xvi). While many place marketers use the past to promote place, it has been argued, in Scotland and in other places around the world, that past icons do not embody the reality of the present place. Perhaps historical accuracy is not as important as a focus on what makes the modern place. Certainly both approaches have a claim to 'authenticity'.

Yeoman *et al* (2005) argued that authenticity, cultural capital and experience were the foundational elements of the Scottish brand. Nostalgia, stereotypes and authenticity are important components of the place identity that becomes co-branded with a product. The co-branding of Scottish-interest books with Scotland the place is useful in marketing to the Scottish diaspora. Co-branding Scottish-interest books with Scotland the place is not a new concept and has been utilised in promoting Scottish-interest books transnationally for centuries. Alistair Durie attributes the rise of tourism in Scotland in the later eighteenth century to the 'cult of the picturesque' and 'enthusiasm for Ossian' (Durie 2003, 38). In other words, the rise of tourism was directly related to the co-branding of Scottish-interest books. James

Macpherson (1736–1796) published the embellished 'translation' of a supposed third century Gaelic epic poem which was wildly popular transnationally. The text was published as *The Works of Ossian, the Son of Fingal* (1765) and though it was later found to be greatly altered and expanded, it spurred a romantic Celtic revival and was the inspiration for many other authors contemporarily and thereafter. Walter Scott has also been credited with inventing the Scottish image, 'portraying a land so attractive, picturesque and compelling, it has remained rooted into the consciousness of Europe, and beyond, for centuries' (Anholt 2002, 34). Scott's *Lady of the Lake* sold 20,000 copies in the first year and created a tourist rush to the Trossachs (Durie 2003). Certainly Scott's romantic historical novels, focused on Scotland's natural beauty and Celtic mystery, and practical efforts like reintroducing tartan for the parade for George IV in 1822, influenced the modern perception of Scotland, but Scott is not the only author who did so. Durie notes that Ayrshire was one of the most popular Scottish destinations in the nineteenth century because it was the home of Robert Burns (Durie 2003). However, Durie did praise Scott by saying that 'no-one played a greater part in the promotion of Scotland as a place of romance and history than Walter Scott. Other literary figures had their devotees: Burns and later Barrie; but neither had the generalised impact, or staying power, of Scott in putting places on the map of the literary tourist' (Durie 2003, 46). The influence of a writer is so great that Durie attributes the lack of tourists to certain sites as a direct result of the lack of writers writing about that place. Writers influence the image of a place, but are also influenced by the image of the place.

If Scotland the place is used in place-promotion co-branding in marketing products like books, then it becomes pertinent to explore Scottish national identity. These themes of nostalgia, stereotypes and authenticity are important elements of this Scottish national identity. While this thesis does not offer a comprehensive examination of Scottish history, it is undeniable that history shapes the identity of modern Scots and that Scottish identity has its own history which is worth addressing in the next section.

The Scottish Nation and Identity

Chapter One of this thesis offered groundwork on nations and identity useful in understanding the Scottish nation and identity. As stated, nations are

historically created and imagined, comprised of a heterogeneous group, and subject to stereotypes that define that group. Identity is positioned within a social group, dynamic, and an individual can simultaneously possess multiple identities.

As discussed in Chapter One, nations are social groups that are 'imagined communities' (Anderson 1982). The Scottish nation, like any other nation, is socially created and forms a social identity amongst the members who associate themselves with that group (Tajfel 1979). However, Scotland differs from many other nations because it is a nation within a political state—the Scottish nation within the larger UK. Thus Scotland is a devolved nation with certain political autonomy, but not an independent nation with complete governance of itself and its own international affairs. Not only is the Scottish nation currently in this sometimes conflicting position of nation-within-a-state, but the territory of Scotland has also been claimed and conquered by various groups throughout history. The result has been a diverse, complex and fragmented situation of Scottish identity. This chapter does not identify a single national identity in Scotland (which would be impossible) but addresses some of the key issues, events and symbols surrounding identity in Scotland to provide a foundation to discuss the role of the symbols of Scottish identity in marketing Scottish-interest books.

First, it is essential to define three terms: nation, state and nation-state. A *nation* is 'a large group of people said to be bound together by a shared history, culture, language, religion and/or homeland' while a *state* is 'a political community organised under a central government within a defined territory, commonly referred to as a country' (Castree, Kitchin and Rogers 2013). The two terms are often confused and used interchangeably even though they refer to different things: 'Where nations are social collectives, states are legal and political entities with organised institutions' (Castree, Kitchin and Rogers 2013). Building from those two definitions, a nation-state is 'the combination of a nation with a state to form a close association between a people and a political territory' (Castree, Kitchin and Rogers 2013). Nation is a community of people with common history, culture and language; state is the political community of a defined territory; and the nation-state is the combination of the two in which

the political community of a defined territory is also a community of people with common history, culture and language.

As aforementioned, national identity is complicated in Scotland because Scotland, along with three other nations (England, Wales and Northern Ireland), comprise the recognised political entity of the UK. Scottish identity is dual because it is simultaneously a Scottish national identity and a British state identity (McCrone 2001). Billig argues that nationalism is reinforced by everyday acts (1994) and McCrone agrees that national identity 'is constructed in the process of everyday life. It is not fixed and can change over space and time' (McCrone 2001, 307). Bourdillon argues that the UK does not have a single national history and is perhaps more like Belgium or Switzerland—a multinational state without a single national past or national image (Bourdillon 1994).

Although Scots can and do identify with the two identities of Scottish and British, Scottish identity is often positioned in opposition to British identity because British identity's use as synonymous with English identity. Bourdillon agrees that 'British history, it would appear, is in essence English history. '"We" look back to the Tudors, for example, and forget that Scotland had no Tudor dynasty' and that 'the histories of Wales, Scotland and Ireland can be dismissed, more or less, under the heading of "Celtic Fringe"' (1994, 49–50). Considering the facets of Scottish identity, British identity and the relationship between the two helps to make sense of the identities in Scotland.

Chapter One asserted that the nature of identity is both *fluid* and *diverse* (McCrone 2001). In other words, identity will change throughout history but also throughout a person's own life and a person may have multiple identities at once. It is possible for someone to identify as British and Scottish in conjunction with other identities. British identity may be even more difficult than Scottish identity to describe because of the fragmented and vague nature of the word 'British.' Cohen called British identity the 'fuzzy frontier' because the various diverse groups within the UK 'have had their lives intersect one with another in overlapping and complex circles of identity-construction and rejection. The shape and edges of British identity are thus historically changing, often vague and to a degree, malleable' (Cohen 1995, 35).

Scotland has not always been as politically unified a nation as it is today. The historical division of groups within the territory now called 'Scotland' explains the different languages, cultures and identities that exist within Scotland. Although in the mobility of the twentieth and twenty-first centuries Scotland has seen even more diversity in ethnic, cultural, linguistic and religious senses, historically the main groups which comprised the territory have been the Celts, the Anglo-Saxons and the Vikings (Trevor-Roper 2008). The interaction of these groups has linguistically impacted the territory; while English is the most spoken language in Scotland, Scots and Scottish Gaelic have also been important in Scotland's linguistic history and contemporary linguistic environment. This linguistic diversity is mirrored within the publishing industry in Scotland which while comprised primarily of companies which publish books in English, also contains some companies that publish books in Scots and in Scottish Gaelic.

Trevor-Roper argues that Scotland, even more so than other nations, is imbued with myth. He identifies the three most prevalent myths of Scottish identity as the political myth of ancient constitution of Scotland, the literary myth of the ancient poetry of Scotland and the sartorial myth of ancient Scottish dress (2008). The political myth of the ancient constitution of Scotland has featured prominently within the collective conscious of Scottish nationalism in such events and figures as the Scottish monarchy, union of the crowns, and subsequent Jacobite risings which are all threads in this tapestry of identity. National heroes like William Wallace, Robert the Bruce and Bonny Prince Charlie are woven into this national story too. The literary myth of ancient Scottish poetry was fuelled by James Macpherson's 'discovery' of ancient Gaelic poetry, which was later exposed to be fake. However, the Ossian incident is part of a larger Romantic movement of the Celtic noble savage within literature as portrayed by authors like Walter Scott and James Macpherson. The popularity of Ossian poetry is also evidence of the thirst for Celtic otherness (Carruthers 2003).

Literature has both been affected by and influenced national identity in Scotland. Some connections between writers and identity is obvious, particularly in the instance of Walter Scott who, according to Anholt, 'single-handedly invented the image of modern Scotland' (2002, 34). Dinnie argues

that literature is a form of cultural expression that can be both a determinant and manifestation of national identity (Dinnie 2001). Dinnie also recognises the misappropriation of literary icons like the formation of clubs and feasts in the 1800s to celebrate Burns in a non-political way, even though Burns's politics were an important part of his character and writing. While literary symbols, myths and heritage of Scotland seem confined to the nineteenth-century Romantic writers, contemporary authors have also left their mark on Scottish identity. Scottish writers like James Kelman, Alasdair Gray, William McIlvanney, Iain Banks and Irvine Welsh 'have enjoyed enormous international success with works grounded in the gritty realities of urban Scotland and often written in the working-class vernacular' (Dinnie 2001, 293).

In identifying and analysing the myths that help to construct Scottish national identity, authenticity is a theme that resurfaces. There have been criticisms not only in the commodification of Scottish identity but in the symbols of Scottish identity and whether or not they are appropriate or authentic (McCrone, Morris and Kiely 1995). From romanticised and sentimentalised events in Scottish history there have emerged images like tartanry, which has been called 'a superficial and sentimental attachment by Lowland Scots to an emblem to which historically they have no right' (McCrone, Morris and Kiely 1995, 51). It was in the 1820s, following the ban and then repeal of the ban on Highland dress in the previous century, that William Wilson of Bannockburn used the coming of King George IV (orchestrated by Walter Scott) to create lists of tartan designs to fit clan names, beginning the commercial production of tartan in Scotland (McCrone, Morris and Kiely 1995). Tartanry is only one image of Scottish national identity, but it is an appropriate illustration of how Lowland Scotland has used the icons of Highland Scotland to promote national identity (McCrone, Morris and Kiely, 1995).

The stories and symbols that are important to Scottish national identity have been referred to as 'myths' and while that might seem a harsh word, McCrone, Morris and Kiely used this same term because 'myths provide guides to the interpretation of social reality' (1995, 55). In the case of the tartan and its importance as a modern symbol of Scottish nationalism, how the tartan became a popular icon of Scottishness, regardless of the 'authenticity' of the symbol, is what must be examined.

> In asking who we are, the totems and icons of heritage are powerful signifies of our identity. We may find tartanry, Bonnie Prince Charlie, Mary Queen of Scots, Bannockburn and Burns false descriptors of who we are, but they provide a source of ready-made distinguishing characteristics from England, our bigger, southern neighbour. (McCrone, Morris and Kiely 1995, 7)

As a reminder, authenticity itself is difficult to define and a modern perspective of the past inevitably changes the past. Authenticity is not inherent to the object but is 'conferred by interpretation' (McCrone, Morris and Kiely 1995, 7). As McCrone, Morris and Kiely cynically argue, 'The demand is for authenticity rather than 'fact', for the believable over the actual' (McCrone, Morris and Kiely 1995, 8).

Political, literary and cultural myths form the ready-made stereotypes often associated with Scotland. The marketer's role within this complex environment of Scottish identity and imagery is to recognise these symbols and choose whether to use them in promoting products that aspire to use the Scottish brand. This introductory discussion of Scottish history and identity foregrounds a conversation about marketing products using the Scottish brand.

Representing Scotland

The connection between the myths of Scottish identity and the marketing of Scottish books is the influence that national ideology has on consumer behaviour. Holt argues that 'national ideology is usually the most powerful root of consumer demand for myth' (2004, 57) and that 'contradictions in the national ideology create myth markets' (2004, 59). Brown *et al* assert that consumers search out myths to 'resolve the contradictions and paradoxes of human existence' (2006, 596) and that history and geography impact the kinds of myths that consumers create, perpetuate and consume. Everyday society is influenced by our ancient past (McAuley, Carson and Gilmore 2006, 90) which is why powerful marketing uses mythology to communicate with consumers (Stevens and Maclaran 2007, 29).

In conceptualising Scotland the place as a marketing tool for book publishers, the use of the symbols of Scotland in the marketing of Scottish books must be addressed. It is through symbols of Scotland that Scottish

publishers portray particular books as Scottish-interest, and draw upon well-established myths of Scotland's past to communicate value to readers. If a symbol is defined as an object that represents something else, a material object which represents an abstract concept, then a national symbol can evoke emotions of belonging that are attached to the abstract concept of the nation (Giddens 1991).

In their analysis of Scotland as a brand, McCrone *et al* (1995) argue that symbols and 'icons of heritage are powerful signifiers' of identity. Symbols and icons of Scottish identity (like tartanry, Bonnie Prince Charlie, Mary Queen of Scots, Bannockburn and Burns) may be seen as 'false descriptors' of Scottish identity but those symbols 'provide a source of ready-made distinguishing characteristics', particularly in comparison to other nations (McCrone 1995, 7). These symbols and icons may be events from history, identifiers of Highland Gaelic culture or Lowland Scots culture, or famous Scots including Scottish writers. In their analysis of Scotland the brand, McCrone *et al* examine the commodification, consumption, politics and ideology of heritage. As the authors observe, there is 'considerable suspicion of cultural presentations of Scotland, and still more of their commercial exploitation' (1995, 206). There are many different representations of Scotland, which must be the case when Scotland and Scottish identity are heterogeneous, but certain representations are more common than others.

Bechhofer and McCrone argue that the use of symbols helps to make the abstract concept of nation more individual and personal (2013, 545). In their study of the relationship between English, Scottish and British identities, Bechhofer and McCrone (2013) use interview data from semi-structured conversational interviews in Scotland and England to develop a list of English, Scottish and British symbols. The purpose of this list is for a survey from which the authors show the differences in how those who identified as English, Scottish or British rank these symbols by importance.

While Bechhofer and McCrone's study showcases interesting findings about the relationship between national symbols and national identity, their Scottish symbols list is valuable to this thesis because it provides some of the common Scottish symbols which individuals identify with. Admittedly, their list is limited because their data was focused on identity and symbol recognition

within the UK and not overseas, but it is still a useful starting point for discussing common symbols of Scotland. Their list is as follows: 'Scottish sporting achievements; The Scottish flag (St Andrew's Cross); Scottish music & arts; Scottish sense of equality; Scottish language, i.e. Gaelic or Scots; Scottish landscape' (2012, 549). For Scottish-interest books, communicating value often includes communicating Scottish symbols. 'Goods and services are recognised to embody signs and symbols that communicate meaning to other individuals and groups' (Coombes, Hibbert, Hogg and Varey 2001, 328). Thus Scottish-interest books, as products, embody signs and symbols to communicate meaning to transnational readers. Scottish symbols are discussed further in Chapter Five in an investigation of the rhetoric of online book blurbs will involve the use of Scottish symbols.

Conclusion

This chapter has further developed the idea of place marketing, particularly for co-branding a specific product like books. Nostalgia, stereotypes and authenticity are tools that marketers use in place-promotion co-branding. Scotland, like any other nation, is socially constructed, with elements of its past and culture that have been romanticised. Scottish identity is complicated by Scotland's position as a nation within the political state of the UK and Scottish identity is often defined by its opposition to English identity.

These stories of Scottish national identity are components of the marketing narrative of many Scottish products. It has been suggested that storytelling is the new marketing because successful marketing offers content and connects with consumers through narrative. Marketing uses national and cultural Scottish stories to advertise certain products. In this way, marketers have used Scottish symbols to weave stories that speak to consumers. Utilising national Scottish narratives in communicating the value of Scottish-interest books is essential in promoting these products to transnational readers, particularly the Scottish diaspora.

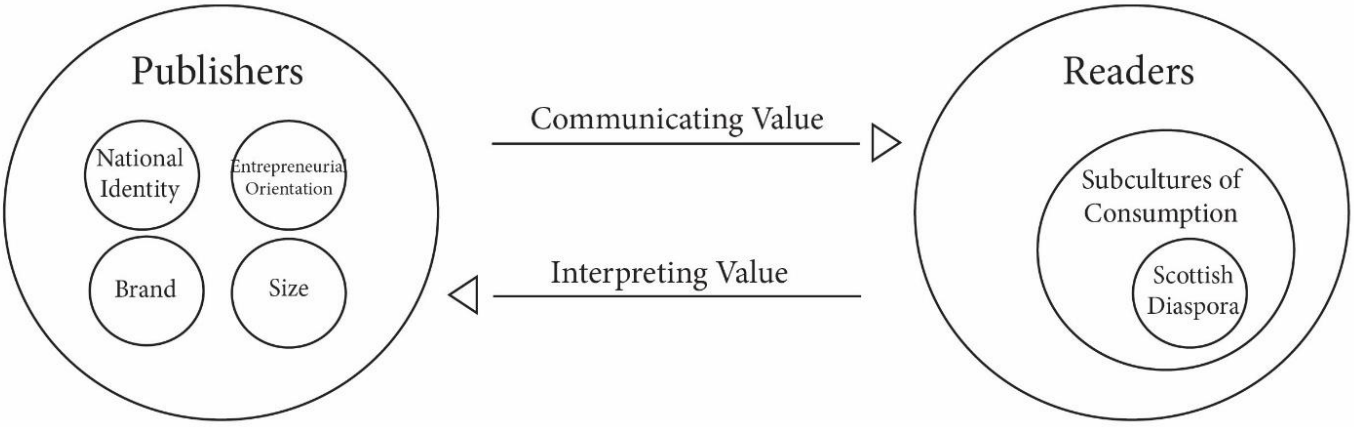
Chapter Four

Influencers of Transnational Scottish Book Marketing

While chapters two and three concentrate on marketing books and marketing Scotland as separate concepts, chapters four, five and six unify these two concepts and ground this unification in the evidence provided by the primary interview data. This chapter focuses on four central 'influencers' of transnational Scottish book marketing: brand, national identity, company size and entrepreneurial focus. These influencers shape a Scottish publisher's marketing activities to and communication with transnational audiences.

To better conceptualise the relationship between publishing, marketing, Scotland, the diaspora and storytelling, Figure 4 represents these relationships visually. The diagram is entitled 'The Communication of Value of Scottish Books' and illustrates the communication of the marketing message from the Scottish book industry to transnational readers, particularly the Scottish diaspora.

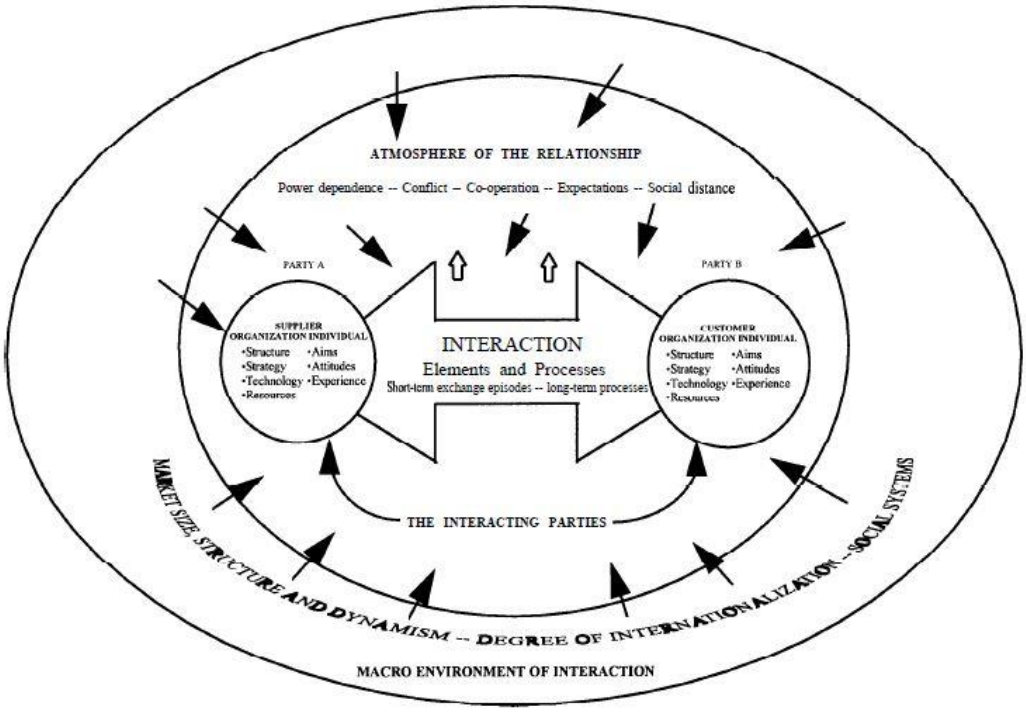
Figure 4: The Communication of Value of Scottish Books



The diagram was influenced by models from the academic fields of book history, marketing and communications. From book history, the models of Darnton's Communications Circuit and Adams and Barker's The Whole Socio-Economic Conjuncture were foundational in the creation of The Communication of Value of Scottish Books.

Like Darnton's model, The Communication of Value of Scottish Books includes agents in the book process, primarily the publisher and the reader. As mentioned previously, and as included in Darnton's model, the author is an essential part of the communications circuit but is not the focus of this thesis. However, unlike Darnton's model, The Communication of Value of Scottish Books focuses on the communication process as it relates to marketing and also the Scottish book industry in particular. The publisher and the reader are the only agents represented in this new model (as these are the two parties that are being examined in the thesis). Other agents identified by Darnton are absent, not because they are not present or important in Scottish book publishing, but because this thesis is primarily concerned with the relationships and marketing communication between publisher and reader. Like both the Adams and Barker model and the Darnton model, The Communication of Value of Scottish Books highlights the influence of certain factors on this communication process. These factors—brand, national identity, company size and entrepreneurial focus—shape the marketing message and the way it is communicated.

Figure 5. The Nature and Scope of Supplier-Customer Interaction



Source: Turnbull and Valla 1985

The Communication of Value of Scottish Books also builds upon models from the marketing field, particularly the Turnbull and Valla model (1985), visualising the relationship between the buyer and the seller. This model is called The Nature and Scope of Supplier-Consumer Interaction and although it was created to conceptualise industrial marketing (or business-to-business marketing), some elements can be applied to consumer marketing. The Turnbull and Valla model illustrates the interaction between two parties, labelled 'supplier' and 'customer'. The interaction between these two parties is placed within a macro environment and also determined by the atmosphere of the interaction. The macro environment, according to Turnbull and Valla, is influenced by such factors as market size, structure and dynamism, degree of internationalisation, and social systems. The atmosphere of the interaction is influenced by power dependence, conflict, cooperation, expectations and social distance. Turnbull and Valla identify elements of the buyer-seller communicative process that are also present in The Communication of Value of Scottish Books. These elements include the producer and consumer (called the

supplier and the customer in the former and the publisher and the reader in the latter), some sort of communication between the two parties, and a larger environment with certain influencers that shape that relationship and communication.

Finally, The Communication of Value of Scottish Books model builds upon concepts and models from the communications field. Schramm's communication model (1954) in particular is able to fill the gap created by Darnton's Communications Circuit and Adams and Barker's The Whole Socio-Economic Conjecture while building on one important aspect of the Turnbull and Valla model: the two-way nature of the communicative relationship. The gap is in neglecting communication from the consumer/reader to the publisher. Because the Adams and Barker model traces the life of a book through processes rather than agents, this gap is less visible, but certainly in Darnton's model, communication is displayed as one-way. Although Darnton notes a two-way communication between the publisher and author and then also between the reader and binder, the communication between publisher and reader is portrayed only as a communication via intermediaries. This gap is rooted in publishers not having strong brands for consumers and that author and series brands are more influential in shaping customer behaviour in the book industry (Thompson 2010). Likewise, authors tend to have a more personal and informal relationship with their readers than publishers do (through personal blogs, face-to-face interaction at events, etc.). However, there *is* communication from readers to publishers, and especially through publisher websites and presence on social media sites like Twitter and Facebook, readers can interact and communicate with publishers. Feedback methods like customer reviews on Amazon can also be examined as methods of communication between the reader and the publisher.

Schramm's communication model emphasises the role of the receiver (reader or consumer) of the message rather than focusing solely on the speaker and the sending of the message. In this model, Schramm identifies the speaker/sender of the message as the encoder and the receiver of the message as the decoder, thus highlighting interpretation within the communication process. Not only does a message require communication of particular concepts in a certain way to reach the reader, but then that reader decodes the message,

adding layers of meaning through interpretation. Likewise, the reader can also be the encoder, communicating certain messages to the publisher that the publisher than decodes and interprets.

For The Communication of Value of Scottish Books model, the aim was to build upon these four models previously discussed, improving upon some of the gaps and fitting the model to the marketing Scottish books to transnational readers to the Scottish diaspora. The model highlights a relationship between the publisher and readers which is a two-way communication process. The publisher communicates value through marketing narratives and the reader interprets value by identifying with the characters, setting and plot from those narratives. The reader is not a passive receiver of marketing messages, but an active interpreter of value. The marketing message is composed of certain storytelling elements including plot, setting and characters combined to create a message that engages the reader in a marketing narrative. Like Darnton's model, the Adams and Barker model and the Valla and Turnbull model, The Communication of Value of Scottish Books is set within a wider environment where certain 'influencers' impact the marketing message. These four influencers are brand, national identity, company size, and entrepreneurial focus. Finally, readers can be segmented into various communities, with the focus of this thesis on the Scottish diaspora community as a subculture of consumption (detailed further in Chapter Six).

The Communication of Value of Scottish Books model was created through content analysis of the interview data from members of Scottish publishing bodies. This process, described in the Introduction, consisted of a thematic coding of interview data using Nvivo. After a list of the emerging themes for influencers of The Communication of Value of Scottish Books was created, a review of the literature (introduced and expanded in chapters one, two, and three) and comparison with those themes revealed that entrepreneurial orientation, brand, national identity, and size were the influencers of the Communication of Value of Scottish Books. This chapter concentrates on the four factors that influence the marketing message: brand, national identity, company size, and entrepreneurial orientation.

Brand

Chapter Three introduced brand as a tool for producers to differentiate products from other producers, expressed through a name, term, design, symbol or other feature. A distinction must be made in this chapter between product branding and corporate branding, particularly because in publishing the main branding efforts are focused on product branding. This is because the publishing company's corporate brand is generally considered to be less recognised by consumers than in most other industries (Royle, Cooper and Stockdale 2000). However, corporate brands are still important for publishers because a strong corporate brand is essential for branding the publishing house to authors, retailers and other publishers. This corporate brand may also be apparent to consumers (like Royle, Cooper and Stockdale observed for Penguin publishing house) but a recognisable publisher brand to consumers is rare. This section will discuss first corporate brands and then product brands as they relate to Scottish book publishing.

An examination of company names and logos of Scottish publishing companies identifies which symbols Scottish publishers are using to create corporate brands. Logos in book publishing are seen by consumers, distributors and other publishers on the publisher's social media and on the books themselves, which include the publishers logo on the title page and possibly on the spine or back cover of the book too.

The company names were examined of the 27 Scottish publishing bodies from whom interview data was collected for this thesis. In this examination of company names, some types arose: 1) company names deriving directly from the founder of the company, 2) company names relating to Scotland, 3) company names resulting from religious terminology and 4) company names that reflect the language on which the company's list is focused. First, Whittles Publishing, NWP, and Witherby Publishing Group were named after their founders. In SMEs, the corporate brand is often an extension of the owner/manager. Keith Whittles and Neil Wilson are still the managers and owners of their companies, but the much older Witherby company (which then later combined with Seamanship International to form Witherby Publishing Group) was named after founder Thomas Witherby. The corporate brands, lists, and business models for these three companies are closely tied to the interests

and competencies of their founders, but this relationship does not appear to be any more closely tied than the relationship between other small Scottish publishing companies and their owner/managers. However, it does address an important point: that branding is linked to the owner/manager in SMEs and that the corporate brand is often an extension of the owner/manager.

Second, many company names of Scottish publishers refer to Scotland. The name Blasted Heath comes from a line in Shakespeare's *Macbeth*, the name Birlinn derives from a Viking boat used in the Hebrides and West Highlands in the Middle Ages, the name Canongate comes from the location in Edinburgh, the name Luath refers to Robert Burns's dog, the name SAP uses Scotland's patron saint, the name Waverley alludes to the famous series by Walter Scott, and the name of Lomax comes from a Sherlock Holmes story, *The Illustrious Client*, by Arthur Conan Doyle. Here is evidence of Scottish publishing companies borrowing the icons and symbols of the brand of Scotland the place. Many of these Scottish symbols are part of the Scottish literary tradition; literary works and famous literary figures (*Macbeth*, Doyle, Burns and Scott) are drawn upon by Scottish publishers not only to align themselves with a ready-made Scottish brand, but also to position themselves within the literary tradition and heritage of Scotland.

Third, company names often allude to the religious focus or beginnings of the company. Muddy Pearl, in invoking the biblical pearl analogy, alludes to the parable in the book of Matthew regarding a man who sold everything he had to buy a pearl which metaphorically represented the kingdom of heaven (King James Bible, Matthew 13:45–46). As mentioned previously, SAP is named after the patron saint of Scotland—a religious figure whose borrowing highlights the focus of the press's list on religious Scottish titles. Finally, and in a different way from the first two examples, the company name Floris is a religious allusion to the medieval heretic Joachim de Flora. More than reflecting Floris's current list, which is not religious in nature, the name reflects the beginnings of the publishing company, originating as a small religious publishing house that was eventually taken over by Christian Maclean.

Fourth, Scottish publishing company names can reflect the languages of the product. Because the majority of publishing companies in Scotland publish in English, non-English publishers make the distinction between themselves

and their mainstream English counterparts in the company names. Acair is a Gaelic word, meaning anchor, to identify the company as a publisher of Gaelic titles. Itchy Coo is a Scots term for 'anything causing a tickling' (Dictionary of the Scots Language 2015) that likewise indicates the language in which the company publishes. Even Giglets, which publishes more English titles than Gaelic and Scots, has adopted a Scots word (meaning 'laughing children') for the name of the company.

Finally, company names can reflect the characteristics the company strives to emphasise in branding. The emphasised characteristics may not actually be characteristics of the company, but it nevertheless reveals how Scottish publishing companies aim to be perceived. The name Fledgling Press suggests a new enterprise which is interesting because highlighting the youth and small size of the company is something which other publishers seek to avoid. However, the benefits of positioning the company this way may be to attract new authors who would be otherwise ignored by larger companies. The name can also position the company in opposition to larger publishing companies and the disadvantages that can come with being a large publisher (not being able to give as much time and marketing attention to new authors, being more impersonal and bureaucratic, etc.). The name Handspring Publishing suggests that the company wants to be seen as flexible, agile and energetic (Stevenson, 2014). The name corresponds nicely with the types of books that Handspring publishes too: manuals for therapists, bodyworkers and movement teachers. The name ThunderPoint suggests a representation of the company as powerful and dynamic (like thunder or lightning). The name Sandstone Press references the Torridon hills of Highland Scotland, made of sandstone blocks. Sandstone is strong and only formed under great pressure which is why the founder of the company, Robert Davidson, chose it as a symbol (Voigts 2012). Finally, the name Muddy Pearl indicates a certain quality of the books as containing 'pearls of wisdom' and also positions the company as a nurturer of authors and curator of content: working on the polishing process of the authors' work to showcase the core pearl.

