Scotland. A spirit of its own.

An Analysis of Scotland's Projected and Perceived Destination Image

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Abstract

In today's world, tourism is one of the fastest growing sectors and the competition between destinations has increased. Therefore, it is as important as ever for destinations to differentiate themselves and stand out from the mass of destinations. One destination that has experienced a surge of tourists is Scotland. In 2016, VisitScotland launched Scotland's biggest ever global campaign "Scotland. A spirit of its own" to attract visitors by evoking emotion. The campaign targeted the UK, USA, Germany, and France, and this thesis explores how two groups of Danes react to the campaign. More specifically, this thesis explores how a group which has visited Scotland previously and one which has not, perceive Scotland based on four selected videos from the campaign. In addition, this thesis aims to explore the destination image of Scotland projected through the videos using multimodal analysis, as well as how VisitScotland seeks to establish an emotional connection with receivers using elements from storytelling and destination branding.

This thesis is a qualitative study, and data was collected by conducting two focus group interviews; one group with people who have not visited Scotland, and one group with people who have visited Scotland.

Through analyses of four videos from VisitScotland's campaign, we found that the image projected of Scotland involves passion, determination, pride, and nature being an inspiration. We found that they play on traditional Scottish symbols, however, they also incorporate new imagery.

Through analyses of the focus group data, we found that the participants who have visited Scotland were more positive, and the campaign evokes more emotions within this group. In addition, they are better able to identify with the brand personas, perhaps because they are more easily recognised as Scottish. It could be problematic that group who has not visited Scotland is not as easily affected if VisitScotland tries to attract this group, i.e. new visitors, to Scotland. Generally, neither of the groups were convinced to travel to Scotland based on the videos from the campaign, and thus the campaign does not attract them, possibly due to a lack of strong emotional bonds.

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1.0 Introduction

In today's world, tourism is one of the "fastest growing economic sectors in the world" (UN World Tourism Organization 2017). In the year of 2000, there were 674 million international tourist arrivals, whereas in 2016 this number was increased to 1,253 million. The effect of the increased number of tourists has led to more new destinations, and thereby an increased competition between tourism destinations in regard to attracting tourists. Therefore, it is as important as ever for destinations to differentiate themselves and stand out from the mass of destinations. One way of differentiating a destination is through destination branding, which involves developing a unique and strong brand to secure a destination's competitive advantage and adopting branding strategies which make it possible for destinations to highlight the uniqueness of their product and establish emotional bonds with potential visitors. Another way to make such emotional connections is through the use of storytelling. Storytelling is believed to benefit the connection between brand and consumer, wherefore storytelling has gained popularity and has been adopted by many destinations within the tourism industry. Storytelling and destination branding both revolve around creating emotional bonds, wherefore we argue that they complement each other.

One destination that has experienced a surge of tourists is Scotland. New figures from the UK Office of National Statistics reveal that tourism in Scotland increased by 2 percent in 2017 amounting to 14.1 million visitors comprised of both domestic and international visitors (Dickinson 2018). In 2016, VisitScotland launched Scotland's biggest ever global campaign "Scotland. A spirit of its own". This campaign was created based on consumer research which showed that the Scottish spirit was one of the most evocative ways to attract visitors to Scotland. VisitScotland describes the campaign as "creating one incredibly strong universal identity with jaw-dropping imagery and stirring content, that evoked the emotion, spirit, and mystic qualities of our destination" (VisitScotland A, n.d.), thus attempting to bring strong images or feelings to mind within the receiver. The campaign targeted the UK, USA, Germany, and France, and this thesis explores how two groups of Danes react to the campaign. More specifically, it explores how a group which has visited Scotland previously and one which has not, perceive Scotland based on four selected videos from the campaign. In addition, it aims to explore the destination image of Scotland projected through the videos using multimodal analysis. Finally, the thesis explores how VisitScotland seeks to establish an emotional connection with receivers using elements from storytelling and destination branding. This thesis is a qualitative

study, and data was collected by conducting two focus group interviews; one group with people who have not visited Scotland, and one group with people that have visited Scotland. Additionally, this thesis adheres to a research paradigm of social constructivism. This means that the purpose is not to generalise and provide definitive answers, but rather to explore different constructions.

