

Marketing Scottish Books Internationally  
Research Report

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## EXECUTIVE SUMMARY

This report answers the following research question:

- What makes the marketing of a Scottish-interest book successful internationally?

The research methods used to gather data for this report are interviews, case studies, online book blurbs. The interviews were with thirty-two members of the Scottish publishing industry and with twenty-two members of Scottish heritage organisations. The case studies were for three titles/series: *Reading the Gaelic Landscape* published by Whittles Publishing, the Burns Night App published by Saraband, and the *Traditional Scottish Tales* series by Floris Books. The online book blurbs included 228 online book blurbs (primarily from Amazon.com) or Scottish books by Scottish publishers.

Using the data from these research methods, the answer to the research question has three parts:

- Narrative marketing through storytelling
- Utilising symbols, icons, and narratives of Scotland's brand
- Marketing to the Scottish diaspora (and other non-traditional segments)

### **Narrative marketing through storytelling**

Narrative marketing is using stories to communicate with consumers. Marketing Scottish books successfully to international readers requires narrative marketing because consumers are wary of being marketed to. Narratives can connect readers to products in a way that speaks to fundamental human communication and needs. There are several influencers of a publisher's narrative marketing including brand, entrepreneurial orientation, national identity and size. This report reveals that Scottish publishers are already utilising narratives in their marketing efforts, although more emphasis on this type of marketing could be beneficial. Using data from the analysis of the online book blurbs, this report discovered five marketing plots that Scottish publishers use: author as traveler and adventurer, author as scientist, author as creative genius, secret treasure, and customized tales for the reader.

### **Utilizing symbols, icons, and narratives of Scotland's brand**

Brands are features (names, symbols, icons, etc.) that represent an organisation or a product and can be useful for differentiating the goods and identities of different producers. In addition to representing organisations or products, brands can also represent places. Scotland's brand is embodied in such symbols as Scottish sports, the Scottish flags, characteristics associated with the Scottish people, Scottish landscape, and Scottish language. The reason why it can be useful for Scottish publishers to draw upon Scotland's brand when marketing books is because readers interested in Scottish books will readily recognise Scotland's brand and identify the book as being of interest to them. While Scottish publishers are already using symbols from Scotland's brand to market books, as shown in the analysis of the online book blurbs, more could be done to utilize Scotland's brand in book marketing.

## **Marketing to the Scottish diaspora**

The Scottish diaspora is a group of people with Scottish ancestry who do not currently live in Scotland. It is estimated that there are between 40 and 80 million diasporic Scots (MacAskill and McLeish 2006). Many members of this group feel a strong attachment to Scotland and Scottish products, even using consumption of products (such as Scottish books) to form and maintain their identities. Interviews with twenty-two members of Scottish heritage organisations indicate that some members of the Scottish diaspora use book consumption rituals to strengthen identity within Scottish heritage organisations. Scottish diaspora readers can be categorized by their interest in Scottish culture and their genealogical distance from Scotland, dividing them into four groups: socializers, nationalists, genealogists, and Scottish arts learners. Scottish diaspora readers are interested in Scottish books that have to do with an aspect of the Scottish past that they can relate to because of their ancestry, or books that are set in parts of Scotland that they are familiar with and that remind them of home; this includes genres from historical fiction to crime fiction.

## **Case studies**

Three case studies are used to illustrate different ways to market to the Scottish diaspora: *Reading the Gaelic Landscape* (Whittles Publishing), the Burns Night App (Saraband) and *Traditional Scottish Tales* (Floris Books). As the three case studies illustrate, there are multiple methods and paths to marketing to the diaspora and to transnational success of Scottish-interest books. While all three cases utilise 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.

## **Recommendations**

Building upon the ‘Literature and Publishing Sector Review’ (2015) put forth by Creative Scotland, this report recommends that to increase narrative marketing efforts, utilizing Scotland’s brand, and market more effectively to the Scottish diaspora, Scottish publishers and other Scottish publishing organisations should do the following:

- A body of Scottish publishers should unite to approach Scottish heritage organisations
- Publishing Scotland should work more closely with government partners in conjunction with the Diaspora Engagement Plan
- Scottish publishers should become more involved in events related to diaspora tourism

## INTRODUCTION

This report describes the findings of PhD research undertaken by Rachel Noorda at the University of Stirling. The PhD thesis, entitled “Transnational Scottish Book Marketing to a Diasporic Audience, 1995-2015”, was submitted in January 2016 and passed with no corrections. Rachel was officially awarded her PhD on June 29, 2016. The full thesis can be found at <http://hdl.handle.net/1893/23088>.

Thanks are due to the thirty-two members of the Scottish publishing industry whose interview data was used in this report. These people include Katy-Lockwood Holmes, Keith Whittles, Sara Hunt, Allan Guthrie, Neil White, Martin Greig, Adrian Searle, Clare Cain, Robert Davidson, Allan Sneddon, Anthony Kinahan, Ann Crawford, James Robertson, John Storey, Maxine Branagh, Isobel Freeman, Liz Small, Lesley Taylor, Andrew Stevenson, Forbes Gibb, Neil Wilson, Huw Osborne, John Mitchell, Sally Pattle, Anna Glazier, Clare Barron, Stephanie Heald, Catriona Cox, Katie Moffat, Fiona Brownlee, Simon Blacklock, and Ellen Myrick. Thanks are also due to the twenty-two members of Scottish heritage organisations whose interview data was also used in this report.