In an examination of company logos for these 27 Scottish publishing bodies, types of logos also arose: 1) stylised first letters and full names of the company in a text-only logo, 2) logos taken directly from the logo of the parent

organisation, 3) logos visualising the company name in an image, and 4) logos referring to the type of product (books, in this case).

First, some Scottish publishing company logos were text-only, focused on stylised first letters and full names of the company. Whittles Publishing, NWP, Birlinn imprint Polygon, SAP, DAP, BackPage Press, and ThunderPoint all featured logos in which the text was the focal point (shown in Figure 6).

Figure 6. Scottish Publishing Company Logos with Stylised Letters

Source: company websites for DAP, BackPage Press, ThunderPoint Publishing, Whittles Publishing, Polygon, NWP, and SAP, 2015.

Second, in the case of publishing companies that are arms of larger organisations, there is often an overlap in logos, such that the publishing arm does not have its own distinctive logo but simply adopts the logo of the larger organisation. Examples of this include Hodder Gibson, EUP, Glasgow Museums, and NMS (illustrated in Figure 7).

Figure 7. Scottish Publishing Company Logos Borrowed from Parent Companies

Source: company websites of NMS, EUP, GM, and Hodder Gibson, 2015.

Third, logos can also be used to visually illustrate the name of the company. The Blasted Heath logo is a bare, blackened tree to represent the 'blasted heath', or destroyed vegetation. The logo for Birlinn is an image of a boat to represent Birlinn, a Viking boat and a term historically used in Scotland. Luath is the name of Robert Burns's dog and therefore the logo is an image of a dog. Fledgling, while also used to mean a young or new enterprise, can also refer to a young bird and so the Fledgling logo is a small blue bird. The Fledgling logo was actually renovated in 2013 when it changed from the drawing of a small yellow bird sitting on a yellow book to the current blue bird image that is now the logo for the company. Fledgling Press indicated that the logo change was to 'bring Fledgling Press up to date', suggesting that the Fledgling Press team felt that the old logo was outdated. Fledgling Press described the new logo, in comparison to the old one, as 'cleaner, more 21st century' and 'more versatile' across various print and digital outputs (Fledgling Press 2013). Ringwood Publishing also has a logo that embodies the name of the press: an image of tree rings. The Itchy Coo logo is a picture of a coo (or cow), but also drawn in a particular style to indicate the children's focus of the press. The Acair logo is an anchor to indicate that the word 'Acair' is the Gaelic word for anchor. Finally, the Kelpies imprint of Floris Books has a logo which embodies the Kelpies name. As already mentioned, the Kelpies list was acquired

by Floris Books from Canongate in 2001. The name of the list was already determined before Floris Books acquired it, also meaning that the Kelpies came to Floris with a reputation and brand already attached upon which Floris Books has built. The name of the list clearly refers to the Scottish mythological river horse. The logo for the Kelpies imprint at Floris reflects that name in the stylised picture of a mythological water horse. Images of the logo with visualisations of the company name are included in Figure 8.

Figure 8: Scottish Publishing Company Logos that Visualise the Company Name

Source: company websites for Blasted Heath, Luath Press, Fledgling Press, Ringwood Publishing, Itchy Coo, and Floris Books, 2015

Fourth, several of the corporate logos for publishing companies in Scotland focus on the kind of products that are being produced (in this case, books). Sandstone Press, Giglets, Waverley, Canongate and Bold Books for Curious Kids logos all focus on the book aspect of the company, often using simple shape designs with a geometric appearance to emphasise the company's role as a publisher of books. On the one hand, this approach does little to use the logo to distinguish the qualities that separate the company from its other

book publishing competitors. In fact a bookish image does not convey much about the company other than the nature of its trade. However, the clarity and simplicity of these designs and their focus on bookish images accomplishes a few things. For one, for those outside of the publishing trade (authors, readers, government organisations and non-publishing companies) it is easy to identify what kind of product these companies produce. For another, these designs are not fettered (or boosted) by the symbols of place and national identity in an international marketplace or by images that relate to a company's goals that may be subject to change. While not the most differentiating, these types of logos then are the most versatile.

Figure 9. Scottish Publishing Company Logos that Focus on Books

Source: company websites for Sandstone Press, Giglets, Waverley Books, Canongate, and Birlinn (Bold Books for Curious Kids), 2015.

These examples of company name choice and logo design illustrate the corporate branding themes amongst Scottish publishers. As can be observed, there are some companies whose corporate brands are fragmented into imprints, with their own names and logos. Imprints are a way to create different strands of brands, particularly when publishers are producing groups of books that are different from each other. NWP has five imprints: Neil Wilson Publishing is the original imprint with an emphasis on books with a 'Scottish flavour' in genres like history, biography, memoir, reference and true crime; Vital Spark is the Scottish humour imprint; In Pinn is the imprint for travel and outdoor titles; Angels' Share is the imprint for food and drink titles, particularly whisky; and 11:9 is a fiction imprint, originally set up with funding from the Scottish Arts Council. Neil Wilson, founder of NWP, says this about the idea behind the creation of the imprints: 'I thought it would be an idea to create identities for each of these areas.... I'm not entirely sure that creating all the

imprints made us more recognizable or set us apart' (Wilson 2014). Imprint brands face the same issue for consumers as all corporate publishing brands do; the issue of not being strong enough to influence the consumer behaviour of the average reader. 'I think when people buy a book, they don't necessarily look at the imprint. I think they're just out there to pick up a book that they're engaged with' (Wilson 2014). Yet having the In Pinn imprint helped NWP to establish a presence to booksellers and other publishers as an outdoor imprint. Likewise, Witherby Publishing Group maintains many different brands for the various imprints: Seamanship, Insurance, Digital and Training. 'All of the titles that we publish are extremely niche. So we have a Witherby Publishing Group which houses all the different brands that we have' (Barron 2014). Floris Books publishes Scottish children's books under the Kelpies imprint which was created to make it separate and distinguishable from the translated picture books, Rudolph Steiner educational titles and holistic living books that served as Floris's original emphasis. Following the acquisition of Canongate's list of Scottish children's books, this list became the Kelpies imprint, a fast-growing side of Floris's multi-facing brand (Lockwood-Holmes 2014). Birlinn has six imprints: Polygon, Arena Sport, John Donald, Birlinn, Birlinn Ebook, and Bold Books for Curious Kids (Pattle 2014). For Birlinn, imprints were not created to distinguish between different brands but Birlinn acquired other publishing companies, like Polygon and John Donald, and these new imprints already had distinct identities and relationships with consumers, retailers and other publishers. Imprints must target distinct and separate consumers to be effective and useful. 'Appealing to different parts of the customer base, or brand segmentation, is essential if individual imprints are to gain recognition with the consumer' (Royle, Cooper and Stockdale 2000, 8).

The corporate brands of Scottish publishing companies are most useful in being distinct from other publishers and creating value for middlemen: booksellers, rights agents, other publishing companies, government organisations, etc. Fiona Brownlee, a rights agent and co-founder of Brownlee Donald Associates, is particularly aware of the audiences for and differences between corporate brands and product brands of Scottish publishers. Brownlee says that in pushing the brand for specific titles, she definitely does not 'sell the books as being Scottish'. However, when marketing a company to middlemen,

she says, 'I will sell the publisher as being Scottish because that's a selling point because people like the publisher being Scottish' (Brownlee 2014). Therefore corporate brands and product brands in Scottish publishing utilise Scotland the place brand differently.

As aforementioned, while corporate branding needs to be considered in the publishing industry, product branding is typically viewed as more important for engaging with book consumers. Some of the strategies that publishers employ to brand products is 1) commissioning brand name authors and 2) book design. First, regarding commissioning brand name authors, Royle, Cooper and Stockdale say, 'From the publishers' perspective brand name authors can be crucial to success. Particularly for the smaller houses, having a brand name author now constitutes major leverage against competitors, and can significantly affect financial performance when so much emphasis is placed on specific titles' (Royle, Cooper and Stockdale 2000, 9). A start-up publishing company that has only been in operation for a few short years has commissioned brand name authors successfully. BackPage Press commissions content by and about big football authors to entice readers and create a recognisable brand. In discussing their books, founders of BackPage Press describe the subjects of their books—for instance Barça and Pirlo—as evoking global brands: 'Barça is obviously a brand and we were pretty confident that we would get interest from sales in the States and we did … we brought out … the Pirlo book, which is our latest offering on Andrea Pirlo the Italian footballer, who again is a global brand, and that sells really strongly in the States as well' (Greig and White 2014). Canongate has employed a similar strategy by working with public and famous figures with already strong brands (e.g. Russell Brand, Margaret Atwood, Simon Tofield, and Karl Pilkington). Canongate's focus on rights is also an asset to branding because they have acquired author brands in that way, especially in the case of author Kadare Ismail, who has eight books that have been translated and sold by Canongate in English. Acair and Itchy Coo have employed a similar rights-buying strategy to generate interest in Scots and Scottish Gaelic. Acair has translated iconic children's book brands like the Gruffalo, Spot the dog, Maisy the mouse, and bestselling titles like *Guess How Much I Love You* and *Room on the Broom*. Likewise Itchy Coo has translated several Roald Dahl books and Winnie the Pooh. Not only do these translated

titles boost brand value and recognition from consumers for these Gaelic and Scots titles, but they are also a gateway into interesting more children in these minority languages by offering a familiar story in a new language. Publishers of academic, educational, professional and technical publications rely on the authority of the author and the expertise within the field to imbue the book with prestige and create a brand based on research quality. EUP, Handspring Publishing, DAP, Whittles Publishing and Witherby Publishing Group employ this kind of approach in branding their products. It is also possible for publishers to tap into a specific method or approach, like the Rudolph Steiner method that Floris Books has utilised. By aligning many of their titles with the Rudolph Steiner method and philosophy, Floris is able to reach a brand community that is particularly receptive to Rudolph Steiner books.

Second, publishers use book design to create a brand. Royle, Cooper and Stockdale note that 'the use of design in establishing brand identity needs to be an integral part of the marketing process' (2000, 7). The cover design of a book can position the book within a genre, establishing genre as part of the brand. The cover design can also be utilised to mark books as part of a series or group. Canongate brands its classic 'Canons' with a particular cover design characterised by white backgrounds, coloured circles with a large C inside, the name of the author and title in white letters on the circle, and a single image behind the C (as seen in Figure 10).

Figure 10. The Canons Branded Cover Design

Source: Canongate website, 2015

Birlinn has a series of books, written by various authors, titled 'Lost' followed by the name of a city, many of which are in Scotland. The cover designs feature historic images of these cities from the past and a lighter more decorative script font for the word 'Lost' and then a darker and larger serif font for the name of the city. This design distinguishes the books as belonging to this group of titles that examine the history of certain cities (as seen in Figure 11).

Figure 11. 'Lost' Series Branded Cover Design

Source: Birlinn company website, 2015

Floris Books also utilises cover design to brand books. The most recent example is in the Traditional Scottish Tales series, which are written and illustrated by various authors, but the subject matter in all three books concerns traditional Scottish folk tales for children. The books are unified by a 'Traditional Scottish Tales' badge on the cover of each book which involves a circle with the Kelpies logo, a thistle, the series name 'Traditional Scottish Tales' and two tartan pennants. This series is the focus of a case study in Chapter Six. Images of the cover designs are illustrated in Figure 12.

Figure 12. Traditional Scottish Tales Branded Cover Design

Source: Floris company website 2015

This section has defined branding as a method of distinguishing products from different companies and as drawing upon certain symbols and icons to make that association in the mind of the consumer. Brands create value for consumers and can influence consumer behaviour. Two types of brands in Scottish publishing were discussed: corporate brands and product brands, although it was acknowledged that most readers do not recognise, and are not influenced by, the corporate brand of publishing companies. The importance of corporate brands lies in distinguishing one publishing company from another to middlemen like booksellers, rights agents, other publishers and government organisations. An examination of the company names and logos of Scottish publishers reveals that Scottish publishers often draw upon the symbols and icons of the Scotland the place brand and appropriate them for the company. The prevalence of these symbols and the cultural capital with which they are imbued adds value to the company brand. An examination of company names and logos of Scottish publishing companies suggests that in these micro and small enterprises, the corporate brand is often an extension of the owner manager. Other findings include company names and logos to position the company as possessing certain competencies or characteristics that separate it from competitors. Product branding for Scottish publishing companies featured the two tactics of drawing on author brands and using book design to brand the product. In the use of author brands, some publishers published the books of famous individuals who were not necessarily writers to begin with, but some

publishers particularly utilised translation as a method of exploiting author brand.

Brand is an influencer of the marketing message in the communication of value of Scottish books. Marketing as a process of communication between the publisher and the reader has a particular purpose: to persuade. As 'communicative objects' (Schroeder and Morling 2006, 4), brands can quickly communicate to and persuade a reader. Therefore the marketing communication between publisher and reader incorporates brands as communicative shortcuts and discursive shorthand. Brands, as part of the marketing message, inevitably shape the marketing message. Additionally, if brands are the overall ethos of the company embodied in certain symbols and icons, then understanding the corporate and product brand for a particular title will influence the content, form and style of the marketing message. Brands 'provide a part of the context in which products are used' (Arvidsson 2006, 8) and it is the brand's role in providing context that makes it an influencer of the marketing message for Scottish books. The next section continues this discussion of branding by exploring the relationship (in branding and other marketing communication) between Scottish publishers and Scottish identity.

National Identity

National identity is one of the four factors that influence the marketing message of Scottish-interest books. Publishing companies in Scotland have a relationship with Scottish identity that is intertwined with the marketing of their books. Exactly what that relationship is and how it affects the business varies by company. This section looks at some themes and particular examples of relationships between Scottish publishers and national identity.

The relationship between national identity and marketing messages for Scottish books is interconnected with corporate and product brands. While for some publishers the decision to include or exclude Scottish identity from the company brand is a deliberate choice, for many publishers Scottish identity becomes entangled with the company brand more organically and serendipitously. Forbes Gibb, founder of Lomax Press, remarks that the company didn't 'set out to say, "We are only Scottish"' even though that was the direction the brand was headed (Gibb 2014). Brands are not unchanging either.

Sara Hunt, founder of Saraband Books, remarks how the publishing focus of the company transformed from illustrated nonfiction to more narrative-based products. Coinciding with that shift was also a change in location; the company was originally based in the US but moved to Scotland. The move facilitated interaction with local Scottish authors and 'having a more Scottish focus'. These changes in the case of Saraband were not due to conscious and deliberate decisions as much as responding to a changing market and personal circumstances (Hunt 2014).

From the interview data there were also perceived negative connotations of being a 'Scottish' publisher addressed; Allan Guthrie, co-founder of Blasted Heath, says 'the possibility of being seen as a Scottish publisher seems pejorative and parochial' (Guthrie 2014). Despite the assertion from Guthrie that Blasted Heath did not want to be seen as a Scottish publisher because of negative connotations, it is demonstrated in the choice of name and logo (taken from a line from *Macbeth*) that Scotland is still a distinguishing feature of Blasted Heath's brand. Sometimes Scottish publishers see it as advantageous to emphasise or downplay Scottish identity in connection to the company. This is a balancing act in which the Scottish element must be carefully weighed against being seen as a global company. Whittles addressed this dilemma:

> In some instances there's a benefit to being based in Scotland in the eyes of some customers. But when it comes to being on the international stage, there's no particular deficit, downside, to being based in Scotland but you have to be seen as global. So some authors would say, "Well you're a smallish company. You're based in the north of Scotland ... how can you compete with the global players, the large companies?" So you can't sell yourself as Scottish in that respect. It's a particular character trait of the company—where we are—but you have to play according to what you are trying to do. (Whittles 2014)

For some publishing bodies the role of Scottish identity in company brand is simply geographical. DAP is an academic publisher based in Scotland but the company does not 'set out to publish "Scottish-interest" books although our location means that, inevitably, some of our books deal with the geological and political environment of the country in which we are based' (Kinahan 2014).

The role of Scottish identity on the company brand is largely dependent on the audience for the brand. Publisher brands are not only visible to authors and readers, but to distributors, retailers and other publishers. Brownlee Donald Associates is a rights and marketing organisation focused on representing Scotland to the world. Therefore Scottish identity is part of their Unique Selling Point (USP) for marketing Scottish publishers to distributors, retailers and other publishers (Brownlee 2014). However, being 'too Scottish' can have a negative effect. 'If you're pitching yourself as too Scottish then you're going to be seen as niche whereas I think if you're trying to break things out then you just don't focus too much on it when you can see it's not going to be a turn-on for someone' (Brownlee 2014).

For some publishing bodies, although Scottish identity is part of the company brand, it is only a portion of a larger, multifaceted brand. Floris Books maintains multiple distinct brands with different audiences to which the brand is communicated. While Scottish identity is an important element of the Scottish children's book publishing that Floris produces, their nonfiction titles are not as Scottish-centric:

> From a commercial point of view, our Scottish kid's books are certainly the most commercial end of what we produce. And therefore, in trade terms, and even in publishing industry terms, particularly in Scotland, it's what we're best known for. So when people think of Floris, they think of Kelpies. And some people still don't even really know that we have this whole other side. But to people for whom we produce those niche titles that are nonfiction, they often don't know or care that we publish the Kelpies.... we're working in lots of different niches and lots of different small markets. (Lockwood-Holmes 2014)

The founder of Sandstone Press also noted a difference in branding fiction and nonfiction titles. 'The locality is stronger on the nonfiction than it is on the fiction ... Lots of our nonfiction is Scottish, really. And our fiction has broken that mold completely' (Davidson 2014).

The role of Scottish identity in the company brand is a fundamental influencer in brand creation and transnational marketing for Scottish publishers. From the name of the company itself to the importance the company places on nurturing Scottish authors, the role of Scottish identity within the company brand is a balancing act of advantages and disadvantages between being a local company and having a global outlook. The brands of each

publishing body are inevitably affected by the purpose of the organisation and the aim in publishing. The mission of publishing bodies in Scotland include supporting Scottish authors, supporting debut authors, as an expressive arm of a larger organisation, promoting language, promoting research, commitment to quality and economic profitability.

Olida Publishing was founded 'to encourage and develop new unpublished Scottish quality writers' (Sneddon 2014). Ringwood Publishing was established on a similar premise, by a group of people who saw difficulties new Scottish writers faced. These difficulties 'were related not to talent or quality, but to the intrinsic pressures of the changing UK publishing industry. Thus Ringwood was created as a publishing collective dedicated to bringing into print quality writing by unknown Scottish authors that would otherwise remain unpublished' (Freeman 2014). Guthrie noticed that large publishers were less willing to take risks on new authors, forcing many new writers to self-publish instead. Ebooks made self-publishing simple for new authors to sell through distributors like Amazon and reach customers around the world. It was partly to assist new writers that Blasted Heath was founded as a digital publisher (Guthrie 2014).

Giglets also emphasises Scottish writing, particularly through supporting classic Scottish literature rather than new Scottish writing. Education Product Manager, Maxine Branagh, says, 'It was a conscious decision to look at Scottish literary heritage particularly. I also think it's a fairly personal reflection of our editors ... but we're also trying to look at texts that maybe weren't so well-known. So we've got James Hogg's book *The Brownie of the Black Haggis*. And obviously James Hogg is very well-known but that particular story is not' (Branagh 2014). Other Scottish publishers also reproduce classic Scottish titles (e.g. Canongate, Luath, Waverley Books and Birlinn).

Promoting language is another purpose of some Scottish publishing companies, whether promoting English-language learning, Scottish Gaelic or Scots. For many Scottish publishers, English-language learning books are bestselling titles because of the transnational interest in English-language learning. Waverley books has 'a non-Scottish book imprint, that is English-language learning books and those are our bestsellers' (Small 2014). Witherby Publishing Group, which publishes maritime titles for an international

audience, publishes in English because 'the language of the mariner, someone who goes onto the ship or in the merchant navy, is generally always English. Bigger books, the textbooks, the guidelines, etc. are always offered in English because it is the national language of the mariner' (Barron 2014). Hodder Gibson has also found success internationally in English-language learning books. *The New First Aid in English* (Maciver 1986) 'has become a worldwide phenomenon since it was first published in 1983' especially in the Caribbean, Jamaica, Trinidad, Nigeria and to non-native English speakers in the UK (Mitchell 2014). Scots is specifically promoted by Itchy Coo, an imprint of Black and White Publishing. In the words of one of the co-founders,

> It came about because myself and a number of people involved in Scots language were very conscious that there were not that many quality books available for young readers in Scots. And we wanted to change that, partly because we thought that it was wrong that children in Scotland should go through their entire education without getting access to the Scots language and seeing it written down and being able to study it, read it, enjoy it, and so on, particularly if they themselves were Scots speakers who came to their education speaking Scots but then actually were effectively not able to use it during their education. So that was the motivation for setting the company up. (Robertson 2014)

The aim of Gaelic and Scots publishers is often to promote the language, with less emphasis on the economic benefit of such ventures: 'Acair has always played an important role in the development and preservation of the Gaelic language and culture. This is something that will continue to be a priority for us' (Acair website 2015).

National identity influences the marketing message for Scottish books from publishers to readers. There are two relationships with national identity here that impact the marketing message: the relationship between the publishing company and national identity and the relationship between the particular title and national identity. Brand is closely related to these relationships as the corporate and product brands for a title can reflect this relationship between national identity, the company and the title. For Scottish publishers more so than publishers in many other parts of the world, the relationship with national identity is especially important. This is partly because of the size of Scottish publishing companies and the focus of many of their lists

on local authors and subjects. However, the relationship with national identity is also more important to Scottish publishers than elsewhere because of the oft marginalized, but strong culture and identity of Scotland. In Chapter Five, the relationship between Scottish identity and the marketing of Scottish-interest books is further explored through a rhetorical analysis of online book blurbs.

Company Size

This chapter has used qualitative interview data to analyse how brand and national identity influence the marketing message for Scottish publishing companies. Chapter One offered an introduction to the marketing/entrepreneurship interface and provided the theoretical foundation that SME marketing is often different from traditional marketing practice and theory. As there is a correlation between company size and entrepreneurial focus, company size then impacts the entrepreneurial focus of the company. The last two factors of the marketing message, company size and entrepreneurial focus, are discussed next in this chapter.

The importance of company size in influencing the marketing message is rooted in the argument that SMEs operate differently than larger companies. This difference in operations includes the way that marketing is implemented. Carson and Cromie identify the main difference between large and small firms to be 'differences in objectives, management style and *marketing*' (Carson and Cromie 1990, *emphasis added*). SME marketing has been described as haphazard, unstructured and informal (Carson *et al* 1995) and this marketing method influences the marketing message.

Company size might seem to be a straightforward and visible characteristic of a publishing company; however, there are different ways to measure company size. Most measures of company size are quantitative, including the European Commission's size definition which includes number of employees and turnover or balance sheet total (see Table 2).

Table 2. Definition of Small to Medium Enterprises

Company category	Employees	Turnover	or	Balance sheet total
Medium-sized	< 250	≤ € 50 m		≤ € 43 m
Small	< 50	≤ € 10 m		≤ € 10 m
Micro	< 10	≤ € 2 m		≤ € 2 m

Source: European Commission 2014

Company size can also be measured qualitatively. Carson utilises the qualitative criteria given by the Committee for Economic Development where a small firm is one that possesses two of the four following characteristics:

1) Management is independent (and the managers are often the owners)
2) Ownership of company is held by an individual or small group
3) Operations are mainly local, even though the market does not need to be local
4) The size of the firm must be small (in sales, number of employees, etc.) when compared to the biggest companies in the industry. (Carson and Cromie 1990, 6)

Certain information useful for analysing Scottish publishing company size is difficult to obtain. Financial figures are not available for private companies, and because the majority of interviewed publishers are private companies, turnover and balance sheet total cannot be measured. However, in more qualitative measurements, it is evident that as private companies, ownership is often held by an individual or small group and management is independent. Exceptions include NMS Enterprises—Publishing, a subsidiary of NMS, a state-owned enterprise; Hodder Gibson, a subsidiary of Hodder Education which is a subsidiary of Hachette; EUP, a subsidiary of Edinburgh University; SAP, wholly owned by the Church of Scotland; and finally, Glasgow Museums, a subsidiary of Culture and Sport Glasgow, a state-owned enterprise. The locality of operations is a criterion that becomes arguably less important for

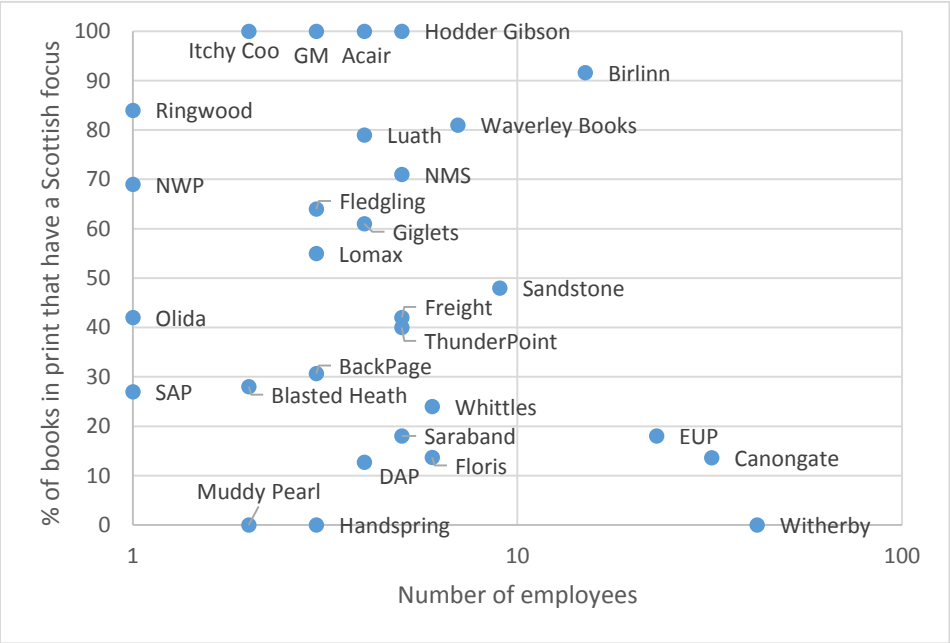
small business in the twenty-first century because working remotely is easy and reduces overhead costs. The Digital Publishing Communications Circuit asserts that freelancers and outsource agencies are increasingly important for publishers in the late twentieth and twenty-first centuries to aid editorial, design, marketing and sales (Ray Murray and Squires 2013). However, the companies selected for this thesis are based in Scotland and have a physical presence in Scotland, even if freelancers from elsewhere are also utilised. Printing is a part of publishing that is rarely carried out by the publisher and requires outsourcing too. Co-founder of Muddy Pearl, Stephanie Heald, felt strongly about keeping printing within Scotland: 'We try to keep our outsourced work—printing and production and editorial—in Scotland as far as we can' (Heald 2014). However, financial pressures often drive publishers to print outside of Scotland.

While the lists of many Scottish publishers include large proportions of authors outside of Scotland, having a physical presence in Scotland does often lend itself to discovering Scottish authors. Hunt described the incidental increase of Scottish authors to the Saraband list: 'Because we moved to Scotland and got to know more and more local authors, it has moved to having a more Scottish focus' (Hunt 2014). Clare Cain, CEO of Fledgling Press, attributed the accumulation of Scottish authors as reflective of the marketing advantages that physical proximity to the author brings. 'The majority [of authors] are [Scottish] and that is because largely down to marketing, managing authors. Because if I can't contact an author, I can't meet with an author quickly, it's not going to work. You have to maintain quite close relationships with all your authors' (Cain 2014).

There are several ways of measuring company size, both quantitative and qualitative measures. As already asserted, there are difficulties with obtaining particular quantitative data for SME publishers, and thus these data collecting limitations must be acknowledged. The importance of company size in shaping the marketing message also relates to the previous two 'influencers' discussed in this chapter: brand and national identity. The relationship between company size and 'Scottishness' indicates that the larger the company, the less likely the company is to have a Scottish focus (indicated in Figure 13). Scottish companies are heterogeneous but analysing the relationships between company size and

Scottishness aids in uncovering 'types' of Scottish publishing companies and their marketing activities by type. The chart below shows the relationship between company size and Scottish focus to demonstrate 'types' of Scottish publishing companies.

Figure 13. The Relationship between Company Size and Scottish Focus



Company size was measured by number of employees in Figure 13. Using the European Commission's definition of micro companies (micro as fewer than 10 employees and small as 10 to 49 employees), the number of employees for each company is featured on the x axis of the chart and represented according to a logarithmic scale.

Scottish content (as a measurement of national identity) and company size were chosen as the components of this typology of Scottish publishing companies. Percentages of Scottish content were calculated by first collecting a list of all available titles in print (as of June 2014) from each company's catalogues and websites. Of these titles, the Scottish content titles were noted and divided against the total number of titles. As mentioned, terms like 'Scottish content' and 'Scottish books' are ambiguous and subjective. The method for classifying titles from publishers' lists as 'Scottish' was founded first on establishing an understanding of how publishers were already classifying

their own books. Seventeen of the interviewed publishers had 'Scottish-interest' listed as one of the genre specialties on their Publishing Scotland publisher member entry but only nine publishers directly mentioned the Scottish nature of their books on their websites whether it was publishing 'Scottish writers' for Olida (Sneddon 2014), 'books with a Scottish flavour' for NWP (Wilson 2014), 'Scottish-interest books' and 'books with Scottish connections' for Waverley Books (Small 2014), 'Scottish fiction and nonfiction around key national themes' for Ringwood Publishing (Freeman 2014), 'Scottish studies' for EUP (Glazier 2014), 'Scottish picture books' and 'Scottish children's fiction' for Floris Books (Lockwood-Holmes 2014), 'Scottish history' for Lomax (Gibb 2014), 'Scottish history and culture' for NMS (Taylor 2014) and new writers: 'especially those from Scotland' for Saraband (Hunt 2014). What is a Scottish book? What is a Scottish-interest book? As Chapter One stated, a multitude of criteria could be considered: author's birthplace, author's resident country, author's ancestry, book themes, book setting, the setting of the book, etc. There is a distinction between Scottish book and Scottish-interest book here. A Scottish-interest book has Scottish content or themes independent of the location, ancestry or national identity of the author. Therefore the author of the book was not considered in determining whether a book was Scottish-interest or not.

For the purpose of this analysis, Scottish content was determined differently for fiction and nonfiction. In the case of fiction, the book was considered Scottish-interest if it was set in Scotland, had characters that were Scottish or was related to some aspect of Scottish culture or history. In the case of nonfiction, Scottish themes relating to aspects of Scottish culture and history were considered. Additionally, books written in a Scottish language (either Scots or Scottish Gaelic) or so tailored toward a Scottish market that they were clearly Scottish (e.g. Hodder Gibson's educational materials) were considered Scottish-content.