1.1 Problem Statement

Based on the introduction, the aim of this thesis is to contribute with knowledge regarding what role it plays for the perceived destination image whether or not you have already visited the destination. However, since this thesis adheres to a social constructivist paradigm, we will not be able to generalise our findings, wherefore the conclusion only applies to this specific case.

The overall research question for this thesis is:

> **How is Scotland's image constructed by VisitScotland in videos from their campaign, and how do the two groups perceive the image of Scotland based on these videos?**

With this research question, the aim is to understand the image constructed by VisitScotland in the campaign, and how the receivers, the two different groups, perceive this image, i.e. how they construct the image of Scotland based on the videos. In order to answer this overall research question, several sub-questions are added:

> 1) What image of Scotland does VisitScotland project through the four videos from the campaign?
>
> 2) What are the perceived images of Scotland among the two focus groups? And how do they differ?

Moreover, the following question seeks to explore in what ways VisitScotland uses destination branding and storytelling to establish an emotional bond between the videos and the perceivers, thus affecting the perceivers' image of Scotland.

> 3) How is destination branding and storytelling used to create an emotional bond between Scotland and the receiver?

2.0 Background

This section will provide background information about Scotland as a country and VisitScotland, the national tourist organisation. Furthermore, this section will describe VisitScotland's campaign "Scotland. A spirit of its own", which forms the basis of this thesis.

2.1 Scotland

Scotland is a constituent part of the United Kingdom, occupying the northern third of Great Britain. The name Scotland is derived from Scotia, the Latin word for "land of the Scots" referring to a Celtic people from Ireland. Scotland is bounded by England, the Atlantic Ocean and the North Sea, and it is home to approximately 800 islands. Scotland's total area is 77,925 square kilometres, home to 5,295,400 people. The capital of Scotland is Edinburgh, and the official languages are English and Scots Gaelic. (Simpson, et al. 2018)

In 1994, a destination branding initiative called *Scotland the Brand* was established with the aim of raising awareness of the Scottish country brand. As part of the project, market research was conducted to identify the core values of Scotland as well as powerful images. In a worldwide study, it was found that people's perception of Scotland could be distilled into the following: integrity, tenacity, inventiveness, and independence of spirit (Moilanen and Rainisto 2009, 46). According to *"Scotland – the Brand: The Making of Scottish Heritage"* (McCrone, Morris and Kiely 1995), there is no shortage when it comes to Scottish iconography, known all over the world and appearing in films, novels, poems, paintings, photographs and even shortbread tins (McCrone, Morris and Kiely 1995, 49). The authors mention "tartan; kilts; heather; haggis; misty landscapes; couthy (and slightly weird) natives; Jekyll and Hyde; Scottish soldiers; *Take The High Road*; MQS (Mary Queen of Scots); BPC (Bonnie Prince Charlie); Balmorality; Harry Lauder". Many of these are Hollywood creations and representations of Scotland, however, (McCrone, Morris and Kiely 1995, 64) but they continue to argue that "all contribute to the image of Scotland" and that "probably no other country in the world has such a rich iconography" (McCrone, Morris and Kiely 1995, 50).

Tourists started traveling to Scotland from the middle of the 18th century (Ott 2015, 39), as Scotland had established a reputation as a safe destination, as opposed to many other destinations in Europe (Yeoman, et al. 2005). Among the things that attracted visitors, Yeoman et al. (2005) mention sport, golf, grouse shooting, mountain climbing and scenery but also the attraction of stories: Sir Walter

Scott's Lady of the Lake was published in 1810 and in the first year, more than 20,000 copies were sold (Yeoman, et al. 2005, 137). This brought a vast number of visitors to Scotland, and Scott thus contributed to the expansion of tourism in Scotland (McCrone, Morris and Kiely 1995, 60). From the beginning, Scottish tourism was based on books, and tourists came to visit regions they had read about in literature. James Macpherson's Ossianic Collections and the debate about whether or not the poems were authentic brought many tourists to Scotland as well. As such, literature, and thus stories, was one of the first important attractions of Scotland.

In 2004, Scotland the Brand was closed down, partly because national consensus of Scotland's brand image was never achieved (Moilanen and Rainisto 2009, 47). Today, the Destination Marketing Organisation (DMO) of Scotland is called VisitScotland, and the organisation will be described in the following.