Special thanks goes to Floris Books, Whittles Publishing, and Saraband for offering data for some of their titles which were used as case studies in this research.

The topic for this report emerged from conversations with Scottish publishers during MLitt research undertaken by Rachel Noorda at the University of Stirling. During these conversations, publishers expressed the difficulty of marketing Scottish books to international readers. This report outlines and summarizes the research embarked upon to explore the international marketing of Scottish books.

Any questions or comments about this report can be addressed to Rachel Noorda at [rachellynchase@gmail.com](mailto:rachellynchase@gmail.com).

# 1. NARRATIVE MARKETING THROUGH STORYTELLING

## 1.1. What is narrative marketing?

Narrative marketing is using stories to communicate with consumers. Since marketing is defined in this report as the communication of the value of a product, then narrative marketing in the publishing industry is using stories to communicate the value of Scottish books to readers. Storytelling is useful as a marketing tool because ‘people think narratively’ (Woodside, Sood and Miller 2008, 98) and in stories (Schank 1990). 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. Marketing is a storytelling process that not only utilises national and cultural myths but is a story of a product or a company.

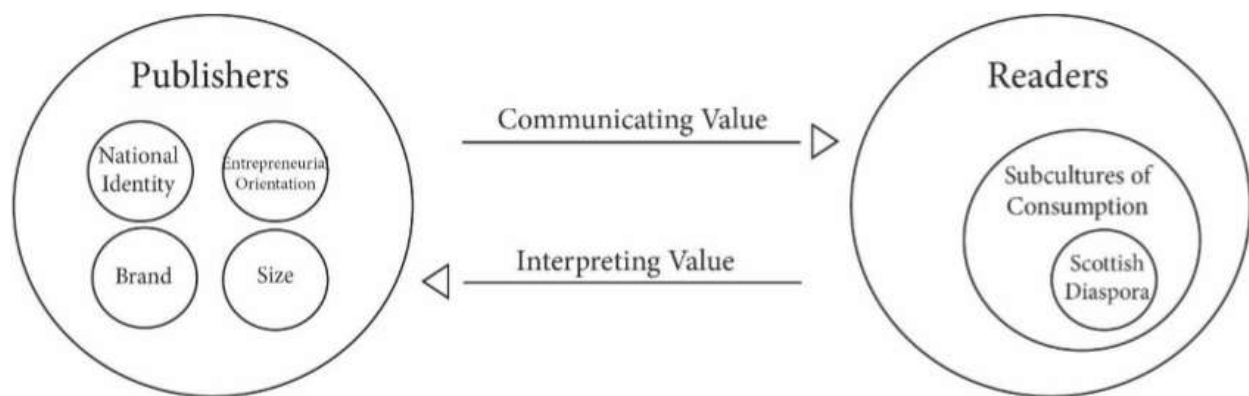
The increasing emphasis on marketing in the book business has made consumers warier of being marketed to. Instead of having sales and advertising shoved down their throats, consumers look for added value in opposition to aggressive pitches. Pulizzi called this the rise of storytelling as a kind of new 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).

## 1.2. Narrative marketing for Scottish books

### 1.2.1. Influencers of the communication of value of Scottish books

Narrative marketing in the Scottish publishing industry is a two-way conversation of communicating value and interpreting value, a conversation between readers and publishers. This relationship is illustrated in Figure 1. The narratives created by publishers in communicating this value is influenced by four factors: national identity, brand, entrepreneurial orientation and size.

Figure 1: The Communication of Value of Scottish Books



### 1.2.2. Narrative plots of online book blurbs

One of the research methods for this report was to narratively and rhetorically analyse 228 online book blurbs (primarily from Amazon.com). The purpose of this method was to discover if Scottish

publishers were using narrative marketing in communicating the value of their books and if Scottish publishers were also utilising icons, symbols, and narratives from Scotland's brand. The research proved that publishers are using narrative marketing and Scotland's brand to communicate the value of Scottish books to readers.

Narrative marketing requires the key elements of a story to be effective: characters, setting, and plot. The most common verbs used in these online book blurbs suggest that there are five common narrative marketing plots used by Scottish publishers in online book blurbs. These are:

1. Author as traveler and adventurer
2. Author as scientist
3. Author as creative genius
4. Secret treasure
5. Customized tales for the reader

## **2. UTILISING SYMBOLS, ICONS, AND NARRATIVES OF SCOTLAND'S BRAND**

### **2.1. Defining brand**

According to the American Marketing Association (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 2015). 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).

### **2.2. Scotland's brand**

While brands are most often used for companies and products, such as the brand of a Scottish publisher or of a Scottish publisher's book series, even places can have brands. This is especially evident in marketing a place for tourism, but Scotland's brand extends beyond tourism efforts. When an image of a Scottish landscape serves as the cover of a Scottish book, when the jacket blurb highlights Scotland's role in a book as the setting but also as a character, or when the title of the book uses a Scots phrase or a quote from Scottish history ... these are a few examples of when Scotland's brand becomes fused with the marketing of a Scottish book.