Percentages portrayed the number of Scottish titles in each publisher's list because the number of total titles in print from each publisher was so varied that presenting the data in numbers of Scottish titles would not represent how those numbers compared to the publisher's list as a whole. The problem with portraying this information in percentages is that publishers with only a few titles had percentages more impacted by one or two Scottish-interest titles.

As can be observed from the visualization of this information, there are some notable patterns. First, it seems that the more employees a company has, the less likely that company is to have a Scottish focus. Second, there is a wide spectrum of Scottish content percentages amongst SME Scottish publishing companies. At one end of the spectrum are companies with zero percent of their content which is 'Scottish.' Witherby publishing, Handspring Press and Muddy Pearl are such companies. Authorship and location of the company were not factors included in the analysis of 'Scottishness' of these companies within this typology. This is because being written by a Scottish author or published by a Scottish publisher does not necessarily create a book that is seen as 'Scottish' by the audience—both domestically and internationally.

On the other end of this spectrum are companies with 100 percent Scottish content. These companies are Acair, Itchy Coo and Hodder Gibson. For Acair and Itchy Coo, it is the language of the books that creates such high Scottish content. Acair publishes in Scottish Gaelic and Itchy Coo in the Scots language. Unlike other languages that may be spoken more widely and not be as confined to one nation and culture, Scottish Gaelic and Scots are almost entirely confined to Scotland in native speakers. There are, however, groups of a few thousand native Scottish Gaelic speakers in Canada, and an interest in learning Scots and Scottish Gaelic in other countries like the US. Scottish migration was important for creating these groups of speakers and sparking interest in new learners with Scottish ancestry, which is why the Scottish diaspora is a vital international market for publishers who produce primarily Scots or Scottish Gaelic books. While there has been interest in Scottish Gaelic and Scots books outside of Scotland, being written in these languages creates an immediate and inextricable tie to Scottish identity and Scotland the place. In the minds of readers, particularly international readers, Scottish Gaelic and Scots immediately indicate 'Scottishness', regardless of the book's content. Even books translated into Scottish Gaelic or Scots are perceived as Scottish by international readers when in these languages (e.g. *The Gruffalo* which has been translated into both Scots and Gaelic is not a story with Scottish content but if the Scots or Gaelic version sits on the shelf, the language itself imbues the content with a perceived Scottishness). Scots and Scottish Gaelic are perhaps more prone to a close connection between language and content in the minds of

readers than other languages because of the insular and isolated nature of the population of native speakers. Hodder Gibson, as an educational publisher, is bound by the national educational curriculum of Scotland and this makes those products Scottish as well. This relationship between company size and Scottish focus is further discussed in Chapter Five.

This section has addressed company size as an influencer of marketing communication with transnational readers. Company size influences communication because smaller companies market and communicate differently than larger companies. Limited time, resources and competencies of staff impact marketing from SMEs. As the relationship between company size and Scottish focus of the list demonstrates, it is the micro companies that are producing higher percentages of Scottish-interest books. Thus relationship with Scottish identity, and use of Scotland the brand, will also be different for such publishers in marketing transnationally.

Entrepreneurial Orientation

Correlated to company size is the fourth factor of the marketing message: entrepreneurial orientation. Entrepreneurial orientation is 'a multidimensional construct, applied at the organisational level, which characterises firms' entrepreneurial behaviour and includes one or several of these three dimensions: risk-taking, innovativeness and proactiveness' (Basso, Fayolle, and Bouchard 2009). While Chapter One asserted that SMEs are often more entrepreneurial in focus than larger companies, this does not mean that all SMEs are entrepreneurially focused. Carson *et al* described entrepreneurship as 'an action-oriented way of thinking and behaving, the focus of which is innovation and change' (1995, 58). Entrepreneurship focuses on creativity, innovation and constant search for new products and ideas (Carson *et al* 1995; Morris and Lewis 1995). As previously argued, innovation is characteristic of entrepreneurial marketing and SMEs are more likely than larger companies to have an entrepreneurial orientation. O'Dwyer, Gilmore and Carson claim that 'much marketing in SMEs is driven by innovation' because less formal organisational structures are 'conductive of innovation' due to the kind of corporate culture they create, one of 'participation, networking, inclusion and experimentation' (2009, 46–50).

As Stevenson notes in his analysis of publishers in the twentieth century, social, economic, political and technological changes (like world wars, the Great Depression, NBA etc.) were often catalysts of entrepreneurial and innovative companies to take new risks, often to much success, in the volatile environments (2010). This same innovation and entrepreneurship characteristic of certain publishers in the twentieth century can be seen in certain publishers in the twenty-first. This section examines the entrepreneurial attributes of Scottish publishing companies by analysing the creativity, innovation and opportunity seeking of these organisations.

Innovation and Creativity

According to the AMA, innovation is the 'introduction of a new product, idea or service into the market place' (AMA 2015a). Heunks and Roos define innovation as 'the successful implementation of a creation' (1992, 6). Rentschler and Fillis define innovation as 'the manner in which the entrepreneur searches for new opportunities, or the way they bring ideas to fruition' (2006, 10). Innovation and creativity have both been identified as characteristic of entrepreneurial marketing, but innovation is idea selection, development and commercialisation while creativity is the necessary first step for that innovation (Sarri, Bakouros and Petridou 2010). Adopting this conceptualisation of creativity as one aspect of the innovation process, it may be argued that many Scottish publishers have displayed both innovation and creativity. However, not all creativity from Scottish publishers is innovation. A good example of an initiative that is creative but not innovative (because it did not lead to a profitable outcome) is the branded USB sticks with five ebooks created by Blasted Heath. Because Blasted Heath is a digital-only publisher, the gift market was difficult to reach. Blasted Heath decided to create a physical product—a branded USB stick packaged in a tin—that could be purchased as a gift. The initiative attracted publicity from the *Sunday Times* and *Daily Record*, but despite the creative approach, the product did not sell well and consequently Blasted Heath stopped selling the product (Guthrie 2014).

In defining innovation, Jon-Arild Johannessen establishes 'newness' as the common factor between various definitions of innovation (2001). However, as Johannessen points out, newness itself is a slippery concept because to whom

something is new and how new are subject to interpretation. Aiming to conceptualise newness as innovation's core, Johannessen divides innovative business activity into six categories of newness: 1) new products, 2) new services, 3) new methods of production, 4) opening new markets, 5) new sources of supply and 6) new ways of organising. Some of the categories of newness proposed by Johannessen are more applicable to Scottish book marketing than others. For example, new methods of production and new sources of supply have seen little innovation from Scottish publishers. In the book industry more widely it is possible to look at the past twenty years and observe drastic changes in online bookselling, particularly with the establishment of the online bookselling giant Amazon in 1995. Printing has become easier and cheaper, with print on-demand in particular offering lower risk options and digital printing technology quickly closing the gap in quality between digital and lithographic printing. However, these changes have been in the industry more widely and are not because of innovation of Scottish publishing companies. Because publishing is traditionally a product-offering industry, Johannesson's new service categorisation of innovation may be problematic for analysing Scottish publishing innovation, although it is perhaps appropriate to think of Scottish publishing service innovation in offering certain marketing 'extras' that could be examined as a kind of service (e.g. online book clubs, physical events, etc.). In light of these nuances of Scottish publishing innovation, this section proposes some slight modifications of Johannesson's categorisations to analyse the innovation of Scottish publishing companies. This section analyses newness in Scottish innovation in three categories of newness: 1) new products, 2) new events and networks, and 3) new ways of organising. New markets are examined in Chapter Six.

For new products, one of the most common innovations in the book industry is digital innovation. BackPage Press has collaborated with Waterstones to create The Waterstones Sports Book Podcast that highlights new releases/offers and classic sport books. Publishing Scotland, Saraband Books and Spot Specific collaborated to create another digital innovation in the book industry: the Bookspotting app to aid in the discovery of Scottish books.

> Our intention was to use Bookspotting as a discovery tool for books with Scottish content because there is no other obvious place to do it. For example, if you type into Amazon or another retailer 'Scottish' ... there is no such tag. So we identified that as an important need ... Our aim was to get as many international downloaders of the app as possible. (Hunt 2014)

Saraband, part of the Bookspotting app team, has also created two other interactive apps. Floris Books released a wine tasting app in 2013 to coincide with Maria Thun's book *When Wine Tastes Best*. The wine tasting app is essentially an interactive biodynamic calendar that displays an empty or full wine glass to indicate which days and times of day in the year are best for drinking wine.

Several Scottish publishers have established innovative digital products to suit the needs of the markets they serve. Witherby Publishing Group has a unique electronic publications system that can be used on board a ship. Witherby saw a need for constantly updated diagrams, tables and other information on board during a voyage and so a system was created that does not require an internet connection and is a format unique to the industry (Barron 2014). Giglets also has a unique and innovative platform, in this case for educational children's books. The platform is the Learning Cloud, a web-based system that gives teachers and pupils access to Giglets texts online on a specifically-designed e-reader. The Giglets e-reader was created to give more control for things like background colour which can aid dyslexic readers. Read-along audio and videos are included in the Learning Cloud ebooks (SmartReads) along specified reading strategies and including classroom activities for teachers to further engage pupils. The read-along audio is performed by two storytellers from the Scottish Storytelling Centre: Janice Mackay and Douglas Smith. The audio files engage reluctant readers and those with visual impairment (Branagh 2014). Finally, Hodder Gibson has an online platform called Dynamic Learning which is available via subscription and includes interactive resources, planning tools for teachers to create lessons, self-marking tests, assessment options and ebook textbooks. Dynamic Learning was created in 2012 before National 5s were introduced into the curriculum. National 1 through National 5 qualifications were created to complement Curriculum for Excellence and to replace Standard Grades (high school exams

that take place for pupils in S3 and S4). According to John Mitchell, Managing Director at Hodder Gibson, Dynamic Learning was well-liked and used frequently in schools. It is aimed at first, second and third level for National Curriculum for Excellence (Mitchell 2014).

Format was examined as being potentially innovative in Scottish publishing. In Chapter One it was proposed that an important framework for conceptualizing books was understanding books as comprised of two parts: content and context. Innovative formats of Scottish books are new contexts for the same content, the framing of content in a new way (Bhaskar 2013). Sandstone Press, Canongate, Giglets and St Andrew Press are regular producers of audio books. Additionally, St Andrew Press produces what it calls 'mixed media products' like the Iona gift set which includes a copy of the poetry collection *Iona*, the poems on an audio CD, read by the author, and a green Iona stone from the Island. BackPage Press has experimented with format through length—publishing 'Sport Shorts' of only 10,000 words in length. Freight Books has also published short stories, typically in collections, and particularly to encourage new writing.

Canongate is a prime example for creative events, including the Letters Live event that was shortlisted as the best marketing strategy for the Bookseller Industry Awards in 2014 (*The Bookseller* 2015). Campaigns Director, Katie Moffat, identified some of the most creative events by Canongate as the production of the pied piper in the Royal Albert Hall in Stirling to coincide with Russell Brand's *Trickster Tales*. On Saturday 4 June 2011, author David Whitehouse was in bed in pajamas outside a bookshop in London to promote his book, *Bed*. Noel Fielding painted the Urban Outfitters front window in Edinburgh as part of an event to promote his book *The Scribblings of a Madcap Shambleton*. Canongate has also recently created an online book club to engage the audience and create a network of readers (Moffat 2014). Other publishers have created online networks for readers, including Book Banter by Luath.

Finally, Scottish publishers have been innovative through new ways of organising companies. There is a connection here between company size and ways of organising because larger companies can have dedicated marketing departments, rights teams, etc. whereas smaller companies may not be as clearly demarcated in job roles when a few employees perform a multitude of

functions. As already noted by other scholars, SMEs tend to be more informal in organisation, limited in staff, and influenced by the entrepreneur's competencies.

Opportunity-Seeking

Embracing new opportunities is one of the characteristics identified by Morris and Lewis as part of an entrepreneurial orientation (Morris and Lewis 1995, 32). From the interview data, particular opportunity-seeking emerged: networking opportunities, small company opportunities, digital opportunities, selling and promotion channels opportunities, political and cultural change opportunities, and marketing activities opportunities. Brownlee discusses networking opportunities that book fairs offer. Specifically, she speaks not only about going to new book fairs but also consistently returning to some of the most important book fairs (e.g. London Book Fair and Frankfurt Book Fair) because making contacts without returning the following year is 'a wasted opportunity' (Brownlee 2014). Gibb discussed the importance of networking in selling books: 'If I am in a bookshop or in a museum or in a gallery, I will speak to somebody if there's a retail outlet … So it tends to be face-to-face if there's an opportunity' (Gibb 2014). While there are challenges for working with a small team in a publishing company, publishers also acknowledge opportunities for small publishers. Heald says, 'The main opportunity is continuity—rather than a book being flung like a package from one department to another—I remember one Dorling Kindersley manager once describing the process like that—books being thrown from Editorial to Production to Marketing' (Heald 2014). The foundation of a publishing company requires the observation of an opportunity and then a seizing of that opportunity. Guthrie realised that there was a 'big opportunity' for creating a digital publisher 'because there wasn't actually one' (Guthrie 2014). James Robertson, co-founder of children's Scots publisher Itchy Coo, speaks of the opportunity for selling Itchy Coo books in outlets beyond traditional brick-and-mortar bookshops. Heritage sites specifically, like those operated by Historic Scotland, provide a selling opportunity for Itchy Coo. Robertson describes selling through these heritage sites as useful because of the following:

> It means you're reaching an audience, a potential readership, beyond those people who go into bookshops. And actually bookselling is going through all kinds of difficulties and issues now and so we need to be able to spread our titles out to as many different outlets as possible. We sell a lot of books obviously online through the likes of Amazon; we have a very good relationship with Waterstones and with other bookshops but it's important that we do actually have our titles in other places where people who maybe don't normally go into bookshops may find them.... There's an opportunity there that they might pick the books up there instead of in mainstream bookshops and then there's a chance then that the word spreads internationally as well. They take them home and other people see them when they're back home again. (Robertson 2014)

Mitchell describes emerging opportunities for educational publishers because of the new curriculum change in Scotland. Adrian Searle, founder of Freight Books, highlights literary events and book festivals as important opportunities for Scottish publishers. Political and cultural change can also provide new opportunities for Scottish publishers. Searle of Freight Books also sees opportunities provided by Scottish culture:

> I think opportunities are that we have a culture unlike England. The penny dropped for me a few weeks ago that actually our sense of identity, following all of these things that have been going on with devolution from England, as Scotland's identity has remained the same and maybe risen a little bit over the last ten years, I think England's identity has really dissipated. (Searle 2014)

Mitchell sees opportunity for increasing digital textbook and revision guides sales. It was seizing the opportunity for digital sales that influenced the founders of Blasted Heath to create a digital-only publishing house. Marketing opportunities, Guthrie notes, are often missed because 'publishers ... try and monetize absolutely everything and they don't see a marketing opportunity when it's staring them in the face' (Guthrie 2014). This missed marketing opportunity to which Guthrie refers are price promotions.

Capitalising on new opportunities requires change. Capitalising on digital opportunities required a change of the eligibility rules for Publishing Scotland to allow Blasted Heath to take part—a redefinition of what a publisher is. Guthrie says that originally Blasted Heath was not eligible to be a Publishing Scotland member because they did not publish print books, a rule Guthrie postulated to have been enforced to 'keep out self-publishing' (Guthrie 2014).

Many Scottish publishing companies have drastically changed focus (e.g. Saraband and Fledgling). Saraband moved from illustrated nonfiction to Scottish-focused narrative-based fiction and Hunt attributes the move to 'the change away from illustrated books is just a response to the market for illustrated books which has really changed' (Hunt 2014). Fledgling was founded as a hobby press that was not as concerned with being financially successful and it was not until a change of management in 2010 that the company began to be more financially viable (Cain 2014).

The entrepreneurial orientation of a publishing company influences transnational book marketing by changing what products a company creates, which events a company organises, which opportunities a company seeks and how a company is organised. Innovation, creativity and opportunity-seeking are the three areas of entrepreneurial orientation. To varying degrees, Scottish publishers are innovative, creative and opportunity-seeking in their marketing efforts.

Conclusion

Transnational Scottish book marketing is a communication process between publishers and readers. The message and how it is communicated is affected by influencers: brand, national identity, company size, and entrepreneurial focus. Brand influences Scottish book marketing, as illustrated by the analysis of company names and logos. Publishing companies utilising Scotland the brand in their corporate and product branding, due to a strong relationship with national identity, are also the companies that utilise Scotland the brand in their communications with transnational readers. Additionally, company size influences Scottish book marketing because smaller companies market differently than their larger counterparts. Company size and the Scottish focus of a publisher's list are related, and an examination of that relationship indicates that micro Scottish publishers are more likely to publish Scottish-interest books and have more reason to use Scotland the brand in marketing books. Smaller companies are also more likely to be entrepreneurial, and an entrepreneurial orientation indicates companies are opportunity-seeking, innovative and creative. This chapter has discussed these four influencers to examine external factors of marketing messages. Chapter Five

will discuss the internal characteristics of the marketing message including the plot, setting and characters of the marketing storytelling messages.

Chapter Five

Characteristics of Transnational Scottish Book Marketing

Chapter Four introduced the way that Scottish publishing, marketing and storytelling are employed in this thesis, focusing specifically on the influencers of the marketing message: national identity, brand, company size, and entrepreneurial orientation (as displayed in The Communication of Value of Scottish Books model on page 106). This chapter concentrates on the characteristics of the marketing message itself, especially the narrative components of characters, setting and plot. First, this chapter discusses a typology of Scottish publishing companies from categories determined by size and Scottish focus, based upon the chart in Chapter Four (page 106). From this typology, the four types of Scottish publishing companies and examples of the characters, settings, and plots of their marketing messages are examined through rhetorical criticism of 228 online marketing blurbs for Scottish-interest books from Scottish publishers.

Typology of Companies

This chapter identifies characteristics of transnational Scottish book marketing by analysing the transnational marketing activities of Scottish publishing companies by company type. In Chapter Four, the chart on page 106 visualised the relationship between company size and Scottish focus in Scottish publishing companies. From this chart, a typology of Scottish publishing companies emerged. Scottish publishing companies are heterogeneous, but company size and Scottish focus can be factors for categorising these companies with others that share similar characteristics.

There are two reasons why size and Scottish focus were chosen as the determining factors of this typology. First, the interview data used in this thesis supports the findings of other researchers of SMEs that smaller firms market and operate differently than their larger counterparts. Even within the SME realm there is a size spectrum from micro to medium, and within these groups marketing is markedly different, as supported by the interview data with

Scottish publishers. In this analysis of the marketing of Scottish publishing companies, size separates the marketing of micro firms from the marketing of small firms. Second, in ultimately examining the marketing of Scottish books to a Scottish diaspora audience, the Scottish focus of a publisher's list is important in appealing and marketing to that audience. The Scottish focus of a publisher's list is important because 1) this thesis examines Scottish-interest books and 2) the Scottish focus of a publisher's list indicates a relationship with identity and use of Scottish symbols and narratives in marketing that Scottish content.

McCleery, Gunn and Sinclair in their analysis of the Scottish publishing industry (2008) assert that anecdotal evidence supports their argument that the Scottish diaspora are only interested in historical titles 'and not in titles relating to contemporary Scotland' (94). While the 2015 Literature and Publishing Sector Review from Creative Scotland reports that Scottish publishers publish significantly more nonfiction than fiction, this assertion that the Scottish diaspora community are readers of only Scottish history titles is not based on sufficient evidence. In response to the assertion by McCleery, Gunn and Sinclair, this thesis argues that the interest from the Scottish diaspora in certain kinds of Scottish books is not necessarily an obsession with particular genres (like history) or an interest in a past Scotland (as evidenced by interest in historical titles only) or even a disinterest in contemporary Scottish books and authors. Instead, the interest from the Scottish diaspora in certain kinds of books is more dependent on the Scottish link and the ability and desire of a publisher to market that book as 'Scottish'. Therefore, historical titles are perhaps more easily identified as Scottish because of the reliance on historical and national narratives in marketing. Books are marketed and perceived as Scottish when publishers draw on Scotland's place brand to connect icons, images and symbols of Scotland the place to the product. Nostalgia, stereotypes and authenticity are used to appeal to readers of Scottish books. However, more contemporary titles categorised as 'Scottish' by authoritative bodies due to author residence may not actually contain subject matter that reflects any kind of Scottish connection. Therefore, a Scottish focus becomes a vital factor in determining potential appeal to the Scottish diaspora as an audience. This is also correlated to how much a particular publisher has and is interested in marketing to that Scottish diaspora audience.

Building upon the information and relationships that can be observed in Figure 13 in Chapter Four, a chart of Scottish focus and company size in Scottish publishing companies, four types of Scottish publishing companies were determined. Table 3 shows these four categories of Scottish publishing company types: Micro/Low Scottish, Micro/High Scottish, Small/Low Scottish and Small/High Scottish.

Table 3. Typology of Scottish Publishing Companies

	Low Scottish	High Scottish
Micro	● Younger firms ● Niche	● Education-focused ● Government funding or support ● Split between older and younger firms ● Brand unified by Scottishness ● Niche
Small	● Marketing departments ● More strategic marketing ● International focus ● Older firms	● Middle-aged ● Withdrawn from Publishing Scotland ● Scottish brand

The Micro/Low Scottish category includes 12 Scottish publishing companies: Sandstone Press, Freight Books, ThunderPoint Publishing, Olida Publishing, Muddy Pearl, Handspring Publishing, DAP, Saraband, Whittles Publishing, SAP, Blasted Heath, and BackPage Press. This category is characterised by young firms producing within niche areas. These two characteristics—youth and niche focus—are unsurprising for this category of Micro/Low Scottish companies. The youth is reflective of the small size of the companies. Due to the growth that many of these firms have experienced even in the few years they have been in operation, it is possible that they will not stay micro-sized long. The Micro/High Scottish companies are also characterised by firms producing within niche areas, indicating that size is a key determinant of niche focus. The majority of firms in this category are younger than the average firm age for those companies interviewed (22.27 years). Only one company

within this Micro/Low Scottish group was older than the average age: SAP. A chart of the firms and the number of years they have been in operation can be seen in Table 4.

Table 4. Age of Scottish Publishing Companies

PUBLISHING COMPANY	NUMBER OF YEARS (IN 2015)
Muddy Pearl	2
ThunderPoint	3
Blasted Heath	4
Giglets	4
Handspring	4
BackPage Press	6
Lomax Press	7
Olida	7
Hodder Gibson	13
NMS	13
Itchy Coo	13
Sandstone Press	13
Whittles Publishing	13
Freight	14
DAP	15
Saraband	15
Fledgling	15
Ringwood Publishing	18
Waverley Books	18
Birlinn	23
NWP	23
Luath	34
Floris Books	38
Acair	38
Canongate	42
SAP	61
EUP	69
Glasgow Museums	114
Witherby	275

SAP is the only company that falls outside of this younger firm trend in the Micro/Low Scottish group. SAP is an interesting case because leasing of some of the press's functions (e.g. marketing and production) mean that technically, the press only employs one person: Ann Crawford, Senior Commissioning Editor. However, the production and marketing for the press operate greater than a one-employee press would suggest because the 'invisible'

force of employees from Hymns Ancient & Modern provide the manpower to keep the company running smoothly. SAP is leased to Hymns Ancient & Modern who provide the marketing, sales and production for all SAP books. Also, the publications board for the Church of Scotland approve every new title and are part of the editing process, even though they are not employees of the press. Finally, it could be argued that because SAP is an arm of the Church of Scotland, and its list reflects the relationship with the church, SAP's entire list might be considered 'Scottish-focused'. However, Crawford acknowledges that because of the significant proportion of people who do not attend church but want to develop their Christian faith, SAP seeks to engage with this group by publishing books 'for all groups within and out with the Church'. In this way, Crawford sees the market for SAP books growing because their list appeals beyond the Church's pews (Crawford 2014). SAP reflects some of the disadvantages of this typology's categorisation methods for size and Scottish focus. Because of the difficulty in determining number of employees for SAP, the press is included within Micro/Low Scottish, but tends to act more like Small/Low Scottish.

The Micro/High Scottish category includes 12 Scottish publishing companies: Lomax Press, Giglets, Fledgling Press, NWP, NMS Enterprises—Publishing, Luath Press, Ringwood Publishing, Waverley Books, Hodder Gibson, Acair Books, Glasgow Museums and Itchy Coo. This category is characterised by education-focus in products, relying on government funding or support more than companies in the other categories, younger firms, niche and brands unified by the Scottish emphasis of the list. Six of the 12 firms in Micro/High Scottish operate within the education sector and are government funded or supported. These companies are Itchy Coo, Giglets, Hodder Gibson, Acair, Glasgow Museums and NMS Enterprises—Publishing. As publishers of languages currently supported by the Scottish government, Itchy Coo, Acair, and, to a lesser extent, Giglets have benefited from government support. Itchy Coo was initially funded by the National Lottery and then received subsequent annual funding from the Scottish Arts Council. Acair is assisted by agencies like the Gaelic Books Council and Bòrd Na Gàidhlig. Giglets received funding from Creative Scotland to create Giglets SmartReads in the Scots language, but much of the funding that Giglets has received has been in the form of Business

Excellence Awards. Glasgow Museums and NMS Enterprises—Publishing are both run by state-owned enterprises: Culture and Sport Glasgow and NMS. Finally, while Hodder Gibson does not receive government funding, its educational focus is inextricably linked to the National Curriculum for Excellence.

Micro/High Scottish firms are split between younger and older firms. The older firms in this group are NWP, Luath Press, Acair and Glasgow Museums. However, some of the younger companies are actually the results of company mergers and so the new companies did not have to take a 'from the ground up' approach as other companies did. Waverley Books, NMS Enterprises—Publishing and Hodder Gibson all benefited from such mergers. Although Waverley Books was founded in 1997, it was developed as a publishing list of Scottish titles from the well-established Scottish publishing company, Geddes & Grosset, founded in 1988. Similarly, NMS Enterprises—Publishing was established in 2002 but was created from NMS which has been in operation since 1985. Finally, Hodder Gibson was created from acquisition of Robert Gibson & Sons Glasgow (established in 1902) by Hodder Education. Although Hodder Gibson was not founded until 2002, backlist titles from Robert Gibson & Sons Glasgow became part of Hodder Gibson and the company is able to draw on the resources of its parent company, Hodder Education.

As for the older companies in Micro/High Scottish, these firms have remained small for specific reasons, despite years of operation and growth. For NWP, there were difficulties in the company's early years due to unforeseen events like the early death of one co-founder. NWP was co-founded by Neil Wilson in 1992. By 2000 NWP received funding from the Scottish Arts Council for a new fiction list and the company grew quickly; during that time turnover was approximately £300,000 annually. However, the fiction list fell through and the company had to cut back and let some employees go. Since then, the company has struggled to achieve an annual turnover like that again (Wilson 2014).

Luath Press was established by Tom and Rene Aitkenson in 1981, but it was not until 1997, when Gavin and Audrey MacDougall took over the company, that the company moved beyond self-published travel guides to expand the list and variety of authors. Since the MacDougalls took over, the company has been

more marketing-focused. The lack of growth, innovation, marketing and opportunity focus for the first 16 years of the company's existence explains the press's size despite its age.

Unlike NWP and Luath Press, there are some publishing companies that are small, have been small and are content to stay small. Acair Books is a good example of a publishing company focused on a small niche, Gaelic language publishing, with a native readership of approximately 58,000 (National Records of Scotland 2011) and additional markets for Scottish Gaelic learners, Scots learners and Acair's English titles. The company receives government support to continue its operations and although Acair is interested in being financially viable, the company also has a vested interest in promoting and revitalizing a dwindling language. The value of the products within some of these Micro/High Scottish companies is more concerned with capital that extends beyond economic capital, particularly cultural and symbolic capital. The Glasgow Museums publications department may have a small team, but enjoys the infrastructure, staff and budget of the larger Glasgow Museums organisation. Therefore the size of its list and age of the company are reflections of that smaller department within a larger and more mature organisation.

One final characteristic of Micro/High Scottish is that despite varied lists across several genres, the company brands are unified by the Scottish emphasis of their lists. This is particularly evident in the consumer publishing Micro/High Scottish firms. NWP's list of food, crime, general fiction, humour, history and outdoors; Ringwood's nonfiction list; Luath's list of children's, art, crime, humour, outdoors, Scots, sport, travel, history, politics and more; Fledgling's list of children's, food, crime, humour, poetry and general fiction; Waverley's list of children's, history, humour and food: while varied in genre, these lists are unified by the 'Scottish' element. The company publishing areas on the Publishing Scotland website lists these publishers as producing books in the category of 'Scottish-interest'. As discussed in the Introduction, a Scottish-interest book is made distinctive by the connection between the content and the symbols, icons and stories of Scotland the place. In this way, the publishing of Scottish-interest books illustrates that Scottishness is very much a part of the company brand.

The Small/Low Scottish category includes four Scottish publishing companies: EUP, Canongate, Floris and Witherby. This category is characterised by older firms with an international focus, designated marketing departments and more strategic marketing approaches than publishers in some of the other categories. All of the companies in this group are older than the average 31.5 years.

International focus is at the core of the marketing of the Small/Low Scottish companies. Canongate, Floris, EUP and Witherby all position themselves as having international outlooks, with distribution partners and sales representatives around the world. Canongate has reps in England, Ireland, the rest of Europe, the US, Australia, Canada, Africa and India. EUP has distributors in the US, Australia, Asia, Europe, and Africa. Floris has distributors in the US, Canada, Australia, New Zealand and South Africa. Finally Witherby has offices in Delhi and Livingston and exports books into more than 110 countries each year. From 2007 to 2011, the company received the Queen's Award for Enterprise: International Trade. These four publishers came to their current business emphasis on international lists and readerships through various paths. For Canongate, international content and appeal is a business philosophy championed by current publisher, Jamie Byng, who changed the company following its near demise prior to the buyout in 1994. Whereas Canongate became more internationally focused following a change in management over twenty years after the company had been originally founded, Floris books was established with an international focus from the start, founded to publish translated children's books from German and Swedish particularly and also focusing on translating holistic titles into languages like German. Interestingly, Floris's lists which have shown the most growth in recent years are the Scottish children's lists: the Kelpies. Additionally, growth for Floris has been within the domestic Scottish market.

Designated marketing departments is the final characteristic of Small/Low Scottish companies. Floris Books, Canongate, EUP and Witherby Publishing all have designated marketing departments and staff (in contrast to the majority of the micro companies). These Small/Low Scottish companies can be more strategic and formalised in their marketing activities than the micro companies because of more and specialised staff.

Finally the Small/High Scottish category includes only one outlying Scottish publishing company: Birlinn. As can be observed from Figure 13, the micro companies are more likely to produce Scottish-focused lists. In addition to being Scottish-focused and unusually large for a publisher with such a regional emphasis, Birlinn also stands out because of its withdrawal from Publishing Scotland in 2008 and vocal stance against a publically funded trade organisation for the Scottish book industry (Richardson 2008).