2.2 VisitScotland

VisitScotland is the national tourism organisation or the DMO of Scotland. It was established in 1969, though at that time known as The Scottish Tourist Board, and began operating as VisitScotland in 2001 (VisitScotland B, n.d.). VisitScotland "works […] to maximise the economic benefits of tourism to Scotland" and to increase the number of visitors to Scotland (VisitScotland C, 2018). In their own words, VisitScotland wants "to make it as easy as possible for people to discover Scotland and [they] want to recruit as many ambassadors for Scotland as [they] can". VisitScotland's target markets include the UK, which is the biggest market, but also on international markets including the USA, Germany and France (VisitScotland D, 2018).

VisitScotland asked visitors and potential visitors about their perceptions of the benefits of traveling to Scotland. Three core attributes occurred: Landscape, History and Culture, and People. In addition, four emotional benefits were revealed: Awe, Escapism, Spirit and Connection (VisitScotland E, 2018).

Tourism is a key factor of Scotland's economy, and it is represented as one of Scotland's Growth sectors. In 2015, tourism generated £11 billion and accounted for roughly 4.5 % of the total Scottish GDP. The Gross Value Added has increased 41 % since 2008 from £2.6 billion to £3.7 billion in 2014. Moreover, 217,000 people, or 8.5% of employment, currently work in the tourism industry. (VisitScotland F, n.d.)

According to an article in "The Telegraph" in January 2018, Scotland received a record number of foreign tourists, largely due to the weak pound and what is known as the "Outlander effect"[1]. In a year, the combined number of domestic and overseas tourists was increased by two percent, equalling to 14.1 million visitors. (Dickinson 2018)

2.3 Scotland, a spirit of its own

In February 2016, VisitScotland launched its first ever global campaign "Scotland. A spirit of its own", after conducting consumer research which showed that the Spirit of Scotland was one of the most evocative ways to attract visitors to Scotland (VisitScotland A, n.d.). The campaign included targeted TV, digital and print marketing activities in the UK and USA as well as digital marketing activities in Germany and France. The contents of the campaign were distributed through social and digital channels, including YouTube which is the focus of the present thesis. "Scotland. A spirit of its own" was the biggest global campaign ever launched for Scotland, and according to VisitScotland it had one of the strongest universal identities "with jaw-dropping imagery and stirring content, that evoked the emotion, spirit, and mystic qualities" of Scotland (VisitScotland A, n.d.). The soundtrack was composed by Giles Lamb, a UK composer based in Glasgow, and performed by the Royal Scottish National Orchestra. The music as well as the cinematography were made to "stir the soul". (VisitScotland A, n.d.)

In the first nine months of the campaign, VisitScotland saw the highest levels of visitor engagement, and 65 million people viewed their films. In addition, the hashtag #scotspirit, which people were encouraged to use to share their stories from Scotland, was launched along with the campaign and it was used over 1,000 times a day (VisitScotland G, 2016). Currently, as of 19 April 2018, it has been used 377,963 times (Instagram 2018). When the campaign was launched, VisitScotland sought ambassadors to support them by using the hashtag when sharing their own photos of Scotland. VisitScotland looked for people who would show what the seven spirits of Scotland meant to them, namely *soul*, *guts*, *humour*, *fun*, *spark*, *determination* and *warmth* (VisitScotland H, 2016), and thus, this campaign tapped into the concept of *spirit*, which was identified by VisitScotland as one of the four emotional benefits of traveling to Scotland as mentioned in section 2.2.

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[1] A TV series taking place in Scotland

In November 2016, VisitScotland had 841,000 Facebook fans, 231,000 followers on Twitter and 258,000 followers on Instagram. (VisitScotland G, 2016) Today, 19 April 2018, those numbers have risen to 1,200,000 Facebook fans, 479,000 Instagram followers and 315,000 Twitter followers (Facebook 2018) (Instagram 2018) (Twitter 2018). In addition, VisitScotland currently, 19 April 2018, has approximately 12,000 subscribers on their YouTube channel (YouTube 2018).

2.3.1 YouTube videos

As part of the "Scotland. A spirit of its own" campaign, VisitScotland released 25 videos on their YouTube channel. Each video has a distinct focus, such as arts, cuisine, and sports, and in 17 of the videos, 17 Scots tell stories from their lives in Scotland. Each video has a length ranging from 30 seconds to 2 minutes and 11 seconds. As the videos are released on YouTube, they are accessible to people from all over the world.