If marketing is the communication of the value of a product and this communication includes narratives, how does Scotland contribute to these narratives? Bechhofer and McCrone (2013) identified some of the most prominent symbols of Scotland's brand as Scottish sporting achievements, the Scottish flag, Scottish music and arts, Scottish sense of equality, Scottish language (Gaelic and Scots), and the Scottish landscape. But there are other symbols and icons beyond this small list, symbols and icons that international readers readily recognise.

### **2.3. Scotland's brand in online book blurbs**

Online book blurbs were examined to determine whether Scottish publishers were using Scotland's brand in marketing. 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). Some of the other themes that emerged from the analysis of Scotland's brand in online book blurbs included a tension between contemporary versus historical representations of Scotland, the importance of Scotland's status as a nation (whether in its entirety or embodied by Gaeldom), and also the use of 'most famous' to persuade readers of the important and popular particulars relating to Scotland.



### 3. MARKETING TO THE SCOTTISH DIASPORA

#### 3.1. Who is the Scottish diaspora?

It has been estimated that there are between 40 and 80 million people in the world who claim Scottish ancestry (MacAskill and McLeish 2006). Technically, all of these people would be considered part of the Scottish diaspora. However, the individuals who were interviewed because they are members of the Scottish diaspora were selected because they were actively involved in their Scottish heritage through participation in Scottish heritage groups. Scots, more so than other diaspora groups, actively utilize their ethnicity because their identity was not forced on them by others; are ‘agents in the making of their collective identity’ (Bueltmann 2015, 4).

The word ‘diaspora’ means ‘to sow widely’ in the original Greek (Cohen 1996, 507) and today it is used to indicate a dispersed people from a homeland (Butler 2001, 189). Although there are many criteria that could be considered in determining whether or not a group of people would be considered a diaspora, it is generally agreed upon that these three components must be satisfied:

1. At least two destinations for dispersal
2. A relationship to a real or imagined homeland
3. 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.

Why have the Scots been a migratory people? There were many factors for the migration of Scots to new lands, including trade. 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).

Any study of the international promotion and reception of Scottish books in the twenty-first century would be incomplete without considering the Scottish diaspora. 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.

#### 3.2. Types of readers in the Scottish diaspora

The twenty-two members of Scottish heritage organisations each described what interested them in their Scottish ancestry and in Scotland more generally. From their responses, four “types” of Scottish diaspora reader emerged: socialisers, nationalists, genealogists, and Scottish arts learners.

These four categories are dependent on the reader's interest in Scottish culture and genealogical distance from Scotland. The lived diaspora are Scots who have lived part of their lives in Scotland but are now living abroad. The ancestral Scots are those readers who have Scottish ancestry but have never lived in Scotland and therefore may have a more romanticized view of the place.

### 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

Adapted from Noorda, 2016

### 3.3. What are the Scottish diaspora reading?

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.

For ancestral Scots, historical fiction and biography were overwhelmingly popular and that could be seen as a reflection of ancestral Scottish identity on the Scottish past. 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. Burns, Walter Scott, and other famous Scottish authors were mentioned. Scottish romance was also read by some of the ancestral Scot interviews, with *Outlander* mentioned in particular, both with negative and positive responses from the interviewees.

While there was a clear interest in books on Scottish history and ancestry, 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 (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' (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.

### **3.4. Why does the Scottish diaspora read?**

The Scottish diaspora is not only a group of people with Scottish ancestry, but it is also a reading community, a community that has a unique subculture formed and maintained by the consumption of books. Being part of the Scottish diaspora is a self-aware social identity that requires rituals and traditions to maintain that identity (Muniz 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.

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).

## 4. CASE STUDIES: HOW TO MARKET TO THE DIASPORA

For a book by an unknown author, typical first print runs are 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.

### 4.1. *Reading the Gaelic Landscape* (Murray 2014)

*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, with a reprint required after eight weeks (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.

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.

### 4.2. Burns Night App (Saraband 2012)

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.

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.

#### 4.3. Traditional Scottish Tales (various authors 2014)

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.

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.

## 5. RECOMMENDATIONS

### 5.1. Building on the ‘Literature and Publishing Sector Review’

The recommendations put forth in this report build upon the recommendations 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. As this report has already demonstrated, to market Scottish-interest books successfully international to the Scottish diaspora, Scottish publishers 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 categorization to include subcultures of consumption are central. To accomplish this three-pronged approach, this report recommends a three-pronged technique:

- A body of Scottish publishers should unite to approach Scottish heritage organisations
- Publishing Scotland should work more closely with government partners in conjunction with the Diaspora Engagement Plan
- Scottish publishers should become more involved in events related to diaspora tourism

### 5.2. Working with Scottish heritage organisations

Approaching Scottish heritage organisations as a unified body of Scottish publishers 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, 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.

### **5.3. The diaspora engagement plan**

This report 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 report 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.

### **5.4. Diaspora tourism**

The final recommendation of this report 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.



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