This typology illustrates something important about the relationship between Scottish focus and company size: that company size is correlated to how Scottish narratives are used by Scottish publishers to communicate the value of their books. Company size and Scottish focus influence each other because a company's smaller size might drive the owner/manager to publish within the Scottish-interest niche and likewise a Scottish focus may be the reason that certain companies remain small. Company size does not necessarily cause companies to be less or more Scottish in their focus, and Scottish focus (or lack thereof) is not a sole determinant of company size. There are many factors which contribute to the complexity of why companies stay small or grow large and why some companies have a Scottish focus and others do not. However, examining the relationship between company size and Scottish focus reveals certain similarities between publishers of comparable size and Scottish focus. Because this thesis is concerned with SMEs (and how company size affects marketing books) and Scottish focus (because this thesis examines Scottish-interest books transnationally), the relationship between these two characteristics of Scottish publishing companies is revealing.

The remainder of this chapter uses narrative rhetorical criticism to examine the use of Scottish narratives, images and icons in the language of online book blurbs. Through this examination, the usefulness of this typology of Scottish publishing companies is evident and the use of Scottish icons, images, and narratives in marketing stories is also manifest. There are three core components of the marketing narrative: characters, setting and plot. Before revealing the results of the narrative rhetorical criticism of online book blurbs, the marketing narrative, characters, plot and setting will be defined.

A marketing narrative is a device used to communicate the value of a product, involving the reader in a performative, personal re-enactment of the

story. As the Communication of Value of Scottish Books model illustrates, these narratives are not only composed of characters, setting and plot, but in interpreting these narratives, readers go through a process of identification with the characters, romanticisation of the setting and enactment of the plot through consumption.

Marketing characters possess characteristics, desires or needs similar to those of the target reader so the reader can connect with the character and see themselves as the character. The marketing setting of marketing narratives for Scottish-interest books is commonly Scotland. However, the marketing setting may be any location or situation in which the characters of the marketing narrative find themselves. Finally, the marketing plot is a series of actions or events experienced by the character of the marketing story. Marketing characters, settings and plot are explored in the next section of the rhetoric of online book blurbs.

Narrative Rhetorical Criticism of Online Book Blurbs

Chapter One addressed genre as a framework for understanding representation because genre presents books in certain ways. Not only can genre be used as a marketing tool for targeting book audiences, but it has also been suggested that book blurbs are promotional genres (Bhatia 2004). A blurb is 'a promotional genre that attempts to persuade potential readers to buy books' (Onder 2013, 74). Other scholars have analysed book blurbs, primarily from a literary analysis or linguistic approach (Gea-Valor 2005; Gea-Valor and Inigo Ros 2009; Gesuato 2007). From their examinations, these scholars have categorised the parts of the blurb. Gea-Valor (2005) asserts that there are three communicative purposes of the blurb: description, evaluation and the author's biography—the combination of these performing both an informative and persuasive function. For the parts of the blurb, Gea-Valor and Inigo Ros (2009) identify the five parts as catchphrase, description, appraisal, author's credentials and technical information. Onder's investigation of the rhetoric of book blurbs from Amazon UK identifies a six-part structure: complimenting the author, book description, justifying the book by establishing a niche, book promotion, author's background and author's website/blog.

The purpose of the blurb is not only to describe the book's content but also to persuade readers to consume the book. It is the persuasive element of the blurb that not only makes it a promotional genre but that also makes rhetoric central to the analysis of the blurb. Apart from being considered a promotional genre, book blurbs are also part of the paratext of the book. Paratextual materials are divided into two categories: peritextual and epitextual, the former being any non-book text part of the codex and the latter being references to the text beyond the book itself (Genette 1987). Paratextual elements of the book are often used as marketing tools (Squires 2007), and this includes the online book blurb.

Because of the persuasive nature of the online book blurb as a promotional genre and epitextual element, rhetoric becomes significant in both creating and analysing book blurbs. Rhetoric, although used throughout history, was not examined, discussed and understood until Greek philosophers brought it to the forefront. The term was first coined by Plato who saw rhetoric as a form of persuasion but also as a form of deception, the opposite of truth, and a way of telling people only what they wanted to hear (Sachs 2012). Aristotle conceptualised rhetoric as the art of persuasion, composed of three elements: pathos, logos and ethos (Sachs 2012). Promotional genres utilise devices of rhetoric to persuade effectively. 'Rhetoric is an interpretive theory that frames a message as an interested party's attempt to influence an audience' (Scott 1994, 252). Thus the sender of the message positions that message so the audience responds to the message in the desired manner.

Rhetoric sometimes has a negative connotation, particularly in the realm of marketing in which the purpose to persuade is seen as manipulative, insincere, deceptive and shamelessly sales-oriented. This is not the connotation this thesis connects with rhetoric. Instead, rhetoric here is simply the art of persuasion using certain linguistic tools that provide effective communication to aid that purpose.

This chapter rhetorically examines the online book blurbs of Scottish-interest books from Scottish publishing companies. As detailed in the Introduction, the 228 online book blurbs chosen were from the 27 publishers whose interview data has been used for this thesis. For each publisher, a sample of ten Scottish-interest titles were selected by stratified sampling, with fewer

than ten titles for publishers who did not have ten Scottish-interest titles. The online book blurbs were taken from product descriptions on Amazon.co.uk.

This rhetorical criticism of online book blurbs focuses on collocates for 'Scotland' and 'Scottish', the use of the rhetorical devices of nostalgia, authenticity and stereotypes to appeal to the Scottish diaspora audience, and the verbs used in this marketing copy and how these verbs provide the action of the marketing narrative plot. In linguistic terms, a collocate is a word that frequently appears in juxtaposition to another word. Collocates can be useful in analysing how a word is used by indicating which words frequently accompany it—a valuable tool in assessing representation of terms like 'Scotland' or 'Scottish'. Examining the collocates for 'Scotland' and 'Scottish' enables analysis of how Scotland as a setting is positioned in the online book blurbs. Investigating the use of the rhetorical devices of nostalgia, authenticity and stereotypes to appeal to the Scottish diaspora audience in online book blurbs allows a comparison of the use of these devices among different company types. Finally, analysing the verbs in the online book blurbs provides a method for pinpointing the events of the plot of the marketing narrative.

In this analysis of 228 online book blurbs, the collocates for 'Scottish' and 'Scotland' were examined to determine how Scotland was being represented in these promotional genres for Scottish-interest books. Table 5 illustrates the most common collocates and number of references.

Table 5. Collocates of 'Scottish' and 'Scotland' in Online Book Blurbs

Collocates	Frequency

Crime	8
Poems/Poetry	7
Football	7
History	6
Enlightenment	4
Modern	4
Highlands	4
Life	3
Folklore	3
National	3
Most famous	3
Across	3
Beautiful	3

Source: data collected from Amazon.co.uk

What do these collocates tell us about how Scotland is represented in online book blurbs for Scottish-interest books by Scottish publishers? The symbols most associated with Scottish culture that were identified by Bechhofer and McCrone (2013) and presented in Chapter Three are frequently represented in these collocates. The symbols Bechhofer and McCrone identified are Scottish sporting achievements, the Scottish flag, Scottish music and arts, Scottish sense of equality, Scottish language (Gaelic and Scots) and the Scottish landscape. Three of the mentioned symbols are present in these collocates of 'Scottish' and 'Scotland' in online book blurbs: the symbols of Scottish sport, the Scottish landscape, and the Scottish arts. The collocate 'football' is a symbol of Scottish sport. The collocates 'Highlands' and 'beautiful' are symbols of the Scottish landscape. The collocates 'poems/poetry' and 'folklore' are symbols of Scottish arts.

In addition to the use of Scottish symbols in online book blurbs for Scottish-interest books by Scottish publishers, there are several themes that emerge and collocates that shed light on the representation of Scotland. A prominent theme is the tension between contemporary and historical Scotland. One of the criticisms of the Scottish diaspora's book consumption and more general perception of Scottish-interest books transnationally is that international readers who are interested in Scottish books are primarily interested in historical content (McCleery, Sinclair and Gunn 2008). The Scottish diaspora has also been criticised for a romantic perspective of and

relationship with Scotland. Since an historical interest and past identity are characteristic of many readers of Scottish-interest books, there is evidence of a push-back against this historical emphasis. While the collocates 'history' and 'enlightenment' were both frequently associated with 'Scottish' and 'Scotland', the collocates 'modern' and 'life' were also present. Thus book blurbs emphasised the focus on a modern Scotland or on contemporary Scottish life.

The collocates also reveal the theme of Scottish nationality. Words like 'national', 'across' and 'Highlands' portray not only the importance in online book blurbs representing Scotland as a nation, but also representing the nation both in its entirety and as characterised by Gaeldom. While some blurbs strived to be inclusive of Scotland as a whole using 'across' in such phrases as 'tales from across Scotland' and 'denominations across Scotland' and 'geographically … across all of Scotland', others emphasise the Highlands, as if the Highlands are synonymous with Scotland as a whole. For readers who participate in the romanticised and Highland perspective of the Scottish nation may be particularly receptive to the use of Highlands in online book blurbs. The inclusive phrases may also serve the marketing function of persuading by attempting to make the product appear to be comprehensive because of its inclusion of all Scotland, rather than just certain pieces.

Another persuasive tactic is revealed in the collocate 'most famous'. Not only was this pair of words commonly associated with 'Scottish' and 'Scotland' but these words were also some of the most commonly used words in the online book blurbs more generally. 'Most famous' is a pair of words that indicates the popularity of subsequent words, whether that be most famous *poets*, most famous *monsters*, most famous *people* or most famous *landmarks*. 'Most famous' presents an air of importance, popularity and significance that persuades the reader of the value of the topic.

In summation, the analysis of collocates of 'Scottish' and 'Scotland' in online book blurbs for Scottish-interest books reveals that Scottish publishers are using Scottish symbols (particularly of Scottish sporting achievements, Scottish arts, and Scottish landscapes). This analysis also exposes themes of contemporary versus historical representations of Scotland, the importance of its status as a nation (whether in its entirety or embodied by Gaeldom) to the

representation of Scotland and also the use of 'most famous' to persuade readers of the important and popular particulars relating to Scotland.

Verbs as Indicators of Events in the Marketing Plot

The most common verbs used in the 228 online book blurbs for Scottish-interest books are find(s), written, includes, come, takes, explores, made and examines. From these verbs, a story of common marketing plots emerges. These common marketing plots are 1) author as traveller and adventurer, 2) author as scientist, 3) author as creative genius, 4) secret treasure and 5) customised tales for the reader.

The first marketing plot in these online book blurbs involves the author as traveller and adventurer. The verbs 'takes' and 'explores' were particularly prevalent in this marketing plot. In this plot, the author is a traveller and adventurer, a guide for the reader as they embark together on a journey. Though the journeys may differ for each blurb, they involve the characters of author and reader exploring together. Tables 6 and 7 below show the specific ways in which the verbs 'takes' and 'explores' were used in online book blurbs for Scottish-interest books. As is evident from these specific instances, the metaphor of the author as the explorer or adventurer is easily identified.

Table 6. Collocates of 'Takes' in Online Book Blurbs

It takes a talented author	He takes us on many a memorable	Takes care of the bogle creatures
Takes the reader and cook on	Takes us on Columba's difficult journey	Takes a sideways approach
Takes matters into her own hands	Takes us through the key myths	Takes the characters
Takes quite a jolt	Takes a fresh look	Takes place
Takes his readers to some dark	Takes him on an exhilarating	Takes the Mckenna family

Table 7. Collocates of 'Explores' in Online Book Blurbs

Explores theories of diaspora	Explores the industry	Explores themes of motherhood
Explores the cultural and social reasons	Explores how Celtic and Rangers supporters	Explores the mystery of Jekyll
Explores the extraordinary rooftop architecture heritage	Explores the detail of life	Explores the life of the church
Explores the early history	Explores the impact of these events	Explores the reasons for such interest
Explores the name Hogmanay	Explores back in time	Explores the dilemma

The second marketing plot in these online book blurbs involves the author as a scientist. Particularly through the verb 'examine', this category of marketing plot positions the author as a scientist who is examining something, with the reader's role as an observer of this examination and as a beneficiary of the findings of the author-scientist. In this plot, the author examines physical remains, pressures, impact of faith, traditional ingredients, the church, football, relationships or social changes to come to a conclusion that is shared with the reader who can benefit from that knowledge. Table 8 illustrates some particular instances of 'examines' in online book blurbs, which relate to this second type of marketing plot.

Table 8. Collocates of 'Examines' in Online Book Blurbs

Examines the physical remains	Examines the impact of faith	Examines how football
Examines how writers set out	Examines the best traditional ingredients	Examines the social, political and economic
Examines the pressures	Examines the church	Examines his relationships

The third marketing plot in these online book blurbs involves the author as a creative genius. The verb 'written' reminds the reader that this product was developed from the mind of an individual who was brilliant enough to bring it all together. As the primary function of the online book blurb is to persuade the reader to consume the product, it is evident from uses of 'written' in the online book blurb copy that readers are persuaded that the author is a creative genius by providing positive adjectives to describe the kind of writing that the author has created. Adjectives like superbly, exquisitely, lively, accessible, well and

obvious are used to portray the quality of the author's product. In this marketing plot, the author is a creative genius who bestows information, understanding, imagination and beautiful phrasing to the reader. Table 9 illustrates some of the particular instances of 'written' in online book blurbs for Scottish-interest books, highlighting the use of positive adjectives to accompany the verb and thus elevate the status of the author as creative genius.

Table 9. Collocates of 'Written' in Online Book Blurbs

Well written	Written by	Has written several bestselling titles
Superbly written	Written as a boys novel	Over written
Exquisitely written	Written over 5 years	Obviously written
Written in a lively and accessible way	Written over a century ago	

The fourth marketing plot in these online book blurbs involves extra features, a plot of secret treasure. This marketing plot aims to persuade the reader of the value of the product by emphasising parts of the book that make the book particularly valuable to the reader. The inclusion of interviews, glossaries, introductions, original versions, new chapters, a forward, photographs, new material, essays, chronology or intangible or descriptive elements like 'magic' or 'enchantments' is meant to add value and persuade the reader of the product's importance. In this marketing plot, the reader is the main character. The reader finds secret treasure left by the author and it is this 'secret treasure' that adds value to the product. Table 10 illustrates some of the particular instances of 'includes' in online book blurbs for Scottish-interest books as it is this verb, 'includes' that precludes the bonus or additional features that the book blurb is aiming to accentuate to persuade.

Table 10. Collocates of 'Includes' in Online Book Blurbs

Includes the top 20	Includes a superb introduction	Includes interviews
Includes a useful Hogg chronology	Includes both the original version …	Includes new material
Includes a substantial selection	Includes a new chapter	Includes 16 pages of fascinating, original
Includes features	His legacy includes travel writing	Includes magic or enchantments
Includes interviews	Includes a forward	Includes extensive essays
Includes a helpful glossary	Includes 32 pages of photographs	

The fifth marketing plot in these online book blurbs involves the appearance of customised tales for the readers. The primary character in this plot is not the author, but the reader. In this marketing plot, the reader—with all his or her desires, experiences, and interests—is the recipient of a product that was tailor-made for that reader. Through the use of the verb 'made', the online book blurbs' plot involves the author and creator of the product designed the book specifically for the reader's individual needs. 'Made' describes what/who the book was created for: pleasure reading, young Gaelic-speaking children or those seeking familiar ground or new material. This marketing plot works to persuade the reader of his or her own importance and centrality to the creation of the product. Table 11 illustrates the instances of 'made' in online book blurbs for Scottish-interest books.

Table 11. Collocates of 'Made' in Online Book Blurbs

Made into a book	Made for the pleasure of reading	Insights made by the Scottish enlightenment
Darwin made his discoveries	Made many ordinary folk very wealthy	Interest in his ancestors had made him research their lives
Made for young Gaelic-speaking children	Made this view much less clear	Series had already made available in print
Discoveries ever made in Scotland	It is familiar ground made new by his many travels	

An analysis of the verbs used in online book blurbs for Scottish-interest books reveals not only that there is evidence of marketing narrative plot in these online book blurbs but also that there are five marketing plots which are most commonly used in these blurbs: 1) author as traveller and adventurer, 2) author

as scientist, 3) author as creative genius, 4) secret treasure and 5) customised tales for the reader. The importance of these findings is that it demonstrates that Scottish publishers are using narrative in book blurbs to communicate the value of Scottish-interest books. The action of the plot is a persuasive element that aids in the overall convincing of readers to consume the product.

Nostalgia, Authenticity and Stereotypes as Rhetorical Tools

As discussed in Chapter Three, nostalgia, authenticity and stereotypes are utilised by Scottish publishers to appeal to international audiences who are receptive to Scottish-interest books. These methods of appeal might be termed 'rhetorical tools' because of their ability to persuade readers. Instances of the use of nostalgia, authenticity and stereotypes were investigated in online book blurbs for Scottish-interest books and in the course of this investigation, it was discovered not only that Scottish publishers are utilising these persuasive tools, but also that they are utilising them in particular ways which vary depending on the 'type' of Scottish publisher.

Chapter Three adopted Lowenthal's definition of nostalgia as 'memory with the pain removed' (1985, 8). There are two important aspects to nostalgia: memory and a positive, romanticised outlook. Scottish publishers apply nostalgia in online book blurbs through positioning some aspect of an historical nature in an appealing way. Nostalgia is evident in description. It is in adjectives like 'unforgettable' and 'vivid', and a focus on past events, on memories, that makes an online book blurb nostalgic.

To give some examples of how nostalgia was used as a rhetorical tool in online book blurbs for Scottish-interest books, in the blurb for *The Kelpies* published by Freight (Scott 2014), there is a nostalgic focus on Scotland's industrial past and to Scottish mythology: all embodied in the Kelpies structure. The Kelpies are called 'a monument to horse powered heritage' and of 'the nation during the industrial revolution' and 'inspired by the Scottish myth of supernatural sea horses.' The online book blurb for *Naw Much of a Talker* published by Freight (Lenz 2013) paints a romantic picture of the oral tradition of Scotland's past which, the blurb argues, this author harnesses as a 'performer and oral storyteller in this powerful and unforgettable celebration of the rhythms and musicality of the spoken word.' *Chronometer Jack* published by

Whittles Publishing (Craig, Nix and Nix 2007) emphasises in its online book blurb the exciting and vivid nature of personal narrative of a shipmaster from Scotland's past: 'The gripping narrative is full of incident and unforgettable characters and his first-hand observations on society in Van Diemen's Land when still a convict colony make compelling reading.' Description and romantic adjectives are characteristic of the nostalgic rhetoric in the online book blurb for *Argonauts of the Western Isles*, also published by Whittles Publishing (Lloyd-Jones 1989 reprint 2008): 'the terror of a force nine gale, the tranquility of moonlit trips, and the lure of tiny bays and seal-meadows accessible only to a slim kayak' illustrate with words the beauty of the landscape. *Crofting Years* published by Luath (Thompson 1984) uses the promise of 'vivid descriptions of crofting life' to appeal to the nostalgia for this quaint and simpler past. Memories are the essence of the final two examples of nostalgia in the online book blurbs of Scottish-interest books: *In Search of Alan Gilzean* published by BackPage (Morgan 2011) and *Dear Green Sounds* published by Waverley Books (Molleson 2015). *In Search of Alan Gilzean* articulates rosy memories of a football star, constructing a story of larger-than-life legend around one man: 'all that exist are memories of his greatness … but how long before even those are forgotten?', in 'his illustrious career', carried on by fans in 'the spine-tingling refrain, *Gilzean, Gilzean, Born is the King of White Hart Lane*, continues to echo down the generations.' *Dear Green Sounds* offers a similar focus on memory in a book that is 'a collection of memories and stories about the buildings by the people best placed to tell those stories.'

Nostalgia is used more as a rhetorical tool in online book blurbs by micro Scottish publishers than small Scottish publishers in this sample of blurbs. This was true for both Micro Low Scottish publishers and Micro High Scottish publishers. While the reason for this involves many factors, it supports a general theme of the typology of Scottish publishers: that the size of the company is related to the Scottish focus of the company's list and to the use of Scottishness in the brand and in other marketing activities. Thus, micro publishers tend to have more of a Scottish focus and because nostalgia is a tool commonly used in book blurbs intended for readers of Scottish books, nostalgia is more used in the online book blurbs for micro companies.

The second rhetorical tool that Scottish publishers employ is authenticity. Authenticity was discussed in Chapter Three as a perception and a social construction, but also as a marketing tool. Due partly to the romanticisation of history and Scotland, consumers of heritage and heritage products have become ever eager to discover the authentic past. Scottish books are no exception. Because Scottish publishers are aware of the desire for the authentic from readers, authenticity is one of the rhetorical tools utilised to appeal to that desire. Through the use of words like 'authentic', 'real', 'true' and 'original', Scottish publishers aim to have the stories appear authentic.

The use of the word 'authentic' appears in the online book blurb for *A Caledonian Feast* published by Canongate (Hope 2002): 'this is a fascinating history of Scotland, complete with Annette Hope's personal collection of authentic recipes.' The use of authentic here applies to how Scottish the recipes are. Applying 'authentic' to the recipes implies that the recipes are traditionally Scottish. The term also appears in *Toxic* published by ThunderPoint Publishing (McLean 2014): 'Compelling and authentic, *Toxic* is a tense and fast paced crime thriller'. The use of the term authentic in this instance could mean one of two things: authenticity of the writing style, synonymous with genuine or sincere, or the accuracy of the settings and plot in how alike these things are to actual experiences of crime in Scotland.

Another word used to express the authenticity rhetorical tool is the word 'real.' Three online book blurbs of Scottish-interest books made use of this term. *Bonnie Prince Charlie* published by SAP (Graham 2014) applies this term: 'Ten myths about Bonnie Prince Charlie are explored and, through them, we discover why Charles converted to the Church of England, who Charles's mysterious wife was, why the Duke of Cumberland was not the most ruthless man at Culloden, why Charles rejected the idea of an independent Scotland and the real reason why Charles wanted to take the British throne.' Here 'real' indicates that previous histories of Bonnie Prince Charlie have lied about his reason to take the British throne and that this version of history provides an authentic account as to those reasons. *Columba* published by SAP (Steven 2005) also uses 'real' in the online book blurb: 'He takes us on many other journeys too—both real and imagined, ancient and modern.' In this blurb, 'real' is to contrast the real from the imagined. Thus, 'real' is not used in the same way in the *Columba* online

book blurb as in the others. Finally, the Giglets version of *Kidnapped* by Robert Louis Stevenson has the word 'real' in the online book blurb: 'Many of the Kidnapped characters, and one of the principals, Alan Breck Stewart, were real people.' As opposed to fictional characters, these characters were 'real' and thus their stories are more authentic to the Scottish past than fictionalised ones might be.

The term 'true' is also used to indicate the authenticity of a story. Five instances of 'true' occurred in the online book blurbs of Scottish-interest books. *A Bunch of Sweet Peas* published by Canongate (Donald and Patterson 2003) has an online book blurb that says, 'This touching—and beautifully illustrated—tale is based on a true story.' Similarly, the online book blurb for *Greyfriars Bobby* published by Waverley Books (Atkinson 2011) states that, 'Millions of visitors annually are inspired by this wonderful true story.' And again, the Giglets version of *Kidnapped* by Robert Louis Stevenson has the word 'true' in the online book blurb: 'The protagonist David Balfour is thought to have been modelled on James Annesley and the novel is believed to be structured on the true story of Annesley's kidnapping.' Lastly, Giglets' version of Sir Walter Scott's *Waverley:* 'The story remains true to the brilliant original tale by Sir Walter Scott with language that is now modern and easy to understand.' These first four examples not only use the word 'true' but combine the term with 'story' to indicate that the narrative is founded on fact—therefore is more authentic. Finally, in the online book blurb for *The World History of Highland Games* published by Luath (Webster and Richardson 2011), 'true' is used this way: 'Uncovering the true origins behind today's traditions, Webster details the development of the gatherings from ancient Celtic roots to current international status.' Uncovering the authentic past in the 'true origins' is one of the selling points of the book because of its appeal to authenticity.

There are eight instances of the word 'original' in the online book blurbs. Original, like the terms 'real', 'authentic' and 'true' expresses the authenticity of the product and uses that stamp of authenticity to appeal to readers. In the online book blurb for *The Anecdotes of Scott* published by EUP (Hogg 2004) it uses the term 'original' as follows: 'This edition includes both the original version, written as a contribution to a Scott biography planned by a young London friend of Hogg, and a revised version created subsequently for an

American market.' In this case, 'original' addresses that this is a subsequent edition heralding back to the authenticity of the first edition. 'Original' is used similarly in the online book blurb for *Every Granpaw's Cookbook* published by Fledgling Press (Wedderburn 2009): 'Retaining the ergonomically practical wire-bound format and thick paper of the original, it has enough variety of breakfast, main meals, puddings and cakes and sweets to provide a healthy and sensible diet for a small or stretching family.' Again, as a subsequent edition, this online book blurb asserts that the new edition is faithful to the authenticity of the first version. *RLS in Love* published by Sandstone Press (Campbell 2009), while not a second edition, includes writings from Robert Louis Stevenson, the subject of the book: 'Includes 16 pages of fascinating, original plates.' It is the inclusion of authentic writings from Robert Louis Stevenson that makes the content of the book particularly appealing. Likewise, *Regesta Regum Scottorum IV Part 1: The Acts of Alexander III King of Scots 1249 -1286* published by EUP (Neville and Simpson 2011) also uses authentic sources as the basis of the research underlying the book: 'By drawing together both original archive sources and widely scattered published sources, the volume offers a unique opportunity to understand how Scottish government and administration operated in the key period before the reign of Robert Bruce.' In *The Game of Golf* published by Luath (Junior 2006), 'original' indicates a return to the authentic and pure techniques of an earlier golfing era: 'Written over a century ago, this commentary reveals the finer details of the game and original techniques that can still be applied today.' Similarly, *The Quest for Celtic Christianity* published by DAP (Meek 2000) indicates a return to the authentic practice of Celtic Christianity from its beginnings: 'Donald Meek explores the reasons for such interest and examines how far the modern version squares with what we know of the original Celtic Christianity.' *In Search of Alan Gilzean* published by BackPage Press (Morgan 2011), the subject of the story is portrayed as the 'original King of White Hart Lane' to appeal to the authenticity of the untold story of his life: 'Morgan's portrait of the original King of White Hart Lane restores him to his rightful place in football folklore and stands as the only faithful testimony to the life of a bona fide British football legend.' Finally, Giglets' version of Sir Walter Scott's *Waverley* (2012) emphasises the first form of the story and the new version's commitment to staying authentic to the

elements that make the story great: 'The story remains true to the brilliant original tale of Sir Walter Scott with language that is now modern and easy to understand.'

The last rhetorical tool used by Scottish publishers to appeal to readers of Scottish-interest books is stereotypes. As Chapter Three asserted, though stereotypes are often seen as harmful and negatively influencing, the sociology and psychology behind stereotyping suggests that due to the in-group and out-group mentality of a social group, stereotypes are shortcuts for distinguishing the in-group from the out-group (Tajfel 1982). Though not inherently negative, the reduction of a nation and culture to a handful of stereotypes is obviously not representative of the whole and does not account for the heterogeneous nature of the members of a nation. However, particularly in making it clear that a book is Scottish-interest, Scottish stereotypes can be useful for marketing purposes.

As mentioned, words related to three of the Scottish symbols identified by Bechhofer and McCrone (2013) were collocates for 'Scottish' and 'Scotland' in the blurbs: the Scottish symbols of Scottish sport, the Scottish landscape, and the Scottish arts. The collocate 'football' is a symbol of Scottish sport. The collocates 'Highlands' and 'beautiful' are symbols of the Scottish landscape. Lastly, the collocates 'poems/poetry' and 'folklore' are symbols of Scottish arts. In addition to collocates for 'Scottish' and 'Scotland', we find references to particular Scottish stereotypes in this sample of online book blurbs: two references to the Loch Ness Monster, six books involving whisky, two golfing books, a bagpipe book, seven football books, three books about Scottish music, four books about Scottish art and numerous references to Scottish landscape.

This section has analysed online book blurbs of 228 Scottish-interest books by Scottish publishers. In this analysis, collocates of 'Scottish' and 'Scotland' were investigated, verbs examined and words evoking nostalgia, authenticity and stereotypes explored. The conclusion was that the collocates of 'Scottish' and 'Scotland' revealed that Scotland was represented in these blurbs through the use of Scottish symbols. There was tension between representing Scotland as historic or contemporary, an inclusive nation or one characterised by Gaeldom, and including certain popular and prevalent themes and topics commonly evoked by the word pair 'most famous.' The examination of verbs in the online book blurbs revealed that there were five commonly used marketing

narrative plots: 1) author as traveller and adventurer, 2) author as scientist, 3) author as creative genius, 4) secret treasure, and 5) customised tales for the reader. Each plot serves a specific persuasive purpose and also exposes that Scottish publishers utilise narrative in their communication of the value of their books. Finally, in this analysis of online book blurbs of Scottish-interest books, nostalgia, authenticity and stereotypes were explored as rhetorical tools to persuade readers to consume Scottish-interest books. It was concluded that nostalgia was mainly used as a rhetorical tool by micro publishers and use of nostalgia was illustrated in the kind of descriptive adjectives and focus on the past and memories. Authenticity was used as a rhetorical tool through descriptors like 'authentic', 'real', 'true' and 'original' to appeal to the modern reader's thirst for authentic Scotland. Finally, it was concluded that certain stereotypes of Scottish culture were employed in online book blurbs as a rhetorical tool to quickly alert readers to the Scottish aspect of the book and use the 'Scottishness' as a persuading factor.

Conclusion

This chapter has outlined the characteristics of transnational Scottish book marketing by presenting a typology of companies and then offering an analysis of characters, plot and setting characteristic of the communication of value of Scottish books. This analysis of characters, plot and setting was done through an investigation of the narrative rhetorical elements of 228 Scottish-interest online book blurbs.

The typology of Scottish publishing companies illustrates something important about the relationship between Scottish focus and company size: that size determines the frequency of and ways in which Scotland is represented in the marketing communication of Scottish-interest books. Two of the characteristics of certain Scottish-interest book marketing efforts that makes them successful abroad are 1) the use of Scottish symbols in marketing and 2) the use of narrative marketing through storytelling. The rhetorical criticism of online book blurbs of Scottish-interest books in this chapter emphasised the ways in which Scottish symbols and narrative marketing through storytelling were being used. This chapter has provided the foundation of the characteristics of transnational Scottish book marketing—character, setting, and plot—that is

expanded upon in Chapter Six to investigate how these characteristics apply specifically to the Scottish diaspora as a readership for Scottish-interest books.