In order to give an overview of the content of the full campaign, in the following, a brief presentation of the videos which were not part of the analysis will be given. The video text presented in the following is provided by VisitScotland and taken from each video on YouTube.

1. Scotland. A spirit of its own: Spirit Waves.

    Video text: Scotland has a spirit of its own. It's not something you can put in words, but its presence is undeniable. It imbues everything from our majestic landscapes and great cities, to our proud heritage and the warmth of our people.

2. Scotland. A spirit of its own: Spirit Lights

    Video text: Scotland has a spirit of its own. It's not something you can put into words, but its presence is undeniable. It imbues everything from our majestic landscapes and great cities, to our proud heritage and the warmth of our people. Learn more about the locations featured in this video: https://goo.gl/n5eykw

3. Mountain Biking in the Scottish Borders - Ruaridh's Story

    Video text: Ruaridh Cunningham is living proof that dreams do come true. An avid mountain biker since he was wee, Ruaridh never thought he'd grow up to make his living from his childhood passion.

4. Isle of Skye Scallop Diver – Ben's Story

Video text: Watch as Ben dives beneath the crystal-clear waters of Skye to catch shellfish by hand, an environmentally sustainable form of fishing that yields only the most succulent scallops.

5. Discovering Scottish Seafood – Serge's Story

   Video text: When Serge had his first taste of oysters, it was the start of a love affair not just with Scotland's seafood, but with the country itself. Originally hailing from Latvia, the Head Chef based in St Andrews explains his philosophy to cooking, and why the fish freshly caught from Scottish waters is simply best. Scotland. A spirit of its own.

6. Sculpting the Kelpies – Andy's Story

   Video text: Sculptor Andy Scott has left his mark on the landscape of Scotland – it's his artistic vision which brought The Kelpies to life. Two giant equine statues standing above the Forth & Clyde Canal, The Kelpies are larger-than-life artworks which represent many things. Hear from Andy about these metal beasts have taken him on an extraordinary journey and reaffirmed his passion for Scotland, its heritage and its beauty. Scotland. A spirit of its own.

7. Weaving Harris Tweed – Rebecca's Story

   Video text: Harris Tweed is in Rebecca's blood. A native of the Isle of Harris, she's known about weaving all her life and now creates beautiful, hand-woven cloth. She works using the time honoured method, weaving her designs on her Hattersley Loom MKII. Discover what the traditions of weaving mean to her and what she thinks makes the landscapes of the Outer Hebrides unique. Scotland. A spirit of its own.

8. Driving the Jacobite Steam Train – Alec's Story

   Video text: Experience the magic of travelling along one of the greatest rail journeys in the world through the eyes of the man in the cab. With almost 60 years' experience on the tracks, Alec is the driver of the Jacobite steam train, an iconic locomotive which runs from Fort William to Mallaig along the West Highland Line. Scotland. A spirit of its own.

9. Glasgow Music Tours - Fiona's Story

   Video text: Music is the heart and soul of Glasgow. Just ask Fiona, a devotee of the city's buzzing live music scene since her teenage years. Boasting legendary venues where some of biggest names in the business have cut their teeth, countless home-grown acts and some of

the best audiences in the world – Fiona tells why Glasgow is all this and more. Scotland. A spirit of its own.

10. Kayaking in Scotland – Ewan and Megan's Story

    Video text: Exploring Scotland is an experience best shared. Both Euan and Megan think there's no better way to spend quality time together than atop a kayak, paddle in hand. Be it summer or winter, the shoreline of Arisaig in the west Highlands draws the pair back time and time again – it's a place Megan has been coming to since she was a child. Watch and discover why kayaking in Scotland is an activity this couple have an enduring zeal for. Scotland. A spirit of its own.

11. Caerlaverock Castle Steward – Jackie's Story

    Video text: There are some places in Scotland where it is possible to feel transported to another time. As the steward of the beautifully preserved Caerlaverock Castle, Jackie gets to experience this every day. Watch as she gives us a glimpse of the awe-inspiring beauty and timeless atmosphere that draws visitors to this magnificent monument time and again. Scotland. A spirit of its own.