Chapter Six

The Role of the Reader in Transnational Scottish Book Marketing

Chapter Five examined the characteristics of the marketing message of Scottish-interest books to transnational readers. The investigation of the rhetoric of Scottish-interest online book blurbs demonstrated that both narrative storytelling and the use of Scottish symbols (often in conjunction with rhetorical tools of nostalgia, stereotypes and authenticity) are employed by Scottish publishers in the marketing communication with consumers. Building upon particular characteristics of the Communication of Value of Scottish Books emphasised in Chapter Five, this chapter focuses on the readers that interpret this communication. Chapter Four introduced The Communication of Value of Scottish Books model as incorporating fundamental elements from the fields of book history (Darnton 1982; Adams and Barker 1993), marketing (Turnbull and Valla 1985) and communications (Hall 1973). One of the gaps in the Darnton and Adams and Barker models that is addressed in the Turnbull and Valla model and by Hall is marketing as a two-way process between the producer and consumer. In this two-way process, publishers communicate value through narratives and readers interpret that value by engaging with those narratives. The importance of the reader cannot be overemphasised in shaping the way that books are marketed. This chapter examines the role of the reader in Scottish-interest book marketing.

To understand the role of the reader in Scottish-interest book marketing, who the reader is, how publishers communicate with the reader, how readers communicate with the publisher and interact with the product and how the value of books has been effectively communicated to this readership needs dissecting. While there are many different types of readers of Scottish-interest books within domestic and international markets, this thesis examines one particular subgroup of readers: the Scottish diaspora.

This chapter is an analysis of current perceptions of and practices in transnational Scottish book marketing to the Scottish diaspora. This chapter is also an investigation of market segmentation beyond traditional categories and an exploration of how the consumption of Scottish books creates markets or

subcultures. Thus, this chapter examines the role of the reader in the Communication of Value of Scottish Books, but from a producer perspective. This chapter delves into the consumer behaviour of the Scottish diaspora. A better understanding of the behaviour of Scottish diaspora consumers aids small Scottish publishers in knowing how to customise marketing activities to that audience.

The Scottish Diaspora as a Readership

Seventy-nine percent of publishers in Scotland sell overseas and 65 percent of publishers in Scotland attend international book fairs ('Books in Scotland' 2013, 9), attesting that international audiences are targeted by Scottish publishers. However, the way that publishers communicate with international audiences varies from publisher to publisher, dependent upon the types of books produced, type of international consumer targeted, experience and competencies of the owner/manager and networking relationships between the publisher and other publishers, distributors, booksellers and agents. The Scottish diaspora is an international subgroup of which Scottish publishers are aware, but with polarised perspectives on whether the Scottish diaspora is a viable market segment and what types of books and marketing activities are most appealing to that audience.

All 32 members of Scottish publishing bodies interviewed were asked in the course of the interviews about their perspectives on the Scottish diaspora as a market for Scottish-interest books. Their responses varied greatly. Some interviewees discussed working with the diaspora (primarily through Scottish heritage groups) on a title by title basis because not all of their books were deemed to be appealing to that audience (Pattle 2014; Moffat 2014; Glazier 2014; Taylor 2014). Others tried to reach the diaspora (again through Scottish heritage groups) but had not found it successful (Rennie 2014). For publishers with small international sales compared to domestic sales, targeting a smaller subgroup of the international readership seemed unfruitful (Small 2014). Additionally, depending on the type of books published, a publisher may see the Scottish diaspora as a viable market, but not for their books (Mitchell 2014; Greig 2014). Some publishers reported that they did not market to this audience and found no interest in their books from this group (Barron 2014; Davidson

2014). Other publishers were optimistic about the potential for marketing and selling to the diaspora (Robertson 2014), but often without the figures and sufficient control over their own marketing activities to substantiate sweeping claims. The Scottish diaspora was portrayed by publishers as both an impossible target and the 'jackpot' of a 'potentially huge market' (Hunt 2014). But these reports from members of the Scottish publishing industry must be assessed through a critical, even sceptical, lens when assessing if and how Scottish publishers are marketing to the Scottish diaspora. Despite differing opinions about reaching the Scottish diaspora, several barriers continue to keep Scottish publishers from utilising the Scottish diaspora as a market segment. These barriers include a lack of information about who customers are, where they are buying, and why (Glazier 2014); difficulty in working with volunteer-run Scottish heritage organisations (Brownlee 2014); and constraints of time, staff and finances that inhibit the small firm from focusing on the diaspora.

To navigate conflicting interview data from members of the Scottish publishing industry regarding the Scottish diaspora as a market segment, this chapter engages with interview data from a group of Scottish diaspora readers, observation of marketing activities and communication from Scottish publishers to the diaspora and case studies of Scottish-interest books for which the diaspora has been specifically targeted. Through the consumer interview data, observation data and case studies, a more complete picture of the current state of the marketing of Scottish-interest books to the Scottish diaspora is investigated and understanding of the diasporic Scot reader established.

This thesis uses qualitative interview data with 22 leaders of Scottish heritage organisations to analyse the Scottish diaspora as a subculture of consumption. Although these 22 perspectives offer insight from only a small proportion of the members of the diasporic Scottish community, this information provides a case study of Scottish diaspora consumption and community that, while impossible to use to make generalisations about all community members, establishes that consumption of Scottish products (including Scottish books) is a cohesive element of this subculture.

The first overseas Scottish association was founded in 1657 in Boston, Massachusetts. Bueltmann examines what she calls 'ethnic associational culture': the culture of Scottish heritage organisations throughout the world.

She finds that the 'clannish' Scots are active agents of creating their collective identity. Scottish heritage organisations in the UK, Ireland and North America were first established as aid societies, to help migrating Scots who were struggling financially. In New Zealand and Australia, Scottish heritage organisations were rooted in the Highland Games (originally called Caledonian Games there). In Africa, Scottish heritage organisations were 'platforms for political engagement'. Finally, in Asia, Scottish heritage organisations were centred on large annual balls and supported by transient sojourners who were part of the colonial elite. The common thread in these Scottish heritage organisations worldwide is that despite their initial purposes and functions within the local culture, these 'ethnic clubs and societies were platforms for conviviality and fraternal gatherings, formalizing sociability' (Bueltmann 2015, 14). In other words, the purpose of Scottish heritage organisations is in perpetuating, maintaining and forming social identity among diasporic Scots.

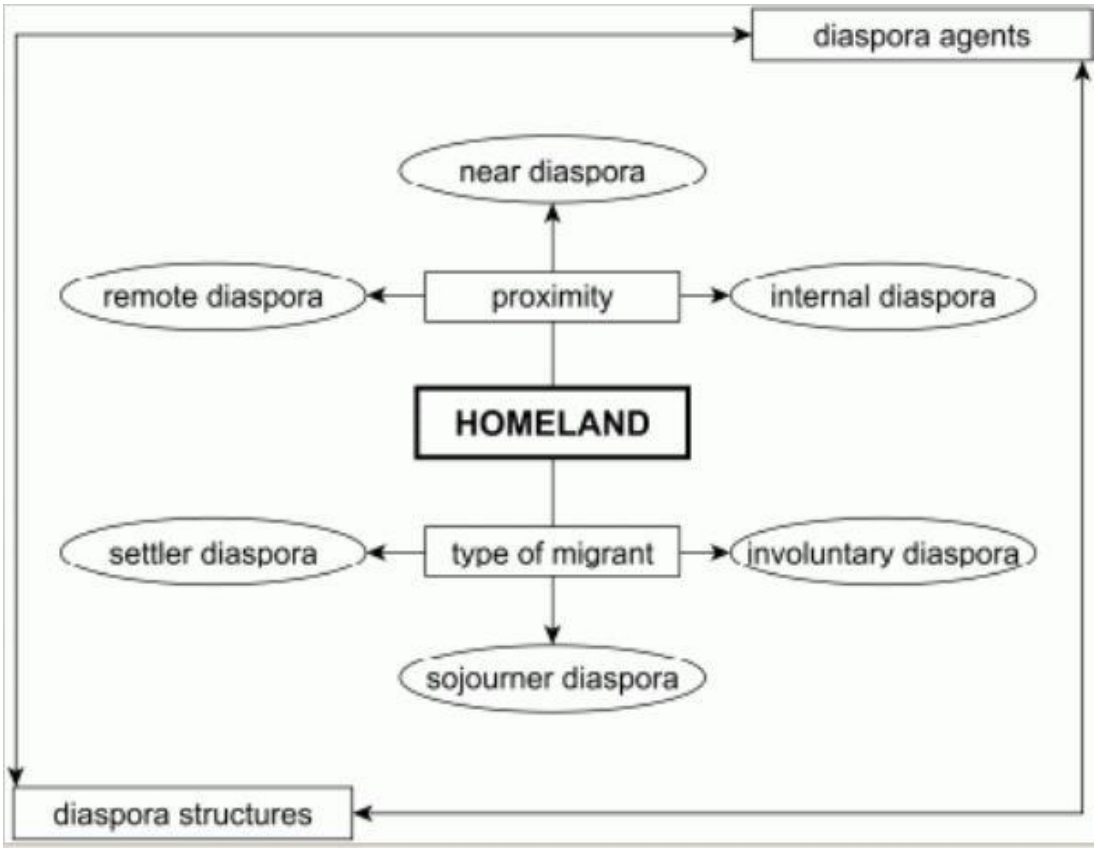
Seventy-nine leaders of Scottish heritage organisations were contacted for interviewing and 22 responded with a willingness to be interviewed. The majority of interviewees came from societies colonised by Scottish settlers in the eighteenth, nineteenth and twentieth centuries. Fifteen of the interviewees were living in the US and two of the interviewees were living in Australia. The remaining five interviewees were primarily Scottish expatriates who had been born in Scotland but were now living abroad (in Dubai, Malaysia, Sweden, Germany, and Brazil) for various reasons.

In the interviews with members of Scottish heritage organisations, interviewees were asked about their consumption of Scottish products, particularly about their book consumption behaviour. Interviewees reported purchasing Scottish products like whisky, Irn Bru, haggis, bagpipes, Highland Dancing attire, kilts and accessories, Scottish jewellery and Scottish books. Some of these products were obtained by importing the goods from Scotland; others were easily obtainable in the country in which the interviewee resided. The interviewees were asked about their book reading habits and while their reading habits varied in frequency, all interviewees reported having read Scottish books: from historical titles to contemporary Scottish fiction.

Just as Scottish publishers are a heterogeneous group with various factors (like company size and Scottish focus) which influence marketing and

are useful in identifying 'types' of publishers (as illustrated in Chapter Five), so reading members of the Scottish diaspora are part of a heterogeneous group with various factors which influence the types of books that they consume and are useful in identifying 'types' of diasporic consumers. Bueltmann says, 'It should not simply be assumed that members of Scotland's diaspora have the same priorities and show the same behaviour in all locations' (Bueltmann 2015, 13). While as many as 80 million people may have claim to Scottish ancestry (MacAskill and McLeish 2006), not all choose to actively participate in that heritage. From examining the reasons that interviewees gave for self-selecting to become part of the Scottish diaspora, it was discovered not only that interviewees came to the group for various reasons, but also that these reasons influenced the kinds of Scottish books that the interviewees consumed. A typology of Scottish diaspora readers is illustrated in Table 12. This is not the first or only typology to be created for members of the Scottish diaspora, although it is the first typology to group members of the Scottish diaspora as readers. Bueltmann created a typology of members of the diaspora up to the year 1930 using factors of geographical proximity to the homeland (near, remote, or internal) and the type of migrant (settler, involuntary, or sojourner). Bueltmann's typology is illustrated in Figure 14.

Figure 14: The Making of Diaspora



Source: Bueltmann 2015

Bueltmann's typology focuses on geographical distance from Scotland and type of migrant because the purpose of the typology is to illustrate the differences between members of Scottish heritage societies until 1930. As Bueltmann's study divides Scottish heritage societies by country and each country was settled by different types of migrants, these two factors are appropriate for her typology. Unlike Bueltmann's typology, this typology (featured in Table 12) uses proximity to Scotland genealogically and interest in Scottish culture as factors.

Table 12. Typology of Scottish Diaspora Readers

	Lived Diaspora	Ancestral Scots
Low Interest in Scottish Culture	Socialisers	Genealogists
High Interest in Scottish Culture	Nationalists	Scottish Arts Learners

This typology was created by analysing in Nvivo the interview data with 22 leaders of Scottish heritage organisations. From this data, the reasons that individuals chose to become part of the Scottish diaspora subculture were examined. While the answers varied, the answers fell into four distinct groups. Though interviewees did not use the terms 'socialisers', 'genealogists', 'nationalists' and 'Scottish arts learners' to describe themselves, the answers to questions regarding how interviewees first became interested in their Scottish ancestry included ancestral memory, born in Scotland, attendance of a Burns Night event, interest in Celtic music, family interest in Scottish heritage, interest in the Gaelic language, interest in genealogy, interest in Highland dance, attendance of Highland Games, Scottish etymology in a surname, a sense of belonging to a larger family as part of a Scottish heritage group, interest in the Scottish arts, desire to perpetuate Scottish traditions and heritage and the social benefits of being part of a Scottish heritage group. From this list, similarities between these answers were used to divide them into themes. The social aspect of membership in a Scottish heritage group underlies answers like a sense of belonging to a larger family, attendance of Burns Night events and Highland Games and a general assertion that the social aspect of membership is what motivates interviewees. Genealogical interest motivated interviewees who felt an ancestral memory of their Scottish heritage, had a family interest in Scottish heritage, a more generic interest in genealogy and the Scottish etymology in a surname. Nationalism motivates answers like birth in Scotland as a reason alone to become involved in Scottish heritage and the desire to perpetuate Scottish traditions and heritage. Finally, the Scottish arts motivate

answers like an interest in Celtic music, interest in the Gaelic language, interest in Highland dance and a more general interest in the Scottish arts.

After identifying these groups (socialisers, genealogists, nationalists and Scottish arts learners), it was discovered that two of the categories were characteristic of individuals who had been born in Scotland while the other two categories were characteristic of individuals who had Scottish ancestry but had not lived in Scotland. Thus Alasdair Rutherford's concepts of 'ancestral scots' and the 'lived diaspora' were useful in identifying the differences between these types of diasporic Scots. Finally, the other factor of these categories appeared to be the degree of interest in Scottish culture (in contrast to simply an interest in heritage in general or in being part of a group for other reasons like social interaction).

This typology considers genealogical distance from Scotland and interest in Scottish culture as two primary factors in constituting the type of Scottish diaspora consumer. The genealogical distance from Scotland is embodied in the two labels 'lived diaspora' and 'ancestral scots', two terms introduced by Rutherford in his 2009 research report for the Scottish government regarding engaging the diaspora. The lived diaspora includes those who lived for part of their lives in Scotland. Rutherford says of this group: 'they have first-hand experience of Scotland and Scottish culture from time spent resident' (Rutherford 2009, 3). In contrast, ancestral Scots can trace their genealogical roots to Scotland but have not lived there and 'may not have first-hand experience of the country and culture beyond being a visitor' (Rutherford 2009, 3).

The second factor in this typology is the interest in Scottish culture. The typology distinguishes between degrees of interest in Scottish culture. Therefore, 'low interest' does not mean 'disinterest.' The term 'Scottish culture' here is potentially problematic because, as has been argued by various scholars, there is no single Scottish culture (Gardiner 2005; Smout 1994; McCrone *et al* 1995). The methodology section of the Introduction asserted that the research philosophy of this thesis stresses the heterogeneity of national groups and identity.

In this typology matrix (as seen in Table 12), there are four categories: socialisers, nationalists, genealogists, and Scottish arts learners. These

categories are formed by intersections between degrees of interest in Scottish culture and genealogical distance from Scotland. Each of these types of members of the Scottish diaspora subculture of consumption chose to become part of the Scottish diaspora community for particular reasons and display specific characteristics.

The first category, socialisers, are those that are part of the lived diaspora, having lived part of their lives in Scotland, and have a low interest in Scottish culture. This category is characterised by selecting to become a part of the Scottish diaspora subculture of consumption because of an interest in the social aspects of the community. This category often comprises Scottish expats who are living in countries with different cultures from the Anglo or Celtic cultures these members are used to (e.g. Dubai, Malaysia, Sweden, etc.). Because of the feeling of being displaced and isolated in such a situation, members of this category seek to be part of the Scottish diaspora to connect socially with people from their home culture.

The second category, nationalists, are those that are part of the lived diaspora, having lived part of their lives in Scotland, and have a high interest in Scottish culture. The label 'nationalist' in this context is not necessarily an individual advocating Scottish independence but an individual who feels particularly patriotic or nationalistic toward Scotland. Members of this category choose to become part of the Scottish diaspora community because of a strong feeling of Scottish identity and a love for Scottish culture. One interviewee who would fall into this nationalists category described his personal nationalism in a way that embodies a feeling that others from the nationalists category echo:

> If you were born in Scotland, you will always be Scottish. I actually am Swedish as well; I've got two nationalities. And when I got my passport from the Swedish people, there was this big ceremony and someone came up and asked me, 'How does it feel to be Swedish?' And I said, 'Sorry to disappoint you, but I am Scottish. I will never be Swedish.' 'But you just got the—' And I said, 'Yes, I've got a Swedish passport now and it helps me. I don't have to do a lot of things that I had to do before. I don't have to apply for visas or anything. I am now a Swedish citizen but I am Scottish.' He says, 'I don't understand.' Because most people who want to get a new nationality are from these countries with problems. He maybe thought, 'Oh he must have come from Greece or some of these problem countries. Now he's here to get away from the problem.' But I said, 'No, I'm not here to get away from the problems. I'm here because of

> something they call *kärlek*.' *Kärlek* is the Swedish word for love. This is the question, What brought you to Sweden? And for me it was I think same as 90 percent of the Scots here: love or *kärlek*. (Milne 2014)

Despite spending most of his life away from Scotland, this interviewee was adamant about his Scottish nationalism and identity, finding particular pleasure in wearing kilts, celebrating Burns Night and reading Scottish books as a consequence.

The third category, genealogists, are ancestral Scots with a low interest in Scottish culture. It is an interest in genealogy that draws this group to choose to become part of the Scottish diaspora subculture of consumption. While members of this group may experience an increase in interest in Scottish culture after discovering their Scottish heritage and choosing to become part of the Scottish diaspora subculture of consumption, it is genealogy that is initially the focus and interest of this group.

The fourth category, Scottish arts learners, are ancestral Scots who have a high interest in Scottish culture. Members of this category became interested in their Scottish heritage by first becoming interested in the Scottish arts. In this context, the Scottish arts include the Gaelic language, Scottish Highland dancing, Scottish athletics, kilt making, bagpipes or other Scottish instruments, and listening to Scottish music. By first becoming interested in learning and participating in these Scottish arts, members of this category then become interested in their Scottish heritage because of that initial love of the Scottish arts.

To offer an overview of the types of books that these interviewees were consuming and how consumption of books from the lived diaspora and ancestral scots differed, Table 13 outlines authors who were most mentioned in interviews as being consumed by interviewees.

Table 13. Most Frequently Read Authors by Members of the Scottish Diaspora

Name of Author	Number of Mentions	How Many Interviewees Mentioned
Robert Burns	23	11
Diana Gabaldon	12	6
Ian Rankin	10	3
Alexander McCall Smith	6	4
Walter Scott	2	2

Specific titles were mentioned in the interviews, ranging across genres and literary periods. Six of the 16 ancestral Scot interviewees specifically mentioned the *Outlander* series. The majority of those comments regarding *Outlander* were in a positive light:

> My wife and I have devoured all of Diana Gabaldon's books. I find them very interesting and I'm often dismayed that they're characterised as kind of time travel books because to me that's a very small element of the books. I think it's a very good and accurate description of Scottish life, Scottish history, in historical fiction. As Diana wrote it, the historical facts that she incorporated into the story are entirely accurate and it was a very interesting narrative of how the south-eastern part of the US was developed through the Scottish diaspora. (Skone-Rees, 2014)

> Both my wife and I love to read historical romances books, although that has broadened over the years. Both of us were reading Diana Gabaldon's *Outlander* at the time we met online. We have read the series of books several times over the past 20 years. (McCausland, 2014)

> Outlander is sometimes called a romance novel but it's got so much history in it that I don't really consider it to be that. (Ladymon, 2014)

But there were also some comments against the *Outlander* series, particularly questioning historical accuracy of the novels:

> I'll tell you what else is very popular: the Diana Gabaldon books. *Outlander*. From what I've seen I'm not impressed but other people seem to think they're good but who am I to judge? (Fowler, 2014)

> In Scottish books I'm looking for interesting characters and genuine stories (NOT wish-fulfilment stuff, however well researched—I'm looking at you, *Outlander* series). (Schaub, 2014)

Scottish romance was prominent in the reading habits of interviewees but also in the mention of 'popular' and possibly what interviewees would class as 'lowbrow' Scottish literature. Mention of this kind of book was often accompanied with disdain or defended as used for pleasure with a bit of history thrown into the mix:

> I probably read four books a week. But like I said, mine are the 'research' novels that I like, romance novels in Scotland and Ireland. We do trade those so I've gotten a lot of people interested. I mean you get the historical research is done even in those fun novels. (Ogilvy, 2014)

> Literature ... I mean obviously there's the kind of the trashy romance novels that the ladies [at the local Saint Andrew's society] all pass around. (Palmer, 2014)

> For the most part most of the books that you'll see with the kilt on the cover are romances novels and it's some guy without his shirt on and that just doesn't appeal to me. It's just kind of not my thing. (Ladymon, 2014)

One possible factor in why some Scottish books are seen as of more literary value than others is the kind of Scottish culture and identity that is being promoted in each work. In the case of the mass-market, kilted Highlander romance novels, the perpetuation is of an image of Scotland focused on the Highlands and traditions reminiscent of a Scottish past. This is not to say that more valued literary sources did not romanticise Scotland, but that these sources are perhaps perceived as more authentic for various reasons: historical 'accuracy', prestige or acclaim of the author, etc.

History, historical fiction and biography were overwhelming popular and that could be seen as a reflection of ancestral Scottish identity on the Scottish past. Among specific titles mentioned were *How Scots Invented the Modern World* by Arthur Herman (2001), *Origins of Scottish Nationalism* by Neil Davidson (2000), *Scottish History for Dummies* by William Knox (2014), *Glencoe: The Story of the Massacre* by John Prebble (1973), *Culloden* by John Prebble (1996), *Scotland: the Autobiography* by Rosemary Goring (2007), *The Great Feud: Campbells and MacDonalds* by Oliver Thomson (2000), *The Steel Bonnets* by George MacDonald Fraser (1971), *Scotch Irish Pioneers in Ulster*

and America by Charles Knowles Bolton (1910), *The Scotch-Irish: A Social History* by James Graham Leyburn (1989), *Born Fighting: How the Scots-Irish Shaped America* by James Webb (2004). As is evident from this list, although some titles are about Scottish history more generally, several of the titles are specific to areas common in discussions of Scottish migration (e.g. Ulster) and tie specifically to the ancestry of the readers. One interviewee acknowledges an affinity toward history that had to do with her specific clan: 'I read a lot of history because I'm a Stewart; Stewarts are intertwined with the history' (Cormier, 2014).

Burns was mentioned often by interviewees, as was Walter Scott. However, there was awareness from a few of the interviewees regarding a romantic ancestral Scot outlook and even an insistence against perpetuating such an outlook: 'I don't like to perpetuate 'tartanry' and Americanised misrepresentations of Scottish culture and history, so I try to integrate that impulse toward truth in what I communicate to others' (Schaub, 2014). This same interviewee, due to academic study, was particularly well-read and interested in Scottish literature, mentioning particularly authors like Neil Gunn, George Mackay Brown, Robert Burns, James Hogg, Irvine Welsh, Janice Galloway, Hugh MacDiarmid, A.L. Kennedy, Walter Scott and James Kelman.

While there was a clear interest in books on Scottish history and ancestry, ancestral Scots interviewees were also interested in other kinds of Scottish books. Crime fiction, poetry, Gaelic books, and comics were among some of the other genres mentioned. There were also Scottish authors of general fiction that were mentioned like Rosamunde Pilcher. Alexander McCall Smith came up in the interviews as did more general collections of Scottish folk tales and legends. One interviewee was an intermediate Gaelic speaker who was thus interested in books like *The Gaelic Otherworld* by John Gregorson Campbell (2008), *San Dùthaich Ùir* by Alison Lang (2011) and other Gaelic language textbooks for language guidance. Oor Wullie and the Broons 'remain popular, nearly 70 years after their debuts, as beloved by native Scots as they are south of the border and overseas' (McAleer 2007, 375) and were discussed by one interviewee who read them religiously (Robertson 2014). As the majority of interviewees had been to Scotland before, some more frequently than others,

travel guides and books relating to tourism in Scotland were particularly helpful, and readily consumed, for that purpose.

In contrast to the reading habits of ancestral Scots, the lived diaspora Scots consumed fewer Scottish history books but more modern Scottish fiction—like crime novels—within the mainstream book market. Particularly of interest to these readers were fictional stories that were set near the places in Scotland where they were born or had lived to create a regional connection that made them more likely to consume the book:

> I'm more a regional person. The wife's from Aberdeen and she loves Doris Davidson. Doris Davidson's [books] revolve round Aberdeen and Aberdeenshire. Being from Fife, I like Rebus, which is Ian Rankin's, because he's from Fife and it's right around Edinburgh. (Harley 2014)

One interviewee acknowledges a conscious selection of books with a Scottish element, even from popular fiction and easy reads, being drawn to books that he saw as 'Scottish':

> I spend a lot of down time in the airports and train stations and in cars so I read a lot of trash stuff that is just easy to read. I wouldn't say that it's very highbrow literature. It's not specifically Scottish though there are a few Scottish authors and you're going to ask me their names maybe but they've just slipped out of my brain. The detective's in Aberdeen, the reluctant detective series and things like that. [...] when I see them on Amazon, buying them, I'm attracted to them because they're Scottish. Because I do like reading books of any kind of description where you know the place. And I know Edinburgh pretty well and I know Aberdeen of course and Glasgow. So there's a hook there for me because if I know the locale then I identify more with the story and the characters. (Ingram 2014)

Alexander McCall Smith, Ian Rankin, Alistair McClain, Robert Burns, Walter Scott, Robert Louis Stevenson, Val McDermid, Compton McKenzie and Neil Munro were some of the authors specifically mentioned as favourites. The genres covered by these authors includes crime, poetry, historical fiction and classic Scottish works that might have been covered in school while these lived diaspora Scots were still residing in Scotland, as opposed to their ancestral Scots counterparts who might not have had as much exposure to Scottish literature in public education.

This section has offered a typology of Scottish diaspora book consumers and has given examples from interviews with members of Scottish heritage organisations regarding the kinds of books that Scottish diaspora readers are consuming. The next section offers a theoretical perspective from which to view this interview data—the perspective of the Scottish diaspora as a subculture of consumption. Understanding the Scottish diaspora as an audience for Scottish-interest books requires a postmodern perspective of reading communities. Thus, the primary research addressed in this chapter is foregrounded in a theoretical environment of neo-tribes, establishing the Scottish diaspora as a subculture of consumption. Establishing the Scottish diaspora as a subculture of consumption illuminates the reasons why some members of the Scottish diaspora read Scottish books and how reading Scottish-interest books is related to Scottish diasporic identity.

The Scottish Diaspora as a Subculture of Consumption

As outlined in Chapter One, though various scholars have provided differing criteria for what constitutes a diaspora (Safran 1991; Basu 2007), there are at least three points which the majority of diaspora scholars can agree upon: 1) at least two destinations for the dispersal, 2) a relationship between the diaspora and a real or imagined homeland, and 3) that the group is self-aware of its social identity (Butler 2001). Why might these criteria be important in understanding the Scottish diaspora as a community of consumers for Scottish books? These criteria demonstrate that this group is international, spanning many nations, rather than simply between two nations. The criteria also demonstrate that members of this group have a particular relationship with Scotland the place and therefore the narratives, icons and symbols associated with that place play an important role in that relationship. Finally, these criteria demonstrate that there is a purposeful affiliation with this group and that being a member of this community creates a social identity that in turn affects the personal identities of individual members (Tajfel 1982).

From an historical perspective, the Scottish diaspora is a movement comprised of waves of emigration from Scotland to the rest of the world. From an anthropological or cultural perspective, the Scottish diaspora is a group of people who have migrated from Scotland and who share a biological and

cultural foundation rooted in the homeland. But it is the marketing perspective that is of the most interest to this study. From a marketing perspective, the Scottish diaspora can be considered a subculture of consumption. The term 'subculture of consumption' was first used by Schouten and McAlexander (1995) in their ethnography of the Harley-Davidson biking community. The term subculture of consumption 'conveys interconnections between media, marketer and consumer narratives and images' (Maclaran, Hogg and Bradshaw 2009). These groups of consumers, part of a social collective that is bound by shared consumption habits, have been called by various names: subcultures of consumption (Schouten and McAlexander 1995), consumer tribes (Maffesoli 1995; Cova and Cova 2002), brand communities (Muniz and O'Guinn 2001) and inno-tribes (Kozinets 2007). Maffesoli was the first to identify these groups, proposing that these social collectives were part of a postmodern neo-tribal movement. According to Maffesoli, the individualism, separatism and autonomy characteristic of modern society has fragmented and become de-individualised, reunited and interconnected in the postmodern era through a re-grouping process of 'neo-tribes.' These tribes are groups of individuals who are electively and loosely bound by common behaviours and lifestyles. While Maffesoli approaches the concept of neo-tribes as a sociologist, consumer behaviour researchers have adopted the neo-tribe theory and applied it to consumption groups. Kozinets, Shankar and Cova assert in the introduction to *Consumer Tribes*, a compilation of essays on neo-tribalism and consumer research, that 'the future of marketing is in offering and supporting a renewed sense of community' (2002, 2). Thus, according to these authors, not only is neo-tribalism a foundational concept for understanding the relationship between consumption and social identity, but this social identity based on consumption is fundamental for marketers to understand and utilise. If consumption unites individuals into tribes, then that sense of community which tribes offer is one of the most appealing aspects of the product.

Regardless of terminology nuances, these labels (e.g. subculture of consumption and synonyms) attempt to categorise and analyse the same phenomenon: the formation and maintenance of group social identity based on consumption behaviours. Fundamentally, this approach crosses boundaries of traditional market segmentation based on demographic indicators like gender,

age and nationality. Instead, viewing consumption as a unifying and identity-building practice allows researchers and practitioners to change the paradigm from a series of demographically-defined markets to networks of consuming groups that express identity through consumption.

The book industry has historically been fettered, and is still heavily constrained, by traditional segmenting used not only for marketing to readers but also inherent in the distribution systems and rights selling system. This thesis asserts that one of the ways that Scottish-interest books are marketed successfully abroad is by moving beyond traditional nationally-focused market segments to focus instead on communities of consumers, linked by behaviours, lifestyles and attitudes rather than generic demographical categories. By identifying and pursuing these communities of consumers, Scottish publishing companies are better able to address identity in marketing because identity is formed and maintained by consumption of Scottish-interest books. This section addresses why the Scottish diaspora should be considered a subculture of consumption. If, as this section argues, the Scottish diaspora is a subculture of consumption, then this not only identifies a heterogeneous group united by a love for Scotland expressed through consumption, but also establishes that the consumption of Scottish products (including books) is integral to Scottish diasporic identity.

Why should the Scottish diaspora be categorised as a subculture of consumption? Subculture of consumption is defined by Schouten and McAlexander as 'a distinctive subgroup of society that self-selects on the basis of a shared commitment to a particular product class, brand or consumption activity' (1995, 43). By addressing particular pieces of this definition in the case of the Scottish diaspora, it becomes clear that the Scottish diaspora should be considered a subculture of consumption. The Scottish diaspora is a distinctive subgroup of society as manifest by the existence of organised Scottish heritage groups—there are over 300 Scottish heritage societies in the US alone (Zumkhawala-Cook 2008)—and by the label of being 'Scottish' self-assigned in national censuses in Australia, Canada, and the US (US Census Bureau 2000; Australian Bureau of Statistics 2011; Statistics Canada 2006). Thus participation in the Scottish diaspora subgroup is self-selected, whether that is manifest in voluntary membership in Scottish heritage organisations or in the

self-identifying represented in the census information. While members of the Scottish diaspora subculture of consumption are not all participants in Scottish heritage organisations, these organisations do provide an extension of the clannish community characteristic of Scotland, the height of which was from the sixteenth to mid-eighteenth centuries (Basu 2005). In clans, members of the Scottish diaspora find a familial community based on surname. While, as Lynch states, 'The notion that all members of a clan were descended from a common and distant ancestor is a nonsense' (Lynch 1992, 69) and surname alone, therefore, does not distinguish clan groups, still the romanticisation and continuation of the clan system through clan organisations provides a modern-day neo-tribe, or 'neo-clan', to which people with Scottish ancestry can feel a part. Basu called the collection of diasporic Scots into Scottish heritage communities and clan organisations 're-rooting' of an unsettled settler society to their perceived ancestral homeland (2005, 123). This re-rooting is essentially one way in which neo-tribes are re-grouping in the postmodern age.

Rituals and traditions are characteristic of subcultures of consumptions to maintain group identity (Muinz and O'Guinn 2001). There are several rituals involved in the unifying consumption of Scottish books among the interviewees of Scottish heritage organisations. These consumption rituals include recommending books, sharing books, making book lists, facilitating author tours, using books to plan events and using books in the Scottish arts. Book recommendations have long been the mysterious but ever-important word-of-mouth aspect of book marketing and subsequent consumption.

Many interviewees read Scottish books upon the recommendation of other members of the Scottish heritage organisation to which they belonged. One interviewee found that even beyond the Scottish heritage organisation, friends would recommend Scottish books to her because Scottish consumption was such a part of her identity that others outside of the Scottish diaspora subculture of consumption saw her as a consumer of Scottish books: 'anytime there's a Scottish themed book, someone sends it to me' (Ladymon 2014). In addition to having books recommended to them, the interviewed members of these Scottish heritage societies also did the recommending. This was accomplished through official book lists that these leaders compiled, and book

recommendations when constantly asked by other members for recommendations regarding specific topics.

Interviewees also shared physical copies of books with each other. One member of the Saint Andrew's Society of Southern Nevada noted that a particular kind of Scottish romance novel was often passed among some of the older women of the society—the type of romance novel typically with an historical flair, based in the Highlands, and including a shirtless, kilted man on the cover (Palmer 2014). The St. Andrew's Society of Central Illinois has recently appointed a leader of a 'heritage unit', with the purpose of recommending books, loaning books, and gathering people together from the society who might be interested in certain books (Crosier 2014).

The St Andrew's Scottish Society of New Mexico facilitates author tours by creating society events that coordinate with book signings for the authors of Scottish-interest books. The events receive a respectable turnout from members in the society (Robertson 2014). The St. Andrew's Society of Washington, D.C. has likewise had author signings, like an author who signed books after speaking at the combined Scottish societies of Maryland annual dinner (*Whin and Thistle* January 2013). In celebration of certain Scottish holidays, like Burns Night, these Scottish heritage organisations hold events for their members. Rosemary Thom of Clan Maitland and the Saint Andrew's Society of Southern Nevada discussed the consumption of books in preparation for planning of events (Thom 2014).

Finally, using books in the Scottish arts is another ritual of Scottish book consumption. The Scottish Gaelic Society of Victoria uses Gaelic textbooks like the *Teach Yourself Gaelic* series (Fowler 2014). At the St. Andrew's Society of Central Illinois, Scottish Highland dance is taught and practiced in conjunction with storytelling to accompany each dance. A dance instructor and member of the St. Andrew's Society of Central Illinois saw the storytelling element of Scottish Highland dance as what made it distinctive from other kinds of dance like Irish dancing. She also saw a difference in the young dancers who knew more about Scottish history than their peers because they knew the stories of their Scottish Highland dances (Ogilvy 2014).

These are some of the rituals and traditions based around consumption of Scottish books that bind the Scottish diaspora together as a community and a

subculture of consumption. Although these examples of participation in ritual and tradition come from a limited sample of members of the Scottish diaspora, who also happen to be members of Scottish heritage organisations, they illustrate some of the particular ways in which consumption is a part of the Scottish diaspora community. This section has illustrated that the Scottish diaspora is a distinctive subgroup of society and that it is a community based on a commitment to consumption activities (consumption of Scottish books) and thus argued that the Scottish diaspora is a subculture of consumption.

The typology of members of the Scottish diaspora subculture of consumption (illustrated in Table 12) identifies some of the characteristics of various clusters within the larger group. The individual's interest in Scottish culture and genealogical distance from Scotland influence the reason why the individual chose to become part of the Scottish diaspora subculture of consumption in the first place. Through understanding why members of this community choose to become part of it, Scottish publishers can better identify members of the group and communicate value in a way that speaks to the needs, desires and behaviours of the group's members. Not only did the Scottish diaspora constitute the first international market for Scottish books (McCleery 2007), but the Scottish diaspora currently constitutes an important but underutilised group of readers with whom Scottish publishers can communicate the value of their Scottish-interest books.

Following this theoretical perspective of the Scottish diaspora as a subculture of consumption, the next section of this chapter assesses the viability for considering the Scottish diaspora as a market segment. With an understanding of who Scottish diaspora readers are and what motivates them (because consumption plays a role in the group's identity) offered previously in this chapter, the next step is to target that group directly in marketing Scottish-interest books transnationally.

The Scottish Diaspora as a Market Segment

If the Scottish diaspora is a community and an audience for Scottish books, then the Scottish diaspora could be a potential market segment for Scottish publishers. Many researchers of postmodern marketing argue that the concepts of consumer tribes and market segmentation are at odds with each

other (Cova 1996; Cova and Cova 2002). However, other scholars argue that instead of being at odds with each other, consumer tribes simply require a different kind of segmentation, one that goes beyond traditional demographic categorisations (Rinallo 2012; Kozinets 1999; Valck 2012). This thesis takes the position of the latter in which rather than perceiving consumer tribes and market segmentation in opposition, the existence of consumer tribes requires different kinds of segmentation paradigms and methods to reach these communities of consumers.

Market segmentation has been defined by the AMA as 'the process of subdividing a market into distinct subsets of customers that behave in the same way or have similar needs. Each subset may conceivably be chosen as a market target to be reached with a distinct marketing strategy' (AMA 2015b). Some of the main elements of this definition are that market segments are divided thus because of similar behaviour and needs amongst members of that market segment. A 'distinct marketing strategy' aids publishing companies in communicating to these audiences: a targeted approach to reaching potential customers. Wedel and Kamakura point out that market segments need not be based on the traditional physical boundaries common to a specific industry, but that market segments 'are defined by researchers and managers to improve their ability to best serve their customers. In other words, market segmentation is a theoretical marketing concept involving artificial groupings of consumers constructed to help managers design and target their strategies' (2000, 5). Thus, it can be useful for publishers to consider market segments outside of the national territories traditionally used to define targeted book marketing. As Alison Baverstock observes, market segmentation is a useful tool for publishers to get to know and market to their customers better (Baverstock 2015).

Is it useful for publishers to market to the Scottish diaspora as a distinct market segment? The method for answering this question requires the use of six criteria to determine the effectiveness and profitability of marketing strategies for a particular market segment (Frank, Massy and Wind 1972; Loudon and Della Bitta 1984). These six criteria are (1) identifiability, (2) substantiality, (3) accessibility, (4) stability, (5) responsiveness and (6) actionability. By examining the Scottish diaspora market using these criteria, a better understanding of this market and its viability as a market segment is realised.

First, *identifiability* ensures that the market segment is one that can be identified. Whether or not Scottish publishers see the Scottish diaspora market as one they want to or are capable of targeting, the identification and existence of the Scottish diaspora as a group was unanimously agreed upon in the interview data with Scottish publishers. Even beyond identifying the group, many Scottish publishers saw the potential for the group as a target market for Scottish books. Robertson says, 'There's also quite a large Scottish diaspora spread throughout the world, which we think has an interest in, or could potentially have an interest in these books' (Robertson 2014). In their role in the development of the Bookspotting app, Saraband identifies the Scottish diaspora as a group the app was trying to attract and then established the need to develop a product for that audience that could help them discover Scottish books in a digital environment where a 'Scottish books' tag was nonexistent (Hunt 2014). Whittles says 'obviously the Scottish diaspora is huge' and relates one particular book, *Scotland's Global Empire*. The book was not published exclusively for the Scottish diaspora but was still an important part of the market: 'when there is something about Scotland, a particular Scottish subject, then I think if you can reach and market that book to the diaspora then the chances are you will find some interested readers and purchasers' (Whittles 2014). Crawford recognises the Scottish diaspora as an important market for Scottish books: 'Scotland is in a better position than many [small nations] because it has a huge diaspora and most English-speaking countries are very familiar with it, often holding it in some affection' (Crawford 2014). Even outside of the English-speaking communities, Crawford discusses, the Scottish diaspora is an identified and important market. In pinpointing markets for their Gaelic titles, Rennie says, 'There is, of course, a huge diaspora of Scottish people in the States and I guess there's, particularly in Canada, there was a very strong Gaelic tradition on the east coast' (Rennie 2014). Storey agrees with Rennie that there is a 'definite potential with the [...] diaspora and people who feel attuned to Scotland' for Gaelic books (Storey 2014). According to Storey, especially for Gaelic publishers who are primarily concerned with making money, the diaspora is one of the most viable target markets: 'If that's [making money] your number one priority, then obviously the advice we would give would be [...] to look toward the diaspora, so look toward where people who are interested in

Scotland and in Gaelic culture and language are maybe concentrated' (Storey 2014). Finally, Brownlee, from her experience at various Scottish publishing houses and as marketing and rights consultant for Scottish publishing companies, makes the observation that 'Scottish expats are definitely interested; I find tapping into them more difficult' (Brownlee 2014). It is this difficulty in tapping into the Scottish diaspora market that was expressed by several publishers and is relevant to the *accessibility* of the Scottish diaspora as a market segment. However, the existence (or identifiability) of the Scottish diaspora as a market was uncontested by interviewees from Scottish publishing companies.

The second criteria for the viability of a market segment is *substantiality*. Substantiality is a question of market size. Estimates of the size of the Scottish diaspora are dependent on factors like how Scottish diaspora is defined, and how data included in the US Census are categorised—there are separate groups in the ancestry section for Scottish-American and Scotch-Irish for example (US Census Bureau 2000). Estimates of the size of the Scottish diaspora lies somewhere between 40 and 80 million (Sim 2011). While not all 80 million people with Scottish ancestry will identify with that ancestry or consume Scottish books, it is reasonable to assert that the Scottish diaspora group is still *substantial*, evidenced by the sheer number of Scottish heritage groups alone. Thus the Scottish diaspora is large enough to be a useful target of marketing from Scottish publishers.

The third criteria for the viability of a market segment is *accessibility*. Accessibility is where the Scottish diaspora as a market segment becomes problematic for many Scottish publishers. Hunt says about the Bookspotting app, that the effectiveness of the marketing of the app to the Scottish diaspora has not been consistently measured for a variety of reasons relating to the availability of data on the ancestry of the downloaders of the app (Hunt 2014). Rennie, while acknowledging the existence of the Scottish diaspora as a market segment important for marketing Gaelic books, also acknowledges the difficulty of accessing that audience: 'But the challenge of course is to try and reach these people and keep them up to date with new publications as they arrive' (Rennie 2014). There are many reasons why accessing the Scottish diaspora as a market segment for Scottish books is difficult. Unlike producers of uniform

commodities, every new title is different, with a different audience, and must be marketed in a different way than other books on the publishers' lists. In the words of Taylor: 'the customers are not the same every time' (Taylor 2014). Pattle acknowledges that Birlinn's marketing strategy might include marketing to the Scottish diaspora, but 'that would have to be done on a title to title basis' (Pattle 2014). Also, the infrastructure of distribution, rights agents and marketing and sales representatives does not easily support targeted marketing that is not focused on specific geographic territories. Many Scottish publishers, particularly young micro publishers, take what Sneddon calls a 'broad brush approach' to marketing to try to appeal to everyone and then assess where the sales are coming from. Therefore some Scottish publishers are not yet targeting the Scottish diaspora as a market segment because any segmentation is not yet a part of the company's marketing. The loose infrastructure of the Scottish diaspora group makes it impossible for Scottish publishers to tap into an already structured network which would make accessing the group much easier.

Despite these barriers, Scottish publishers have found ways to access the Scottish diaspora. One of the most common methods is through contact with Scottish heritage organisations, subgroups of the Scottish diaspora who are already connected by the heritage organisation. While there are difficulties associated with working with Scottish heritage organisations, this is one common way that the diaspora can be accessed. Other methods of accessing the diaspora include communicating through dedicated Scottish heritage magazines, newspapers and newsletters; utilising knowledgeable distributors and consultants who are aware of concentrations of members of the Scottish diaspora in their foreign nations; and selling books in places (e.g. Historic Scotland sites or bookshops with Scottish-interest sections) where members of the diaspora might easily discover them.

The fourth criteria for the viability of a market segment is *stability*. This thesis does not suggest that the Scottish diaspora is an unchanging subculture of consumption. Like other postmodern tribes, this group of consumers is fluid because the members of the group are not homogenous and may have other tribal communities to which they belong. What is meant here by 'stability' is that the segment exists and is well-defined as a community to allow publishers

the time to identify the group and begin communicating value to them. In this way, the Scottish diaspora would be considered a stable segment.

The fifth criteria for the viability of a market segment is *responsiveness*. The responsiveness of the Scottish diaspora to marketing from Scottish publishers is difficult to measure because Scottish publishers lack data regarding whether a customer belongs to the Scottish diaspora group. Therefore, it is impossible to determine if the Scottish diaspora audience responds to Scottish book marketing differently than other market segments when it is impossible for Scottish publishers to identify which customers belong to this group in the first place. Campaigns like the Twitter campaign for the Burns Night app engaged with distinctly Scottish diaspora individuals and groups like clan and heritage societies (further discussed in a case study of the app later in this chapter), but even in marketing ventures like these, there is no way to tell if the corresponding downloads are from diasporic Scots. The closest a Scottish publisher can get in determining whether or not sales came from a diasporic Scot would be to locate areas that have historically had many Scottish emigrants and see whether or not those correspond with location of sales. This strategy, however, has many shortcomings including the exclusion of sales from diasporic Scots who fall outside of those designated high-concentration territories and the inclusion of sales that are not from diasporic Scots because they fall within the designated high-concentration territories. Additionally, many of these high-concentration territories fall within countries like the US, Canada and Australia which, although these places have a long history of Scottish immigration, are also some of the biggest English language markets for books. However, as the interview data from members of Scottish heritage organisations illustrates, readers in the Scottish diaspora are consuming Scottish-interest books. The case studies in this chapter also demonstrate that there are examples of when Scottish publishers target the Scottish diaspora in marketing activities and communication, and those activities resulted in economic success through increased sales. Thus, the Scottish diaspora is responsive to certain book marketing activities, although better tools for collecting sales data and communicating directly with consumers would be useful in better measuring consumer response.

The sixth criteria for the viability of a market segment is *actionability*. The actionability of the Scottish diaspora as a market segment is what this thesis aims to answer. Regarding actionability, Wedel and Kamakura assert that 'segments are actionable if their identification provides guidance for decisions … the focus [of actionability] is whether the customers in the segment and the marketing mix necessary to satisfy their needs are consistent with the goals and core competencies of the firm' (2000, 5). For publishers of Scottish-interest books, actionability addresses which methods of reaching the Scottish diaspora would be most effective in communicating the value of Scottish-interest books with those consumers. While there is variation in which marketing methods are most effective from book to book, Scottish publishers have utilised events, reviews in Scottish heritage magazines, contact with Scottish heritage organisations, social media engagement and product distribution as key marketing activities for reaching the diaspora.

Ultimately the viability of the Scottish diaspora as a market segment is dependent on the lists, resources and interest of individual Scottish publishing companies. However, it is evident that not only is the Scottish diaspora a subculture of consumption (to whom Scottish book consumption is integral to the social cohesion of the group) but that the Scottish diaspora is potentially identifiable, substantial, accessible, stable, responsive and actionable. Scottish publishers are already making efforts to communicate the value of their books to the Scottish diaspora, but these efforts could be expanded, extended and improved. The next section provides an overview of how Scottish publishers are currently attempting to communicate the value of their books to the Scottish diaspora. The importance of this overview is in offering a foundation of information regarding marketing activity from Scottish publishers to the Scottish diaspora to foreground the case studies that follow.

Overview of Scottish Book Marketing to the Scottish Diaspora

This section examines the current ways in which Scottish publishing companies are marketing to the Scottish diaspora audience. Using themes that emerged from the interview data with Scottish publishers and with interviewee members from Scottish heritage organisations, there are five methods for

marketing books to the Scottish diaspora: Scottish heritage magazines, Scottish clan organisations, social media engagement, events and product distribution.

Scottish Heritage Magazines

Reviews have been an important marketing tool for the book trade for centuries and Scottish publishers attract a vast array of review types from reviews in academic journals to Amazon reviews and blog reviews. In reaching the Scottish diaspora, reviews are equally important but must be targeted. Wilson asserted the influence that he saw of targeted reviews on interest from the Scottish diaspora in books by NWP: 'If we get reviews in Scottish heritage magazines, etc., then I think that might pick up sales in certain things but I wouldn't say that that's the only area' (Wilson, 2014). Six magazine publications targeting the Scottish diaspora were specifically mentioned or utilised by Scottish publishers and members of Scottish heritage organisations. These publications are *Scottish Life Magazine* (Warman 2014; Smith 2014), *Scottish Memories* (Wilson 2014; Glazier 2014), *Celtic Life International* (Robertson 2014), *The Scots Magazine* (Kinahan 2014), *The Scots Heritage Magazine* (Warman 2014) and *Rampant Scotland* (Skone-Rees 2014).

Scottish Life Magazine is a quarterly, 80-page publication with a readership of 75,000 in the US and Canada, published since 1997 (Scottish Life 2015). Elizabeth Ogilvy, President of the St. Andrew's Society of Central Illinois, discusses her reason for subscribing to *Scottish Life Magazine* in the pursuit of new Scottish titles: 'Well *Scottish Life Magazine* does a real good job of promoting books. They'll have newest books that are out and they'll feature them in an article and they send me emails too' (Smith 2014). Tim Warman, Secretary of the St. Andrew's Society of Washington D.C., also subscribes to *Scottish Life Magazine*: 'I get a couple of magazines related to Scottish life and Scottish tourism. One's actually called *Scottish Life* [...] those magazines regularly weigh in book reviews of Scottish books, books about Scotland. So sometimes I look at a review and think, "That looks pretty interesting" and pick it up from there' (Warman 2014). In its eighteen years of publication, *Scottish Life Magazine* has reviewed eighty-four books, 59 of which are published by Scottish publishers. Luath had the most books reviewed in the magazine at 23 books, Birlinn had 14 books, NMS Enterprises—Publishing had nine books,

Whittles Publishing had three books, Sandstone Press had three books, SAP had two books, Black and White Publishing had two books, EUP had one book, Cargo Publishing had one book, and Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) had one book. It is unclear whether the reason that Luath has such high numbers of reviewed books in *Scottish Life Magazine* is because Luath's list has a higher percentage of Scottish-interest books in the company's list than many of the other Scottish publishers who had books featured (apart from Birlinn) and so the subject matter of the books made them more likely to be reviewed anyway, or because of a conscious marketing push from Luath to get the books reviewed in *Scottish Life Magazine*. However, Luath does engage frequently and purposefully with the diaspora audience in other ways, which would suggest that it might be a combination of a Scottish-focused list and a conscious marketing push to explain the high numbers of reviews.

Scottish Memories Magazine promotes itself as a 'premier nostalgia magazine' which has been published monthly since its first publication in 2011, and the magazine currently has a monthly readership of over 15,000. Wilson says, '*Scottish Memories Magazine* have quite a good, quite an active website [...] in fact they've just done one on St Andrew—I think there's a chapter going up, may have just gone up—and then they link through to our page and from our page you can get a direct link to Amazon' (Wilson 2014). EUP also utilises *Scottish Memories Magazine*. According to Anna Glazier, Head of Sales and Marketing at EUP, '*Scottish Memories* and some of these more niche magazines are where we have promoted books in the past' (Glazier 2014). Twelve out of the 22 total books reviewed in *Scottish Memories Magazine* were published by Scottish publishers: three by Birlinn, two by Black and White Publishing, two by NMS Enterprises—Publishing, one by EUP, one by RCAHMS, one by Historic Scotland, and one by Shetland Amnesty Trust.

According to Janice Johnston, the Special Projects Manager for the *Scots Heritage Magazine*, '*The Scots Heritage Magazine* has a readership of approximately 21,000 with readers from the UK, Australia, Canada and the US. Book reviews and advertisements are featured regularly' (Johnston 2015). Warman lists *The Scots Heritage Magazine* as one of the Scottish-interest publications he subscribed to and also as a source of information for new books.

Garry Fraser, Writer at the *Scots Magazine*, says, '*The Scots Magazine* has a readership of approximately 250,000 with the majority of readers in the UK, but also a readership in Canada and the US. Monthly book reviews and occasional book advertisements are included in the magazine' (Fraser 2015). Kinahan says that the *Scots Magazine* is one review and advertising outlet for the press: 'we will promote via publications like the *Scots Magazine* where appropriate' (Kinahan 2014). For the Lomax Press book *George Meikle Kemp: Architect of the Scott Monument* (Leese 2014), the book was sent out to the *Scots Magazine*. Gibb says, 'These [books] also go out to family history things, so it will go to newspapers, it will go to some of the not popular magazines I would say but niche magazines where you've got people who have a bit of knowledge' (Gibb 2014).

Celtic Life International has a readership of approximately 1.2 million with readers from 54 countries. Eighty percent of readers are in the US, Canada, Scotland, Ireland, Wales, England, Australia and New Zealand. Four books are reviewed per issue and there are six issues a year and books are advertised regularly too (Clare 2015). The most recent seven issues of *Celtic Life International* illustrate a high number of featured books from Cape Breton University Press. Scot Robertson, Vice President of Publicity at the St. Andrew Scottish Society of New Mexico mentions his subscription to *Celtic Life International* in an interview regarding Scottish book consumption (Robertson 2014). Out of the 28 book reviews for *Celtic Life International*, six of them were published by Scottish publishers. The breakdown of publishers by country was nearly evenly split between Scotland, Ireland, the US, Canada and self-published titles. The titles featured by Scottish publishers were *The Kelpies* published by Freight (Scott 2014), *Saint Andrew: Myth, Legend and Reality* published by NWP (Turnbull 2014), *Scotland's Referendum* (Torrance 2014), *Reading the Gaelic Landscape* (Murray 2014), *Bannockburns* (Crawford 2014) and *A Book of Death and Fish* (Stephen 2015).

Lastly, *Rampant Scotland* was referenced to by Ian Skone-Rees, President of the Saint Andrew's Society of Los Angeles, who read the newsletter, circulated it among members of the Saint Andrew's Society of Los Angeles and recommended that Scottish publishers utilise this resource for letting the

Scottish diaspora know about Scottish book discovery tools like the Books from Scotland website or the Bookspotting app.

> I get a newsletter every week from an organisation in Scotland called *Rampant Scotland* and that includes various things that are happening in the country and a lot of photographs and so forth. So we find that very interesting. And that's circulated around the St Andrew's Society here [...] *Rampant Scotland* is a very popular weekly newsletter which is sent out and he has a huge penetration. It's very very popular and it's very very well written, covers a wide number of areas. (Skone-Rees 2014)

Rampant Scotland (established in 1997) is an online directory of curated Scottish links and resources and a weekly newsletter called 'Scottish snippets'. *Rampant Scotland* has only featured two book reviews but also has a bookstore page with a list of Scottish books, descriptions and links to retail sites (e.g. Amazon.com) to buy the books. This list of books in the bookstore is curated by Alan Scott, editor and founder of the website. The *Rampant Scotland* bookstore features 27 books, 23 of them from Scottish publishers: eight from Birlinn, six from NWP, three from Mainstream, two from EUP, one from Waverley Books, one from Canongate, one from Itchy Coo and one from the Royal Incorporation of Architects of Scotland.

This list of magazines is not comprehensive but illustrates examples of which Scottish publishers are utilising which publications to reach the Scottish diaspora. Others include the *Visit Britain Magazine* and golf magazines in Scotland and the US to promote the *Jewel in the Glen* (Hodge 2014) published by Birlinn (Pattle 2014) and even seemingly obscure publications like the *Vermont Country Sampler* which features Floris Books titles. International Marketing Consultant for Floris Books, Ellen Myrick, relates the reason why the *Vermont Country Sampler* is an advertising and review outlet for Floris Books in the US: 'There're some outlets that have a specific interest because of the Scottishness of it and *Vermont Country Sampler* is one of those. It's a mail order catalogue/newspaper/magazine kind of catazine, that kind of thing. We now, every time we get a Floris title we send it to them immediately, to *Vermont Country Sampler*, because they love Floris' (Myrick 2014).

Scottish Clan and Heritage Organisations

Scottish clan and heritage organisations have been one network that Scottish publishers have tapped into to access the diaspora. Acair has worked with clan organisations and Scottish heritage organisations to promote their titles too (Rennie 2014). Likewise Birlinn approaches clan organisations if the content of the book is appropriate (Pattle 2014). Brownlee occasionally tries to sell books through heritage societies and clan societies but 'it just involves an awful lot of mail shots and an awful lot of amateur people who you're dealing with and who can't quite work out how to sell them [the books]' (Brownlee 2014). Brownlee found that there was no incentive for small Scottish heritage societies to sell the books of a Scottish publisher on the society website because all of the money would either go to Amazon or come back to the publisher. 'There are people who are interested but how to get the books to them, how to physically get the books to them, and persuade the people in charge … it's just like any amateur organisation; they've all got enough going on in their own world without acting as a sort of bookshop' (Brownlee 2014). Luath Press, a publisher who had also worked through clan and heritage societies and Highland Games outside of Scotland, found similar difficulties. MacDougall says,

> Even if we did have the right books at the right price points and so on how do we actually make them available at these gatherings? The people who are running the stalls and so on, who are they? They may be people who have Scottish origin, who have a 9 to 5 job Monday through Friday and then in the summer they just get their big van or whatever and drive off to their Highland Games and set up their stall. So they don't have a business premises address, they come and go, and it's just a nightmare for communication and all the rest of it. There might be retailers that sell books that are Scottish or Irish or Celtic stuff and they turn up at the Highland Games and sell at the stall for the weekend but then it's the whole thing of supply which can be difficult. (MacDougall 2014)

Whittles, in expressing the difficulty facing Scottish publishers to reach the Scottish diaspora as an audience, identifies Scottish heritage and clan organisations as one way to reach that elusive audience.

> The thing about North America for example is that there is a huge number of clan societies, Highland events and things like that, far more

> than in Scotland, but of course it's a larger country. But there are lots of events like that and our distributors in America have the ways and means of getting to those events and to those people. So in many ways you really have to drill down, as one might say, to find the best way of reaching your market. (Whittles 2014)

From these experiences from Scottish publishers, it can be observed that there are different ways that Scottish heritage and clan organisations are utilised for book marketing. One is in product distribution; many Scottish heritage and clan organisations have designated websites which sell various Scottish items, but books have been underrepresented, due to the issues with supply and incentive pointed out in the quotes above. There are other ways beyond product distribution and selling that Scottish heritage and clan organisations might be utilised for book marketing purposes. Similar to requesting reviews in magazines, Scottish publishers might consider book reviews in Scottish heritage and clan organisation newsletters or getting listed on recommended book lists curated by the society (Harley 2014). Some societies have book reviews on their websites or in their newsletters (Frost 2014) and other society members say that while the organisation had not yet included book reviews in their newsletters, they were interested in implementing that (Warman 2014). Lastly, many Scottish heritage and clan organisations have designated society historians who can be persons of contact for Scottish book promotion. Jim Crosier of the St. Andrew's Society of Central Illinois has recently been put in charge of heritage for the society. His duties include recommending and loaning books and gathering up people who are interested in Scottish books—to get them reading. Bookselling, of course, will also go along with that job: 'But the online store, we want to get that better; we will definitely have books on there. We've just never had anybody in charge of it and this will be part of my duties as this new heritage unit that we're doing' (Crosier 2014).

Scottish heritage and clan organisations serve many different functions and might be seen simultaneously as a business, a charity, cultural enterprise and a social group. Aligning Scottish book marketing aims with these functions of Scottish heritage and clan organisations could stimulate more successful working relationships for both parties.

Social Media Engagement

Social media is a source of marketing communication and engagement with an international audience that does not require the same travel and time commitments that physical events outside of Scotland would for a Scottish publisher. However, as Hunt notes, social media campaigns are getting more and more difficult to make successful because the social media space is more crowded than it used to be.

> Social media changes all the time and right now it's a very crowded place [...] For example, five years ago you could do a Twitter competition and it would get loads of attention and it would get shared around and lots of entrants. Now you do a Twitter competition and even if you just ask people to retweet, it won't get much take-up. So, you know, the actual media is changing and people are responding to them differently. (Hunt 2014)

While social media campaigns are not 'easy' (they take time, effort and creativity to create and maintain effectively), social media does offer a method for Scottish publishers to engage with the Scottish diaspora in a way that does not require significant financial capital. In this chapter, the Burns Night app is used as a case study in the examination of marketing messages of particular Scottish books. Hunt discusses the Scottish diaspora as a target market for the app and also for the Robert Burns Twitter account campaign that went along with it. That particular social media campaign received much engagement from Scots worldwide and from Scottish heritage organisations on social media.

Another example of a social media campaign for a book which targeted the Scottish diaspora as an audience is the 'Your Island' campaign for Canongate's publication *The Scottish Islands* by Hamish Haswell-Smith. The 'Your Island' campaign was designed to celebrate the beautiful, full-colour artwork of the new edition of the book by a call for newsletter subscribers to send photographs of their favourite islands.

Scottish publishers use social media to communicate the value of Scottish-interest books to their readers. Twitter and Facebook campaigns are used to engage readers in a conversation. The Burns Night app social media campaign is investigated in more detail in the case study later in this chapter,

but this section illustrates that social media is one way in which Scottish publishers are currently communicating value.