12. Loch Lomond Park Ranger - Fiona's Story

    Video text: Ah, Loch Lomond. You can't help but fall under the spell of this enchanting loch and its surroundings, something Park Ranger Fiona knows only too well. A hive of activity in the summer, visit in winter and you'll witness as mesmeric calm rare in the modern world. Hear as Fiona tells us why it's the place that means the most to her. Scotland. A spirit of its own.

13. Scotland. A Spirit of its own: Year of Innovation, Architecture and Design

    Video text: Scotland has a spirit of its own. It's not something you can put in worlds, but its presence is undeniable. It touches every facet of our creativity, from our proud legacy of innovation to our flair for cutting-edge design, and in our dynamic, ever-evolving cities. In 2016, our Year of Innovation, Architecture & Design, come and experience it for yourself at https://www.visitscotland.com/about/u...

14. Scotland. A Spirit of its own: Tiree

    Video text: Scotland has a spirit of its own. It's not something you can put in words, but its presence is undeniable. It imbues everything from our dramatic coast and magical islands,

to our pristine beaches and strong creative streak. Come and experience it for yourself at https://www.visitscotland.com/about/u... #ScotSpirit

15. Scotland. A Spirit of its own: Stories

Video text: Scotland has a spirit of its own. It's not something you can put in words, but its presence is undeniable. You can feel it our awe-inspiring landscapes and magical islands, in the stories we tell and the things we create. Come and experience it for yourself at https://www.visitscotland.com/about/u... #ScotSpirit

16. Scotland. A Spirit of its own: Islands

Video text: Scotland has a spirit of its own. It's not something you can put in words, but its presence is undeniable. It imbues everything from our dramatic coast and magical islands, to our pristine beaches and glimmering waters. Come and experience it for yourself at https://www.visitscotland.com/about/u... #ScotSpirit

17. Researching Scottish Ancestry - Ian's Story

Video text: For Ian Walker, researching your Scottish roots is more than just filling out names on the family tree; it's about getting a sense of who you really are. Visit Scotland to follow in the footsteps of your ancestors and you might just feel like you've come home. Scotland. A spirit of its own. https://goo.gl/0vVwWV

Genealogist and tour guide Ian reckons that it's pretty easy to discover your Scottish family history, thanks to great resources and archives. Your research might lead you to graveyards where kinsmen have been buried in centuries gone by or towns where they lived or worked. Uncovering your family heritage could even take you to historic churches and abbeys, monuments and even battlefields, such as Culloden, where relatives fought as part of Highland clans. Trace your origins and you can make a unique connection with Scotland's past. Start your ancestral journey at www.visitscotland.com/spirit Music composed by Giles Lamb and performed by the Royal Scottish National Orchestra.

18. Scotland. A Spirit of its own: Year of History, Heritage and Archaeology

Video text: Scotland has a spirit of its own. It's not something you can put in worlds, but its presence is undeniable. In 2017, our Year of History, Heritage and Archaelogy, come and experience it for yourself - www.visitscotland.com/hha2017 #ScotSpirit #HHA2017

19. Performing arts in Scotland - Sophie, Eleanor and Barrie's story

Video text: A ballet dancer, theatre actor and opera singer share their love of being part of Scotland's performing arts and their joy of being on stage. Scotland. A spirit of its own. http://go.visit.sc/hV Scotland's five national performing arts companies; Scottish Ballet, the Royal Scottish National Orchestra, the National Theatre of Scotland, Scottish Chamber Orchestra, and Scottish Opera, are the cornerstones of Scotland's vibrant arts and cultural scene. This beautifully shot film gives an intimate look at performers behind the scenes of these internationally renowned companies. Brimming with remarkably talented members, both from within and outside of Scotland, we shine the spotlight on just three of them. Getting up close and personal with Scottish Ballet Principal Dancer Sophie Martin, Edinburgh-born soprano Eleanor Dennis and Barrie Hunter, a leading actor at Dundee Repertory Theatre, we asked them to tell us why they feel creating and performing in Scotland is an experience unlike any other. Join them backstage and hear about what first sparked their desire to act, dance and sing; the unique warmth and energy of Scottish audiences, and the magic and excitement of opening night.