Events

Physical events are more difficult and expensive for Scottish publishers to organise with Scottish diaspora involvement. Having authors in other countries who can participate in physical events there is helpful, but Scottish government initiatives and tourist events can also be useful resources. An example of this is EUP and the reissue of *Robert the Bruce* in what EUP called Classic Edition released specifically 'to commemorate the 700th anniversary of the Battle of Bannockburn in 1314'. Because 2014 was the 700th anniversary of the battle in which Robert the Bruce had a major role, Glazier says, 'early 2014 was the right time to publish it' (Glazier 2014).

Another event by EUP was in conjunction with the release of the second edition of *William Wallace* in time for the Year of Homecoming 2014.

> I think with homecoming [...] we definitely had sort of flyers and worked with people who were going to be there. We didn't just sort of go and take big stands or anything. I know that the editor for Scottish history [acquisitions subject] was there. And the previous homecoming event which was, I can't even remember when, it was a few years ago, I was working on the list at that point and it was prohibitively expensive to actually go and take a stand down at Holyrood Park. (Glazier 2014)

EUP advertised at the event at Holyrood Park, but the Press did not rent out a stand either for the 2014 or 2009 homecoming event due to the expense of doing so.

Overall there is room for improvement in the quality and frequency of events in which Scottish books can be showcased to diasporic readers. EUP has taken part in events celebrating Year of the Homecoming, and the case study of *Reading the Gaelic Landscape* later in this chapter illustrates that events were important to that particular book's success. It is generally difficult for publishers to be part of events involving the diaspora without traveling overseas, but the events that Scottish publishers have taken part in have been useful in communicating the value of Scottish books to diasporic readers.

Product Distribution

One way that Scottish publishers have marketed to the Scottish diaspora is by targeting the tourist market via product distribution in gift shops at heritage sites throughout Scotland. While not all tourists are part of the Scottish diaspora audience, product distribution within heritage sites is one way to target a more accessible and more easily reached audience—the Scottish tourist market—in the hopes of attracting at the same time members of the Scottish diaspora who are also tourists. Historic Scotland is the organisation that manages the majority of heritage sites in Scotland, followed by The National Trust for Scotland. Following a 2011 contract between Historic Scotland, Lomond Books and Bookspeed, only books provided by Lomond Books or Bookspeed are considered for purchasing by Historic Scotland, except in the cases of local authors which may contact the Historic Scotland team directly and, if deemed commercially viable and affordable by the Historic Scotland team, will then be purchased directly from the author or author's publisher (Fairgrieve 2014).

There are 14 of the publishers analysed in this thesis whose books were not available through either Lomond Books or Bookspeed: Saraband, Hodder Gibson, Glasgow Museums, Blasted Heath, BackPage Press, Handspring, Muddy Pearl, Witherby Publishing, Ringwood Publishing, Giglets, Lomax Press, Gaelic Books Council, Olida Publishing, ThunderPoint. There are several reasons for this lack of product distribution through heritage sites. First, Managing Director of Bookspeed, Matthew Perren, says 90 percent of books sold at Historic Scotland sites are nonfiction, although there is some variation from site to site (Perren 2014). Many of these publishers that are unavailable through Lomond Books or Bookspeed are publishers of fiction titles and therefore may not find a suitable audience for their books at heritage site gift shops. Second, as the gift shops are brick-and-mortar, only physical books are stocked there and so digital-only publishers like Blasted Heath and Giglets are unable to stock their books at heritage sites. There is no online shop for Historic Scotland either. Interesting, The National Trust for Scotland does have an online shop which includes books for sale online; however, not all of the books available for purchase at The National Trust for Scotland sites are available on the online shop. Third, because heritage sites are visited by tourists to Scotland,

the books for sale at those sites are Scottish in theme and focus. Thus publishers like Muddy Pearl, Handspring Publishing, and BackPage Press who have little to no Scottish content titles, would not find a suitable audience at heritage sites. Finally, there are some publishers in this list who do not sell through normal channels so their books would not be suited for or sold through heritage sites.

In addition to placing product at heritage sites through organisations like Historic Scotland, some of the other places Scottish publishers place product is aimed toward the diaspora. Taylor notes that the distributor for NMS titles in the US is the Antique Collectors Club and that the buyer there 'has a particular interest in Scotland for family reasons, so she markets on that basis' (Taylor 2014). Myrick identifies specific territories in which members of the Scottish diaspora were highly concentrated (e.g. New England and Appalachian) and works to place books and market them in those areas. Likewise, 'in any place that has a Highland Games [...] we've identified the book reviewers who live in these areas with Scottish clan events' (Myrick 2014). Gibb finds interest from the Scottish diaspora audience due to the usefulness of the thoroughly indexed brewery books for genealogy purposes. Gibb finds that the Church of Jesus Christ of Latter-Day Saints had a standing order for Lomax Press brewery books because 'as part of my publicity when you read it I point out these are very helpful for family stories [...] they also bought them and in Australia, I presume, because of emigrant Scots down there who are interested' (Gibb 2014). After discovering an interest from genealogy-minded readers, Gibb began to sell through the Scottish Genealogy Society in Edinburgh and also receive reviews from them. Gibb also attended the Scottish Family History Society's conference in Dunfermline in August of 2014 to promote the books (Gibb 2014).

This section provided an overview of five ways in which Scottish publishers are currently attempting to reach Scottish diaspora readers: through Scottish heritage magazines, Scottish clan organisations, social media engagement, events and product distribution. This overview of marketing to the Scottish diaspora is the foundation upon which the next section builds. The next section offers three case studies of Scottish-interest books by Scottish publishers that have not only been particularly economically successful according to the publishers, but also which have had specific marketing activities targeting the Scottish diaspora. Therefore, these case studies illustrate

that some of the factors in the marketing successes of these books is the use of Scottish icons in marketing narratives and targeting the Scottish diaspora as a market segment.

Case Studies

Following the elaboration on the Scottish diaspora as a subculture of consumption, the viability of that subculture as a market segment and an overview of the current efforts from Scottish publishers to market to the Scottish diaspora, this section applies the case study method to three economically successful Scottish-interest books from Scottish publishers. Economic success must be placed within the context of book publishing in Scotland. The research of Squires and Kovač reveal that for a book by an unknown author, typical first print runs were approximately 500 copies in Scotland (Squires and Kovač 2014). Statistics from the book industry in the US indicate that the average book sells 500 copies (*Publishers Weekly* 2006). All of the case studies chosen for examination here are by traditional publishers, with sales more than 500 copies. Fifty percent of Scottish publishers derive over 50 percent of their sales from the domestic market ('Books in Scotland' 2013), but all of the books chosen for examination as case studies have sold abroad with anywhere from 14 to 28 percent of sales coming from international markets.

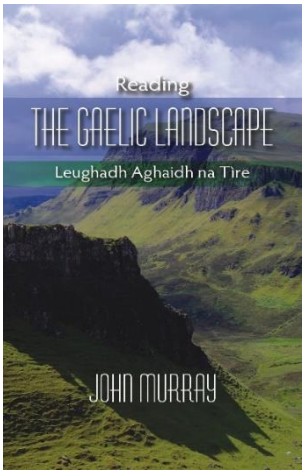
The Introduction addressed the case study method and its relevance to this research. The case study is a method that offers an in-depth description of a phenomenon and has been utilised by various scholars in marketing, publishing, and book history (Squires 2007; Rentschler and Fillis 2006; Bhaskar 2013). Case studies are narratives; this makes the method particularly relevant and fitting for study on the marketing narratives and Scottish narratives that are involved in the communication of value of Scottish-interest books to transnational audiences, particularly the Scottish diaspora: a subculture of consumption.

The purpose of case studies in this chapter is to provide in-depth examples of Scottish-interest books marketed to the Scottish diaspora that have been economically successful to uncover the secret to their marketing success. Specifically, how have the publishers of these books communicated value to the Scottish diaspora readership? The three books that are examined for these case

studies are *Reading the Gaelic Landscape* (Murray 2014), the Burns Night app (Saraband 2012) and the Traditional Scottish Tales series (various authors 2014).

Each case study is organised in a similar structure. First the book is introduced and reason for selection as a case study given, then there is a section on the author(s), a section on the publisher, an evaluation of the reasons for success, a segment on engaging with an audience to address which types of diaspora readers publishers are targeting and then a conclusion to summarise the case study and extract the key themes and arguments.

Reading the Gaelic Landscape (Murray 2014)



Source: Whittles Publishing company website, 2015

Reading the Gaelic Landscape was published by Whittles Publishing in April 2014. According to Whittles, the book surprised the company by how well it performed in economic terms.

> We had to reprint after only seven or eight weeks and that's brilliant. And also the stock that we sent to our distributor in America disappeared in one month. So it really has gone down well. It has hit a core, hit a note, with a lot of people [...] *Reading the Gaelic Landscape* is only a few months old, and we will probably have to reprint again very soon. (Whittles 2014)

It has sold to date just under 2400 copies, with 28 percent of the sales outside of the UK. While the book has not sold enough copies to warrant it a place on the top of the bestseller charts, for a micro Dunbeath-based publisher

of technical, professional and academic books, *Reading the Gaelic Landscape* has been exceptionally economically successful for Whittles Publishing. The importance of *Reading the Gaelic Landscape* as a case study is not only that the book has been economically successful for Whittles Publishing but also that an interview with the publisher revealed the Scottish diaspora as a target audience.

The Author

John Murray, the author of the book, is the Director of Landscape Architecture at the University of Edinburgh. The content of *Reading the Gaelic Landscape* reveals an academic approach to topography in Gaeldom that is a reflection of Murray's academic interest in Scottish topography and in the Scottish Gaelic language. Murray's academic background contributes to his interest in presenting about his research (including *Reading the Gaelic Landscape*) to various groups. It is through these events that he reaches potential consumers of his books, including members of the Scottish diaspora. While his expertise is in landscape architecture, his love of Scottish Gaelic not only fuelled the creation of *Reading the Gaelic Landscape* but also powered other projects, like the development of an app of Gaelic place-names in the Loch Lomond and Trossachs National Park for Gaelic-medium schools (University of Edinburgh website 2015).

The Publisher

Keith Whittles, Director of Whittles Publishing, founded Whittles Publishing following a career at Blackie, the Glasgow-based publisher, as commissioning editor (Whittles 2014). Whittles Publishing has been publishing for 29 years but has only taken its current company structure in the last 13 years when it was formalised as a limited company. The company has grown recently to become 'a well-known academic and professional publisher on a global stage' (Whittles website 2014). Whittles Publishing publishes 30 titles annually and has been a member of Publishing Scotland since 2008. The company is a micro-sized company (according to the European Commission's definition) based in Dunbeath, Scotland. The typology of Scottish publishing companies (see Table 3) illustrates that because Whittles Publishing is a micro-sized company with a low Scottish focus (53 of the 220 titles in print are Scottish-interest), the

company falls in the Micro/Low Scottish company type. Books by Whittles Publishing are distributed by Booksource, and represented by international agencies and individuals in Germany, The Netherlands, Belgium, Luxemborg, North America, Pakistan, Indonesia, Japan, Malaysia, Singapore, Latin America, Caribbean, Hong Kong, China, Taiwan, Korea, Philippines and Thailand (Whittles website 2014).

Reasons for Success

The marketing for *Reading the Gaelic Landscape* was composed primarily of physical events and reviews. For events, Murray presented at the Skye Book Festival, Glenrothes Hillwalking Club, Glasgow Gaelic Society, the Scottish Place-Names Society, the Clan MacLachlan Gathering, the University of the Highlands and Islands, the Faclan Hebridian Book Festival, the Merchant City Festival, the Gaelic Society of Inverness, Gaelic in the Borders, the Isle of Arran Mountain Festival, the National Library in Edinburgh and the Grantown on Spey Book Festival (Edinburgh Research Explorer 2015). Many of these events have taken place in Gaelic-speaking areas of Scotland, and therefore focus on the language aspect of the book. Other events emphasise the outdoors and landscape aspect of the book and take place in conjunction with events that are outdoors and with Scottish outdoor organisations. Because these events have taken place in Scotland and have not included any rebroadcasting over the internet or any other method that might be more accessible for individuals in other countries to attend remotely, the events overall have had minimal interaction with the Scottish diaspora. However, Murray's presentation at the Clan MacLachlan Gathering on 20-22 June 2014 at Castle Lachlan in Strachur reached members of the Scottish diaspora who were part of the international Clan MacLachlan society.

It has been through reviews, particularly because of where the reviews and media coverage have been conducted, that Whittles Publishing has been able to communicate the value of the book to the Scottish diaspora readership. *Reading the Gaelic Landscape* has been reviewed in *Celtic Life International*, *Herald Scotland*, Hills of Hame blog, *The Scotsman*, *John O'Groat Journal*, *Am Bratach*, *West Highland Free Press*, *Wild Land News*, *Scottish National Heritage News*, *Highland News Group*, *The Herald*, Undiscovered Scotland,

Scottish Memories Magazine, *The Scots Magazine*, *Scotland Outdoors Magazine* and the *Scottish Review*. As made known in the overview of marketing to the Scottish diaspora, members of the Scottish diaspora subculture of consumption read Scottish magazines and newspapers, especially those aimed at the diaspora, partly to find new books, and these reviews are influential in whether or not these individuals choose to consume the highlighted books.

Celtic Life International, *Scottish Memories Magazine*, and *The Scots Magazine* have significant international readerships and so inclusion of *Reading the Gaelic Landscape* in these publications can be partially attributed to its success abroad. In the review of *Reading the Gaelic Landscape* in *Celtic Life International* (August 2014) there were some significant aspects to how the review positioned the book to international—and often diasporic—readers. First, the review emphasises the thorough research and complex work that underlies the book and uses authenticity as a rhetorical tool. The review also expresses the social environment in which the book was produced, an environment in which an increase in young Scottish Gaelic learners makes the language of interested to the Scottish diaspora community: 'with the renewed interest for the once lost-language in Scotland, Ireland, Canada, the USA and Australia, the work is invaluable for teachers hoping to pass traditions along to younger generations' (*Celtic Life International*, 2014). Various other phenomenon, beyond this one book review, attest to the growing interest in Scottish Gaelic. These include the growth in international students at Sabhal Mòr Ostaig from 22 countries including students in North America, Europe and Asia; an increase of young Gaelic-speaking Scots (Foote 2015); and an increase of Scottish Gaelic immersion programs in primary schools. All of these events were inevitably influenced by the Gaelic Language (Scotland) Act 2005 which has not only recognised Scottish Gaelic as an official language of Scotland but has also put government emphasis on promoting the language.

Whittles credited the success abroad of *Reading the Gaelic Landscape* to product distribution (particularly in offering the book on Amazon.com in the US), and to word-of-mouth promotion. However, the position of the US as one of the biggest markets for any English language books, the large proportion of Americans with Scottish ancestry, and the prominence of Amazon as a place for

customers to purchase books all contribute to the importance of Amazon.com for selling books. In other words, distributing books through Amazon.com hardly seems a strategic choice to reach a target audience as much as a necessity for selling English language titles in the current marketplace environment. Word-of-mouth promotion is also problematic for a few reasons. Squires recognises that while word-of-mouth seems to be the 'marketing Holy Grail' it often fails to account for the marketing campaigns, cover designs, and author engagement behind quintessential word-of-mouth bestsellers (Squires 2014). Word-of-mouth requires a method for the initial readers to hear about the book in the first place. Clark and Phillips (2014) note that publishers attempt to generate word-of-mouth buzz through media coverage and prominent product distribution. While word-of-mouth certainly contributed to the marketing for *Reading the Gaelic Landscape* it seems that this word-of-mouth was initially generated through media coverage. The transnational success of *Reading the Gaelic Landscape* is predicated on media coverage and reviews in magazines and newspapers that reach high concentrations of Scottish diaspora readers. Additionally, the transnational success of *Reading the Gaelic Landscape* can also be attributed to the use of the Scottish symbols of Scottish language and Scottish landscape in order for Whittles Publishing to communicate value to a diasporic readership. As language and landscape are two of the most iconic symbols of Scottish identity, culture and nation (Bechhofer and McCrone 2013), these symbols are strong communicators of the 'Scottishness' of the book and the value that it provides to the Scottish diaspora readership. Whittles notes that the title itself was helpful in reaching the Scottish diaspora because of the obvious Scottish link. When readers picked up the book and saw the word Gaelic, it was evident that this was for them if they were interested in books with a Scottish aspect (Whittles 2014). The cover design likewise provided iconic Scottish symbols that could immediately connect Scotland with the book in the reader's mind. The image behind the text on the cover is a Scottish landscape, with green hills and blue, cloud-speckled skies (see Figure 15).

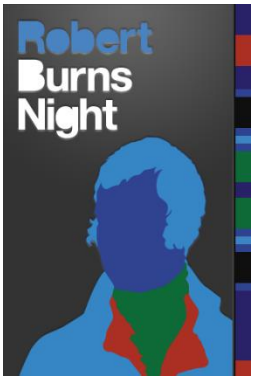
Engaging with an Audience

It is clear from the events, reviews and interview data from the publisher that the Scottish diaspora was a market for the marketing

activities/communication of value of *Reading the Gaelic Landscape*. However, as argued earlier in this chapter, the Scottish diaspora is not a homogenous group of consumers which is why the typology of Scottish diaspora subculture of consumption was created (see Table 12). The events and reviews that Whittles Publishing used to communicate the value of the book were targeted to two types of Scottish diaspora consumers: Scottish arts learners and nationalists, two groups of consumers with a high interest in Scottish culture. Whittles Publishing communicated to Scottish arts learners and nationalists primarily through reviews. Not only were these reviews in magazines with high concentrations of diasporic readers, but the nature of the reviews suggest that the learning of Gaelic words and history from the book were key features to diasporic readers.

In conclusion, this case study of *Reading the Gaelic Landscape* by Whittles Publishing reveals that the transnational success of the book can be primarily attributed to the media coverage in magazines and newspapers best able to reach the Scottish diaspora audience and which was the starting point for a word-of-mouth promotion that spread from there. The value of the book was communicated from the publisher through the use of Scottish symbols in the cover design, title and marketing copy like the cover blurb. The book's link to Scotland was clear and this made it immediately appealing to those Scottish diaspora readers who saw it, particularly those with high interest in Scottish culture like consumers belonging to the nationalist and Scottish art learners types of diasporic consumers.

The Burns Night App (Saraband 2012)



Source: Saraband website 2015

Saraband Books released the Burns Night app in 2012, with a total number of downloads (up until February 2014) at just over 20,000. The Burns Night app is available on both Android and IOS platforms, with particular marketing pushes for the app around Burns Night (January 25) each year since the app's creation. The Burns Night app was selected as an appropriate case study because the Scottish diaspora was a specifically targeted audience for the app and because the marketing for the app demonstrates the marketing success of a Scottish-interest publication based on a social media campaign. Thus, the case study of the Burns Night app adds another way—different from the other two case studies—that a Scottish-interest publication can reach a Scottish diaspora audience.

Authors

The Burns Night app was created by Saraband with the app developer Spot Specific and Scott Smyth of Ithinkitsnice created the signature look of the app. However, the app also used various performers, writers and culinary artists to create the content for the app including haggis recipes, sung Burns's songs, added words to Burns's writings and recited Burns's poems.

Publisher

Saraband, publisher of the Burns Night app, is a Glasgow-based Scottish publisher. The company was founded by Sara Hunt in the US in 1994 as a content creator and book packager. In 2000, Saraband became a publisher based in the UK. Saraband is a member of Faber Factory and Publishing Scotland. The company publishes fiction and nonfiction in memoir, history, arts, environment, historical fiction, mystery fiction, and thrillers. Saraband has transformed from a US-based traditional publisher of illustrated nonfiction to a Scottish-based publisher of fiction and nonfiction with a strong digital focus. Beyond ebooks and audiobooks, Saraband has created three successful apps: the Burns Night app (2012), the Pandacademy (2013) and the Bookspotting app (2014).

Reasons for Success

According to Hunt, the Burns Night app was developed from the observation of how Americans across the world celebrated Thanksgiving, and wanting some sort of toolkit for Scots to be able to do the same thing with Burns Night. In addition, Hunt observes that Burns was often seen as old fashioned and so the goal of the app is partly to attract a younger audience:

> For a lot of people, a Burns Night is never something they would think of going to because a Burns supper is a bit crusty and old fashioned often [...] He [Robert Burns] has not quite as enthusiastically been adopted as he might have been by younger generations for all kinds of reasons. So the idea was to appeal to people in Scotland and anywhere in the world to kind of get them to take a new interest in Burns, making it look a bit younger and so on. (Hunt 2014)

Thus the audience for the Burns Night app marketing are people with Scottish ancestry, but particularly younger people. Furthermore, the audience for the Burns Night app are also members of Scottish heritage organisations as evidenced by Saraband particularly targeting Scottish heritage organisations on social media.

> We opened a kind of Twitter campaign [...] by having a new Burns Night Twitter feed and in reverse order, tweeting lines from Auld Lang Syne. So then following a whole load of people who had a Scottish interest, lots of them overseas as well. So when you went on the page to see who's this person, who's just followed, oh look at that: there's Auld Lang Syne. We got a very fast uptake on Twitter [...] and we got loads of retweets from Burns societies in other countries and Scottish literature people in other countries so it was very successful from that point of view, lots of interaction, lots of downloads. (Hunt 2014)

The international appeal and marketing reach of the app is demonstrated by 28 percent of the downloads in the first year being outside of the UK. The US was the country with the most downloads outside of the UK, followed then by Canada, Australia and New Zealand (Hunt, 2014). Russia was also a place with many downloads of the app because of the popularity of Burns in Russia due to Burns being used as a model of egalitarian literature during the Soviet era and therefore Russian children being taught Burns in school as already mentioned in Chapter Three.

The transnational success of the Burns Night app is predicated on Saraband's canny use of social media. As Hunt herself recognises, the Twitter environment was much less crowded in 2012 when Saraband used Twitter and Facebook to engage with the Scottish diaspora community to promote the Burns Night App. However, how Saraband used social media showed ingenuity, innovation, and an understanding of the Scottish diaspora as a subculture of consumption.

Knowing that many individuals in the Scottish diaspora subculture of consumption are also members of Scottish heritage organisations and clan societies which hold annual and extravagant Burns Night celebrations, Saraband sought to connect to these Scottish heritage organisations and clan societies via social media. However simply posting and tweeting about why the Burns Night app is wonderful and encouraging people to buy it was not going to be effective in a postmodern marketing environment in which consumers are exceptionally cynical of anything they perceive as shameless marketing pitches (O'Donohoe 2001). Therefore, Saraband's approach was to post and tweet as Robert Burns himself. This made the social media connection more personal because consumers could feel as if they were engaging with Scottish history and poetry through the lively—albeit obviously deceased—Robert Burns character. This was done under the Twitter handle @Burns_Night and through the Facebook page Burns Night app community.

The Twitter profile for Robert Burns says, 'It's ma birthday! Celebrate 25th January wi' the iPipes, Tam, haggis and loads more. Don't be a ramsgunshoch horse-leech; get downloadin'!' (Burns 2011). As can be observed, the tweets and description are all written in Scots, the language of Burns and parts of his poems and aspects of his life and personality are included in the tweets to make it seem as though it is actually Robert Burns tweeting, even if the tweets do contain more modern topics. The Twitter handle, account name and profile do not mention the publisher, Saraband, at all and in fact the only reference in those places to the app is in the Twitter profile with the link and a brief pitch about it. Again, this works to Saraband's advantage because the Twitter account becomes more about tweeting and retweeting about, pictures of and information relating to Robert Burns and Scotland than about the app. Although there are posts about the app, they are not overwhelmingly frequent—

enough to use the momentum and buzz of the Twitter account to drive consumers to the app, but not too much as to drive followers and tweeters away from the account due to over-promotion.

The Burns Night app is positioned as bringing eighteenth century Scotland to the twenty-first century consumer. Through the Twitter account, Robert Burns speaks as if living in the twenty-first century but often brings up historical facts about Robert Burns. In a tweet from the Robert Burns account on 5 January 2012, Robert Burns says, 'Did ye ken a never actually wore tartan? That getup wis banned after the Jacobite Rebellion as an attempt to suppress the Highland lot' (Burns 2012a). On 13 March 2012 on Twitter Robert Burns says, 'Scotland's a treasure trove o stories. Have a read o some o these myths, legends and wee playground tales' (Burns 2012b). In this tweet, the reader is reminded of a romantic and past Scotland. However, the Robert Burns Twitter account also comments on contemporary topics, bringing the bard into the twenty-first century and appealing to a younger audience. For example, on 24 February 2012, Robert Burns tweeted 'Work bein' done on "temporary" Loch Lomond traffic lights, which have bin aroon' for 30 years!' (Burns 2012c) and on 24 February 2012, Robert Burns tweeted 'Lots o' fuss aboot this JK Rowling lass. In my day witchcraft wis the deil's work o', no somethin "muggles" aspired to' (Burns 2012d).

The description of the app emphasises the comprehensive, interactive, easy-to-use and quality content available from the app. First, the app is described as comprehensive which is appealing particularly to young and inexperienced Burns Night celebrators who have little knowledge about how such a party should be planned. The iPipes feature provides music for the Burns Night, the Burns Compass points to Burns's birthplace so that party planners can toast toward Burns's home, haggis recipes in the Macsween haggis inspiration feature, a flyte assistant feature to assist in Burns insults and compliments, Auld Lang Syne recording for singing along, and Tam O'Shanter for recitation help. In addition to the existence of this comprehensive repertoire of features to help the novice Burns Night celebrator, many of these features have been created and supported by famous Scots who carry a certain authoritative ethos that is imbued into the app. The iPipes feature plays music that was recorded by award-winning Glasgow piper, Finlay Johnston; the haggis

recipes come straight from published author and co-manager of the famous Macsween haggis company, Jo Macsween; Burns's songs sung by the Scottish Grace-Hewat-Polwart trio, and Scottish actor Alasdair Macrae recites Tam O'Shanter. The use of these famous people and organisations for music, recipes and recitation not only appeals to the authority of those people and organisations but also was utilised in tweeting at and including those people and organisations in the campaign.

Engaging with an Audience

There are 373 followers of the app's Twitter account and 533 that @Burns_Night is following (as of December 31, 2015). Of these are certain international heritage societies, magazines and organisations like the Cape Town Caledonian Society, the Scottish Banner Magazine, MacKeller Bagpipers, the Caledonian Society of Bermuda, and the president of the Robert Burns Association of North America and Chair of the Burns Club of the St. Andrews Society of Sarasota. Following and tweeting with these few organisations may not seem like much engagement on Saraband's part with Scottish heritage organisations; however, the demographic of leaders of Scottish heritage organisations seems to limit Twitter presence. Of the 22 leaders of Scottish heritage organisations interviewed, the majority of interviewees were over 50 years old, and only one interviewee was under 30 years old. This is consistent with Basu's observation that even people who grew up hearing family stories had a dormant interest in family history that was not active until later in life when factors like having children, caring for parents, the death of parents, a sense of regret and a felt responsibility to connect with past generations, and increased leisure time in retirement combined to enable a commitment to the homeland (2007). The interviews also revealed that there were many members of these Scottish organisations who were concerned about having an older membership and not being able to involve younger members. The groups that had success in involving younger members did so through Scottish arts, like Highland dancing, bagpiping and Scottish athletics. The older age of the majority of members of Scottish heritage organisations may be the reason that none of the 17 organisations of the interviewees have Twitter accounts.

Rather than engaging with Scottish heritage organisations, who are often not on Twitter, the Burns Night app Twitter campaign connected with individuals who were members of the Scottish diaspora. Thus while at first a Twitter campaign might seem inappropriate for reaching the Scottish diaspora when Scottish heritage organisations are primarily comprised of older members who may not be on social media, the aim of the Burns Night app was to engage a younger group of Scottish enthusiasts in Burns. With this aim, a Twitter campaign is an appropriate marketing technique. The social media marketing of the Burns Night app was international, and those engaged in the campaign were from all over the world: South Africa, the US, Canada, Australia, France, Dubai, Italy, England, and Japan. The Burns Night App Twitter campaign addressed the multicultural following by translating each line of Burns's 'Auld Lang Syne' into a different language in January 2013.

The types of diaspora members that the Burns Night app Twitter campaign was targeting are those with high interest in Scottish culture: nationalists and Scottish arts learners. An interest in Scottish literature, specifically Burns poetry, is essential for consumers of the Burns Night app. The Twitter campaign for the app engaged both lived diaspora Scots and ancestral Scots, united by their love for Burns poetry.

In conclusion, Saraband utilised social media to reach the Scottish diaspora and did so in a way that spoke to the subculture's interest in the Scots language, the national poet, and desire for connection to Scotland in a personal way. By going through Scottish heritage groups and clan organisations, Saraband was able to connect to the Scottish diaspora and promote a product to make easier a celebration that Scottish heritage groups and clan organisations were already celebrating in some way.

Picture Kelpies: Traditional Scottish Tales (various authors, 2014)

Source: Floris company website 2015

Traditional Scottish Tales is a series within the Picture Kelpies imprint of Floris Books. This case study examines the three books in the Traditional Scottish Tales series: *The Tale of Tam Linn* (Don 2014), *The Selkie Girl* (MacKay 2014) and *The Dragon Stoorworm* (Breslin 2014). *The Tale of Tam Linn* has sold 3,162 copies to date, 17 percent of which have been international sales. *The Selkie Girl* has sold 2,898 copies to date, 14 percent of which have been international sales. *The Dragon Stoorworm* sold 2,102 copies to date, 16 percent of which have been international sales (Lockwood-Holmes 2014). This picture book series was chosen as a case study because of the marketing push for the books to the Scottish diaspora. The interview with the publisher revealed that the series was designed with the diaspora audience in mind, and with marketing activities to engage that audience. The Traditional Scottish Tales series provides an interesting case of a book targeted to the diaspora, but whose international sales were below the company's usual international sales percentage.

Authors

Lari Don first published with Floris Books in 2008 after her book, *First Aid for Fairies and Other Fabled Beasts*, was a runner-up for the 2007 Kelpies Prize ('Kelpies Prize' 2015). Don has published a number of other books with Floris Books since then, including three more in the series: *Wolf Notes and Other Musical Mishaps* (2009), *Storm Singing and Other Tangled Tasks* (2011)

and *Maze Running and Other Magical Missions* (2012). Additionally, Don has published several picture books (*How to Make a Heron Happy* 2011; *The Big Bottom Hunt* 2010; *The Magic Word* 2013; and *Orange Juice Peas* 2012) and a young adult book (*Mind Blind* 2014) with Floris. She also wrote one of the Traditional Scottish Tales, *The Tale of Tam Linn* (2014). Don is a storyteller and presenter with an active website, social media presence and physical presence at events like school visits and book festivals.

Janis MacKay was first published with Floris Books when her novel *Magnus Fin and the Ocean Quest* won the 2009 Kelpies Prize. In addition to two other books in the Magnus Fin series, she has published *The Wee Seal* (2013), *The Accidental Time Traveller* (2013) and *The Reluctant Time Traveller* (2014) with Floris Books. She also wrote one of the Traditional Scottish Tales, *The Selkie Girl* (2014). Similar to Don, MacKay is a storyteller who is active on social media and attends various events to spread the word about her books.

Unlike the other two authors who publish not exclusively but the majority of their books with Floris, Theresa Breslin's books are published by many different publishers. She has won various prestigious awards including the Carnegie Medal for British Children's Books (1994). The three books Breslin has published with Floris are *An Illustrated Treasury of Scottish Folk and Fairy Tales* (2012), *An Illustrated Treasury of Scottish Mythical Creatures* (2015) and her book in the Traditional Scottish Tales series: *The Dragon Stoorworm* (2014).

Thus the three authors of the books in the Traditional Scottish Tales series have some key elements in common. First, these authors were all born and raised in Scotland, which not only inevitably influences the topics of the stories they write (which are Scottish-interest), but which also give an authentic quality to their tales and allow them to more easily present to children in Scotland. The authors are also highly involved both online and in person with communicating frequently with readers and this is an important factor in the success of the series.

Publisher

Floris Books was founded by Christian Maclean and is now run by Publisher Katy Lockwood-Holmes, although Maclean is still heavily involved in editing and translating at the company. The company has a small team of employees in the areas of editorial, marketing and production. There are no designated employees for rights, sales or digital functions and so these responsibilities are sometimes carried by all Floris employees (like in the case of rights) and others are carried out by partners like Faber Factory who manages and distributes ebooks for Floris. Sales, and in some cases marketing, are handled by foreign distributors. Floris has distributors in the UK, US, Canada, Australia, New Zealand and South Africa (Floris Books 'International Distributors' 2015).

The initial direction of the company reflects the personality and business competencies of founder Christian Maclean. He began as a bookshop owner and then acquired a small religious publishing house called Christian Community Press in 1977. The press came under a new name, Floris Books, with an aim to reissue the religious titles of the press but also expand into children's. Many of the religious titles were translated from German and included titles by Rudolf Steiner, which suited Maclean's skillset as a native German speaker. International children's books, translated from other European languages into English for the British market, were the first additions to the religious list and the foundation upon which the later Scottish Kelpies were built over twenty years later. The first two titles acquired were translated from Swedish and were Christmas picture books which merged nicely with the religious list. Additionally, Maclean bought the English language rights to the famous Swedish children's authors Elsa Beskow and Astrid Lindgren, and these translations were especially popular in the US, further developing Floris's international presence (Berry 2012).

The company was described by its current Publisher as promoting a multi-facing brand which is a reflection of a three-sided list. One of these brands is as an adult nonfiction publisher of titles relating to holistic living, including those which align with the Rudolph Steiner method. The second brand is a publisher of international children's books in translation, particularly from Swedish and German. The third brand is a publisher of children's books with Scottish themes. Floris first established a brand as an international

children's publisher and holistic living publisher prior to 2001 when the company acquired the Kelpies list of Scottish children's titles from Canongate. One of the ways in which Floris has attempted to separate these three branding efforts is by developing the Kelpies imprints. While the main Floris imprint focuses on international children's books and holistic living, Floris's Kelpies imprints concentrate on the children's books with Scottish themes. It has been the Kelpies side of Floris's list that has seen deliberate expansion in the last decade, and this expansion has revealed a trend in the international reach of the three sides of its product offering; domestic sales have risen as a consequence of the expansion of the Kelpies list while the international children's books and holistic living titles remain steady but with more of an international consumer base (Lockwood-Holmes 2014).

Reasons for Success

Ever since the acquisition of the Kelpies list from Canongate in 2002, Floris Books has had a presence in the Scottish children's book market that has grown steadily. Interestingly, the bulk of this Scottish book growth has been within the domestic readership of Scotland, but certain titles have been particularly successful abroad, like *An Illustrated Treasury of Scottish Folk and Fairy Tales* by Theresa Breslin (2012). In an attempt to produce more Scottish books that would resonate to an international audience, particularly to the Scottish diaspora audience, in September 2014 Floris Books released its first in a sub-series of the Kelpies imprint: Traditional Scottish Tales. Lockwood-Holmes compares the Traditional Scottish Tales to *An Illustrated Treasury of Scottish Folk and Fairy Tales* in audience and content, even describing the Traditional Scottish Tales as 'picture book versions of the treasury', 'classic tales' and 'heritage tales' (Lockwood-Holmes 2014). The books were clearly strategically commissioned and released in a manner most conducive to appealing to the Scottish diaspora audience. According to *Lothian Life*, the coinciding of the launch to the Year of Homecoming 2014 paired nicely with the focus on stories that form 'part of Scotland's oral heritage' (Coon 2014).

Although promoting Scottish culture and traditional Scottish stories is undeniably a consideration for Floris Books in producing the Traditional Scottish Tales, there was also a clear marketing and positioning objective.

Lockwood-Holmes called the series 'unashamedly commercial' because of its position with an eye on the tourist and export markets. The publisher was confident in the ability of the new series to even outperform the regular Kelpies books (Lockwood-Holmes 2014).

Figure 17. Traditional Scottish Tales Banner

Source: Floris Books company website, 2015

The tagline for the series is 'Bringing Scottish folk and fairy tales to life for young children'. Each book has a distinctive Traditional Scottish Tales badge that includes the name of the series and three Scottish symbols: an image of a kelpie, the image of a thistle, and pennants with a tartan pattern (as seen in Figure 16).

Floris Books has used illustrations to include the Scottish landscape as a symbol and nostalgia as a tool to appeal to the Scottish diaspora. Three different artists who studied art at universities in the UK were chosen to illustrate each of the books. The marketing copy for all three books referred to the beauty of the illustrations: 'stunning illustrations', 'breath-taking illustrations', and 'magical illustrations capture the fairy-tale beauty of Scotland'. Interviews with each of the illustrators featured on the Floris blog and a time lapse video of one of the authors, Philip Longson, creating a pencil illustration for *The Tale of Tam Linn* (2014) also highlighted the illustration process (Floris Blog 2015). While one of the illustrators had never even visited Scotland until after illustrating for the Traditional Scottish Tales, the blog interviews emphasised the influence of other classic fairy tale illustrators, paintings and landscape photography of Scotland, and films like *Brave* and *Lord of the Rings* (Floris Blog 2015). The illustrations

were, in fact, such an important part of the marketing story for the Traditional Scottish Tales that during December 2014 and January 2015 the Scottish Storytelling Centre in Edinburgh hosted a free exhibition of illustrations from the Kelpies' Traditional Scottish Tales called 'Dragons, Selkies and Fairy Princes' ('Exhibitions', Scottish Storytelling Centre website 2015).

The promotion of the Traditional Scottish Tales series is rooted in several factors: the use of Scottish symbols to brand the series; the utilisation of the rhetorical tools of authenticity nostalgia, and stereotypes; the help of an international marketing consultant; involved authors; and product distribution at heritage sites and international book shops. The series is branded as Scottish using the tartan pendant, and images of kelpie and thistle as previously described. Beyond the book covers, illustrations within the books incorporate romantic depictions of Scottish landscapes and elements of Scottish mythology (e.g. selkies). These Scottish symbols are inextricably connected to the utilisation of the rhetorical tools of nostalgia and stereotypes, the marketing aim being to promote Scotland as a magical and adventure-filled place with old stories and myths meant for young readers. Authenticity too plays a part in the marketing copy but also in reviews of the books in which reviewers place importance on how authentic the stories stay to the original folktales.

Myrick is utilised on a freelance basis by Floris Books to increase trade sales of Floris titles in the US. She only markets Floris's children's books, with specific focus on the Kelpies (Lockwood-Holmes 2014). Myrick has found magazines, newspapers, and bloggers that are particularly interested in Scottish children's books and uses those contacts to obtain media coverage for Floris titles in the States. Additionally, Myrick takes Floris books to conferences to pitch the books to teachers and librarians (Myrick 2014).

The three authors of the three books published thus far in the Traditional Scottish Tales series are highly involved in events and social media promotion of their books. They regularly speak to school children in Scotland and hold events at local bookshops and libraries. They also present at book festivals, including the Edinburgh Book Festival. Lari Don, author of *The Tale of Tam Linn* (2014), even posts on the Scottish heritage social network Tartan Footprint to promote her books to the Scottish diaspora. While the local events may not be useful for marketing to the Scottish diaspora, all three authors have

an active web presence which include websites, and Twitter and Facebook accounts which they actively use to reach readers.

Finally, product distribution has been instrumental in promoting the Traditional Scottish Tales to the Scottish diaspora. Traditional Scottish Tales are sold at Scottish heritage sites which make them readily available to international tourists. As Floris Books supplies their books through Lomond Books and Bookspeed, the two suppliers of books to Historic Scotland sites, Traditional Scottish Tales can be seen by Scottish diaspora tourists to Scotland when visiting. Notable here is that books sold through bookshops in Scotland (even when the consumers are international and when the shop is intended for tourists) are measured as domestic sales. In assessing the transnational appeal of the Traditional Scottish Tales series, the sales data offered by the publisher does not account for sales from international consumers in Scotland.

Engaging with an Audience

The Traditional Scottish Tales series' use of culturally important Scottish myths and folktales to reach a younger audience illustrates that the types of diasporic Scots the series is marketed to are those with high interest in Scottish culture: nationalists and Scottish arts learners. Marketing children's books is complicated by children being the readers of the books but not usually the buyers of the books. Chapter One addressed this in defining terms like consumer, reader and customer. However, Floris Books utilises marketing efforts that persuade children (like author events at schools and product distribution in tourist shops) who then persuade their parents to purchase the books.

In conclusion, the Traditional Scottish Tales series by Floris Books has aimed to provide overtly Scottish stories with beautiful covers and illustrations that incorporate Scottish symbols and use rhetorical tools of authenticity, nostalgia and stereotypes. The transnational sales of the series can be attributed to not only the use of these symbols in communicating the value of the books to the Scottish diaspora but also in the help of an international marketing consultant, social-media-engaged authors, and product distribution internationally and at Scottish heritage sites.

Conclusion

This chapter has examined the role of the audience in shaping marketing for Scottish books. Interview data from publishers revealed polarising views on the effectiveness of marketing to the Scottish diaspora. Interview data from a group of members of Scottish heritage organisations revealed certain 'types' of Scottish diaspora readers with certain book consumption habits, based upon genealogical distance from Scotland and interest in Scottish culture. While ancestral Scots tend to read more books involving the Scottish past and the lived diaspora are more likely to consume books of a more contemporary nature, there were still many interviewed ancestral Scots who consumed contemporary Scottish books and several lived diaspora readers who enjoyed books of an historical nature. Most importantly in understanding the Scottish diaspora as readers is that reading is central to diasporic identity-building, which is why considering the Scottish diaspora a subculture of consumption adds valuable insight into what motivates Scottish diaspora readers. Because the Scottish diaspora is identifiable, substantial, accessible, stable, responsive and actionable, it is argued that this group is a viable market segment for Scottish publishers. Scottish publishers are already communicating the value of Scottish-interest books to the diaspora but could improve this communication by targeting specific types of Scottish diaspora readers, using Scottish symbols and rhetorical tools to initially engage the reader, and then focusing on communicating the book's value to diasporic identity-building. As the three case studies illustrated, there are multiple methods and paths to marketing to the diaspora and to transnational success of Scottish-interest books. While all three cases utilised different methods of communication to the diaspora, the three unifying threads through all cases was the focus on the diaspora as a market segment, the use of Scottish symbols and rhetorical tools to engage the diaspora, and the weaving of a marketing narrative to communicate value.

Conclusion

Aims of the Thesis

This thesis has examined the transnational marketing of Scottish-interest books to a diasporic audience from 1995 to 2015. This thesis answers the research question: what makes the marketing of Scottish-interest titles from SMEs in the Scottish publishing industry successful transnationally? The answer to this question is that success is predicated upon the consistent use of three distinct marketing approaches. The first approach is creative relationship marketing that uses storytelling to engage readers. The second approach is utilising symbols, icons and narratives associated with Scotland the place brand to appeal to the Scottish diaspora. Finally, the third approach is targeting specific readers based on behaviours and attitudes within subcultures of consumption.

One of the aims of this thesis has been to contextualise twenty-first century Scottish book marketing within the fields of publishing, book history, communications/media studies, and marketing. This aim was met in Chapter One which provided frameworks from the fields of publishing, book history, communications/media studies, and marketing in a review of the literature. These frameworks include conceptualising a book as an object made of the two parts of text and container and that these parts influence each other (Kovač 2008; McCleery and Finkelstein 2005; Chartier 1995; Bhaskar 2013), viewing books as influencing history (Darnton 1982) and the book process as a collaboration of various agents and events (Darnton 1982; Adams and Barker 1993), seeing communication as a two-way process in which a message is encoded and decoded by the speaker and the receiver (Schramm 1954 and Hall 1973) and in which audiences are active participants in the communications process (Reader Response Theory), perceiving consumption and culture as interrelated (Consumer Culture Theory), thinking of internationalisation beyond a set of stages (Fillis 2001), and acknowledging that SMEs operate and market differently than their larger counterparts and are often more entrepreneurial (Carson *et al* 1995; the marketing/entrepreneurship interface). The thesis also aimed to determine how and why Scottish books are being marketed in particular ways to transnational audiences. This aim was met

through the use of a multi-method approach including interview data, narrative rhetorical criticism and case studies which investigated the promotion of particular internationally successful books, the processes and reasoning behind Scottish publishers' marketing activities, and the rhetoric of certain marketing communications.

Summary of Discussion

In the competitive, international environment in which the Scottish book trade operates, SMEs in the Scottish publishing industry recognise the value and necessity in promoting Scottish-interest books in the right way and to the right audiences, which audiences would ideally extend beyond the small and limited readership of the domestic Scottish market. Transnational marketing can give SMEs in the Scottish publishing industry a competitive advantage in the aggressive marketplace. However, the niche and local aspect of Scottish-interest books makes the transnational marketing of those titles more difficult which is why finding markets of readers interested in Scottish-interest books is essential to provide a targeted transnational marketing approach. One of these such markets is the Scottish diaspora, conceptualised both as a market segment and as a subculture of consumption.

Marketing is defined in this thesis as the communication of the value of a product or service. The value of the product is communicated through marketing narratives; thus it is through narrative marketing that the value of Scottish-interest books is communicated to readers. These marketing narratives for Scottish-interest books often utilise the icons, symbols and narratives of Scotland the place brand to establish a connection with the Scottish nation, identity and culture. Using the rhetorical tools of nostalgia, authenticity and stereotypes, Scottish publishers communicate the value of their products and are especially successful in doing so to interested and targeted markets like the Scottish diaspora.

There are three features of the Scottish publishing industry that characterise the industry and influence marketing: that the Scottish publishing industry is dominated by small business, that the Scottish publishing industry is unusually international for its size, and that the Scottish publishing industry (as part of the book trade) is a component of the creative/cultural industries.

Because the Scottish publishing industry is dominated by small business, it is observed that these SMEs do not market the same way as their larger counterparts, due to financial, time, and staff constraints and, often, a more entrepreneurial focus tied closely to the competencies and vision of the owner/manager. Because the Scottish publishing industry is unusually international for its size, partly because of the influence of the overarching trade organisation, Publishing Scotland, this means that there is a high interest from many Scottish publishers, despite their size, to market and sell their books internationally. Finally, the book trade's position within the creative/cultural industries indicates that the book trade occupies a territory between culture and commerce. Because of these three features of the Scottish publishing industry, internationalisation, entrepreneurship and cultural value contribute to how Scottish publishers market their Scottish-interest titles transnationally.

Marketing as the communication of the value of a product is a process that includes participants (publishers and readers), influencers (brand, national identity, entrepreneurial orientation, and company size), and components (characters, setting and plot) of that communication of value. The participants of the communication, publishers and readers, interact through narratives in which the publisher weaves a narrative comprised of characters, setting and plot and the reader interprets that communication through identification with the character, romanticisation of the setting, and enactment of the plot through consumption. The communication is influenced by the role of national identity in the company's brand and in the positioning of the book and influenced by how entrepreneurial the company is, related to company size.

While there are advantages to examining Scottish publishers as a collective, it is simplistic to assume that Scottish publishing companies are homogenous. From an analysis of the relationship between the Scottish focus of the publisher's list and the company size (as measurements of the influencers of the communication of value), four types of Scottish publishing companies emerged: Micro Low Scottish, Micro High Scottish, Small Low Scottish, and Small High Scottish. The Micro Low Scottish group is composed of younger firms with niche focus. The Micro High Scottish group are education-focused with government funding or support, a split between older and younger firms, a brand unified by Scottishness, and a niche focus. The Small Low Scottish group

include older firms with more of an international and strategic marketing focus, utilising specified marketing departments. Finally, the Small High Scottish group has only one firm which is middle-aged, withdrawn from Publishing Scotland, and with a strong Scottish company brand. The rhetorical narrative analysis of 228 online book blurbs for Scottish-interest books from Scottish publishers revealed that Scottish publishers are representing Scotland in particular ways in the rhetoric used in online book blurbs, including the use of Scottish symbols and of the rhetorical tools of nostalgia, authenticity and stereotypes to communicate value and the appropriation of five common marketing plots.

As the communication of the value of a product requires at least two participants to be considered communication, the reader is a vital piece of the marketing process. The niche and local nature of Scottish-interest books requires a certain type of reader who would be interested in content relating to Scotland. The Scottish diaspora is one of these such groups not only because it is comprised of many readers of Scottish-interest books, but because Scottish-interest books provide bonding consumption rituals and traditions that build, maintain and strengthen identity within the diasporic Scottish community. This subculture of consumption (Schouten and Alexander 1995) is a heterogeneous group united not by traditional demographic characteristics, but by similar behaviours and attitudes which are a more effective, postmodern element of segmentation (Rentschler and Fillis 2006). As the case studies of *Reading the Gaelic Landscape* published by Whittles Publishing (Murray 2014), the Burns Night app published by Saraband (Saraband 2012), and the Traditional Scottish Tales series published by Floris Books (various authors 2014) indicate, Scottish-interest titles are marketed to the Scottish diaspora in a way that is economically successful through various methods: reviews and media coverage in places where they are seen by members of the diaspora, the use of Scottish symbols to communicate value, personal and innovative social media campaigns, the help of marketing consultants on the ground in other countries, involved authors, and product distribution in heritage sites and bookshops in areas of high diasporic involvement.

Summary of Findings, Recommendations and Significance of Research

The objective of this thesis is to discover what made the marketing of Scottish-interest books from SMEs in the publishing industry successful transnationally. The study found that conceptualising marketing as the communication of the value of a product involving narratives to communicate that value was a way to understand one of the methods of that transnational success: creative marketing through storytelling. The study also found that Scottish symbols were used by Scottish publishers in communicating to transnational readers—this was discovered in the analysis of online book blurbs and in the three case studies of the marketing of Scottish-interest titles. Lastly, the thesis found that the Scottish diaspora is a subculture of consumption as defined by Schouten and Alexander (1995) due to the ways in which book consumption serves as rituals that maintain the identity and solidarity of the group: rituals like recommending books, sharing books, making book lists, facilitating author tours, using books to plan events, and using books in the Scottish arts. It was found that the Scottish diaspora could be a viable market segment for Scottish publishing companies because of its identifiability, substantiality, accessibility, stability, responsiveness and actionability (Frank, Massy and Wind 1972; Loudon and Della Bitta 1984). Thus the marketing of Scottish-interest books from SMEs in the Scottish publishing industry are successful transnationally when Scottish publishers look beyond traditional, demographic-based market segments to include subcultures of consumption that are unified by behaviours and attitudes.

Based upon the research and findings of this thesis, there are certain recommendations that are offered to Scottish publishers. Some of these recommendations align with or are related to the recommendations given in the 'Literature and Publishing Sector Review' by Creative Scotland (2015). Following the review's analysis of various aspects of the publishing industry in Scotland (including Scottish writers, readers, and publishing companies), the report offers recommendations for Creative Scotland including those relating to the international promotion of Scottish books. The report made three particular recommendations to encourage international promotion of Scottish books: 1) to create an organisational body called Scottish Literature International to

showcase Scottish literature to the world, 2) to partner with tourism organisations to increase literary tourism in Scotland, and 3) to encourage Publishing Scotland to work with Scottish Development International and Scottish Enterprise within the Scottish Government Framework for International Development. While this thesis agrees with these three recommendations for expanding the influence and promotion of Scottish literature, these recommendations focus on a generic international push, and do not account for the Scottish diaspora. Therefore, the recommendations of this thesis build upon those offered in the 'Literature and Publishing Sector Review' of Creative Scotland to focus on the potential and targeting of the Scottish diaspora as a market segment.

To market Scottish-interest books successfully transnationally to a diasporic audience, SMEs in the publishing industry should apply a consistent approach in which creative narrative marketing through storytelling, the use of Scottish symbols and appropriation of the Scottish brand, and segmentation beyond traditional demographic categorisation to include subcultures of consumption are central. To accomplish this three-pronged approach, this thesis recommends a three-pronged technique: **1) for a united body of Scottish publishers to approach Scottish heritage organisations, 2) for Publishing Scotland to work more closely with government partners in conjunction with the Diaspora Engagement Plan, and 3) for Scottish publishers to become more involved in events related to diaspora tourism.**

Approaching Scottish heritage organisations as a unified body of Scottish publishers is a recommendation for Scottish publishers, but which ultimately requires the assistance of a larger body to orchestrate such an approach. Publishing Scotland is the best equipped and positioned organisation to head up an organised and unified publisher interaction with Scottish heritage organisations around the world. If Creative Scotland does take on the advice recommended in the 'Literature and Publishing Sector Review' (2015) to create a new body, Scottish Literature International, then this new organisation might also be equipped and positioned for presenting the group of Scottish publishers to Scottish heritage organisations. SMEs can target international Scottish diaspora subcultures of consumption by promoting to Scottish heritage or

interest groups directly, rather than a wider, but more unfocused, market segment. A more united push from Scottish publishers to work with clan and heritage societies and Highland Games events is needed. While many Scottish publishers have worked with Scottish heritage organisations in the past, there was expressed a frustration in working individually with these organisations because they are run by volunteers, sometimes poorly organised, and lacking in networks and infrastructures that could typically handle selling books. On the other hand, the reason why so many Scottish publishers have worked with Scottish heritage organisations is that these heritage organisations are seen as a useful tool and possible gateway into reaching a diasporic readership for Scottish-interest books. The importance of this recommendation is not only in encouraging Scottish publishers to begin or continue to work with Scottish heritage organisations, but to do so *as a group of Scottish publishers*. If Scottish publishers, as a group, approached these organisations, it would be more advantageous for both parties to engage in a business relationship. The Books from Scotland website, in its newly relaunched form, does not sell books anymore, but could offer information to Scottish heritage organisations regarding Scottish books. While the new website has interesting, well-curated content, observation confirms that the marketing of the website to the diaspora has not been well executed. To reach Scottish heritage organisations as a unified group of Scottish publishers, it may be advantageous for the Books from Scotland website to be utilised in communicating with Scottish heritage organisations.

This thesis also recommends that to reach the Scottish diaspora readership, partnering with Scottish government organisations that are also targeting the diaspora would be beneficial. While some publishers have experienced a limited working relationship with certain government organisations, there is still room for more collaboration with organisations. Luath participated in the Scotland the Brand initiative in 1995 (MacDougall 2014), Gaelic publishers travelled with the Scottish Department of Trade and Industry to Canada for the promotion of Scottish products in 2000 (Storey 2014), Olida Publishing participated in the Scottish Development International Smart Explorer programme to enter new markets (Scottish Development International, 2011), and Hodder Gibson fosters relationships with the Scottish

Qualifications Association's initiative in China (Mitchell 2014). This is a recommendation which is related to the recommendation given in the 'Literature and Publishing Sector Review' (2015), recommending that Publishing Scotland work more closely with Scottish Enterprise and Scottish Development International to promote Scottish books abroad. This thesis recommends that Publishing Scotland's engagement with government bodies extend beyond working with Scottish Enterprise and Scottish Development International to include working with particular diaspora-focused organisations as part of the Scottish government's Diaspora Engagement Plan (2010). These organisations include Global Scot, Visit Scotland, and Event Scotland. Additionally, the 2009 and 2014 Year of Homecoming initiatives were not utilised enough by Scottish publishers to promote Scottish books to diasporic Scots and any future initiatives of that nature would be beneficial for Scottish publishers to participate in. The Diaspora Engagement Plan outlines two important objectives for engaging with the diaspora: managing Scotland's reputation and representation to the diaspora, and promoting Scotland to the diaspora by focusing on economic growth (Scottish Government 2010). Despite its important objectives, the Diaspora Engagement Plan has not been well implemented in the five years since its creation. It would be beneficial both for Scottish engagement with the diaspora and for promoting Scottish-interest books transnationally if Publishing Scotland worked with Global Scot (and Scottish Enterprise more generally), Visit Scotland, Event Scotland, and Scottish Development International.

The final recommendation following the research of this thesis is that Scottish publishers become more involved in events relating to diaspora tourism. This again would be best accomplished through an overarching organisation like Publishing Scotland or possibly Scottish Literature International. Some books by Scottish publishers are available through historic sites like those run by Historic Scotland and supplied by Bookspeed and Lomond Books, but many do not adequately approach the tourist market with consideration of the diaspora as being a part of that group. Involvement from Scottish publishers in future homecoming government initiatives or other such diaspora-focused events would increase visibility of Scottish-interest books to members of the diaspora present at such events.

These recommendations aid publishers in reaching Scottish diaspora readers that belong to the four categories detailed in the typology in Chapter Six: genealogists, Scottish arts learners, nationalists, and socialisers. The significance of the research is in its analysis of the Scottish diaspora as a market segment for Scottish book publishing, which has not been examined before. The research is also significant because of the small firm marketing approach to Scottish book marketing that incorporates the marketing/entrepreneurship interface in the analysis of transnational Scottish book marketing.

Limitations of This Research

As with any research, the research methods and research philosophy of the study provide both advantages and limitations. The advantages of the critical realist paradigm of this thesis is in its acknowledgement of a single reality (but with multiple perspectives on that reality) which make it possible for there to be practical publishing research results to better understand that reality. Additionally, this paradigm acknowledges the heterogeneity of Scottish books, consumers, companies, and identity which is why this topic is most effectively studied through qualitative research methods of interviews, narrative rhetorical criticism and case studies.

The limitations of the critical realist paradigm and of qualitative research methods of interviews, narrative rhetorical criticism and case studies are that it is impossible to generalise the individual, qualitative findings to the whole of Scottish diaspora readers, the whole of Scottish publishers, or the whole of Scottish-interest books. However, the data and findings that the thesis offers identify particulars of transnational Scottish-interest book marketing and highlight not only the behaviour of Scottish publishers and consumers, but the intentions and reasoning behind the behaviour. The critical realist paradigm and accompanying qualitative research methods are imperative for answering 'why' questions: why are some Scottish-interest books by Scottish publishers successful transnationally? Additionally, the critical realist paradigm and accompanying qualitative research methods function as a vital connector between the theory offered in book history, business studies, and communications/media studies and the book industry in Scotland. Therefore, while this thesis might be limited by the micro-focus of the study, its paradigm,

and its methods, the limitations are outweighed by the advantages that a critical realist paradigm and qualitative research methods offer for understanding transnational Scottish book marketing and the Scottish diaspora.

Suggestions for Further Study

This Conclusion has provided recommendations for Scottish publishers and overarching publishing and creative bodies in Scotland like Publishing Scotland and Creative Scotland. Thus the research findings of this thesis impact most directly producers in the Scottish publishing industry and certain policy-making bodies in the creative industries in Scotland. However, some of the theory that has been generated from the data analysis in this thesis can be applied not only to the creative industries in Scotland, but to other geographical territories and to research extending beyond the creative industries. The three theoretical constructs generated in this thesis are the Communication of Value of Scottish Books model, the typology of Scottish publishing companies, and the typology of Scottish diaspora readers.

First, the Communication of Value of Scottish Books model illustrates influencers of transnational marketing from publishers (national identity, entrepreneurial orientation, brand, and size) which while particular to the Scottish publishing industry, might also be important to other publishing industries and require further research to determine the influencers of marketing from publishers in other book industries. Especially for other book industries which might have a local focus, small- to medium-sized companies, and a strong connection with national identity, this model might be pertinent. The idea that marketing is a two-way communication of value in which the publisher and the reader are participants in this communication is a concept which could be applied to other publishing industries and other marketing activities in the creative industries. Additionally, the application of the theory of subcultures of consumption to Scottish diaspora readers (as included in the Communication of Value of Scottish Books model) is something which could be applied to other groups of readers who may use book consumption for identity building and social solidarity. Particularly for marketing books to other diasporas, publishers of local, niche, and nationally-focused books may use the

theory of subcultures of consumption to understand readers and how to better market books to diasporas.

The typology of Scottish publishing companies explores the influence of national focus of a publisher's list and the size of the company on transnational marketing. National focus of a publisher's list and company size can also indicate factors of transnational marketing in other nation's publishing industries. It is a typology that might be useful in creating typologies for other publishing companies in other publishing industries.

The typology of Scottish diaspora readers indicates 'types' of readers dependent on the reasons that the readers became interested in their Scottish heritage. This is a typology that might be applied to other readers in diaspora groups. Other members of diasporas may be divided into types dependent upon how members became interested in their heritage, and these types could indicate characteristics of those members as readers of books to reinforce identity.

Conclusion

This thesis has contributed to publishing studies research by utilising the theoretical frameworks of the marketing/entrepreneurship interface and neo-tribal consumers as subcultures of consumption in combination with qualitative research methods and a critical realist research paradigm. These theories, paradigms and methods have been utilised to examine transnational marketing from small publishing companies with locally-focused lists. The findings have added to the publishing studies field by ascertaining that the consumer behaviour of readers is inextricably linked with social identity. For publishers of books with a national focus and which utilise symbols of national identity, marketing is most effective when it connects with readers' use of consumption to reinforce that national identity. This thesis also contributes to the publishing studies field by connecting understanding of the sociology and behaviour of a diaspora group with the transnational marketing of books. Using national symbols and a promotional narrative to communicate to readers in the diaspora group, even SMEs, in a book industry can communicate value effectively to a transnational consumer group.

In conclusion, this thesis asserts that SMEs in the Scottish publishing industry who produce locally-focused, niche titles can be economically successful transnationally. The interview data reveals an interest in transnational selling and marketing from Scottish publishers and examples of Scottish publishers targeting the Scottish diaspora already, with varying degrees of success. The narrative rhetorical criticism of Scottish publishers' marketing communications through online book blurbs demonstrates that Scottish publishers are using marketing narratives and Scotland the brand symbols and icons to communicate the value of their products. Finally, the case studies illustrate that transnationally economically successful Scottish-interest books are often marketed to the Scottish diaspora. While specifics of paths to that success vary from case study to case study, all three utilised Scotland the brand and storytelling to communicate value to the Scottish diaspora audience. Therefore, Scottish publishers can reach transnational markets for Scottish-interest books by 1) fostering relationships with consumers through quality marketing narratives that can persuade and communicate the value of the product, 2) accessing the ready-made Scotland brand to appeal to consumers and make the content of the product immediately apparent to consumers and 3) communicating value to consumers who use book consumption behaviours to build and maintain identity.

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