20. Golf - Heather's Story

Video text: Watch golf professional Heather MacRae as she describes what it's like to play in Scotland, the Home of Golf. Born and raised in the lush Stirling area, the PGA qualified tour player developed her love of golf when she was young, and spent many long summer days practicing her skills on the golf course with her brother. Golf has been a huge part of Heather's life since she started playing at just ten 10 years old. Her talent began to flourish at Dunblane New Golf Club, a stunning, James Braid-designed parkland course, which is located just north of Stirling. Join Heather on the course at Dunblane as she describes why she loves playing golf with her family before travelling to the famous Kings Course at Gleneagles, one of her favourite places to play. Having hosted the Ryder Cup in 2014, and with the Solheim Cup still to come in 2019, Gleneagles boasts a long legacy of hosting world-class tournaments, and many famous golfers have walked along its illustrious fairways. As the Home of Golf, Scotland has so much to offer. The country is packed with beautiful parkland courses that offer panoramic views of majestic countryside, and jaw-dropping links courses which are laid out right on the coast. Nothing compares to playing a round of golf in the country that gave the game to the world. Come and experience it for yourself. Scotland.

A spirit of its own. Music composed by Giles Lamb and performed by the Royal Scottish National Orchestra.

21. Scotland's Makar - Jackie's Storys

Video text: Jackie Kay is Scotland's 'Makar' - a Scots word which means national poet. Jackie is the third in a line of makars which previously included Edwin Morgan and Liz Lochhead. Born in Edinburgh and raised in Glasgow by adoptive parents, Jackie is one of the UK's most acclaimed and popular literary stars. Revered for her challenging but accessible poetry, all infused with her distinctly Scottish sense of humour; in this film Jackie turns her pen to her homeland. Watch as Jackie tells us what being Scotland's Makar means to her before reading her new poem Scotland, My Jo, a beautiful ode to the country of her birth that never fails to 'take my breath away'. Listening to Jackie's evocative words as stunning scenes of dramatic scenery, rich culture and people unfold, it's clear you don't have to be Scottish to be left breathless by Scotland.

3.0 Research Design

This section will provide a presentation of this thesis' research paradigm, social constructivism, as well as an account of the qualitative approach, which is followed by an illustration of the overall research design.

3.1 Research Paradigm – Social Constructivism

Social constructivism is the name of a range of directions within theory of science. According to Sune Larsen, "social constructivism is not clear-cut and it does not appear to be one commonly accepted movement and tradition" (Larsen 2013, 122). Within social constructivism, the argument is that a phenomenon which is broadly perceived as natural is in fact man-made and shaped by human interest (Collin and Køppe 2012, 248). According to Wolfgang Detel, "the core idea of social constructivism in its broadest sense is that some things are produced (and in this way constructed) by social actions, i.e., by actions that we carry out by interacting with other people" (Detel 2015). In other words, a social constructivist view in regard to a certain phenomenon minimally claims that the phenomenon usually considered natural, is in fact man-made and marked by its human origin and social processes (Collin and Køppe 2012, 248), hence the term *social* constructivism (Collin and

Køppe 2012, 250). Two social constructivist paradigms exist; epistemological and ontological constructivism, the former claiming that knowledge is constructed by social processes and the latter claiming that reality itself is a social construction (Collin and Køppe 2012, 250, 266). Furthermore, the two paradigms distinguish between physical reality and social reality; an epistemological constructivist paradigm claiming that knowledge regarding the physical reality is a construct, and an epistemological constructivist paradigm claiming that our knowledge regarding the social reality is a construct created through social interaction (Larsen 2013, 122). Furthermore, an ontological constructivist paradigm regarding the *physical* reality exists, claiming that the physical reality in itself is a construct which does not exist independently. Finally, an ontological constructivist paradigm regarding the *social* reality exists – here, the claim is that the social reality does not exist independently of our acknowledgement hereof, but rather created as a result of our knowledge about the social reality. Or in other words, "it is through the process of knowledge creation that concepts, which can contain and explain phenomena regarding the social reality, emerge" (Larsen 2013, 123, our translation). Within ontological social constructivism, an important aspect is the role of social communities in the construction of reality (Collin and Køppe 2012, 266).

When working from a social constructivist point of view, the purpose of the research is not to provide definitive answers or to generalise. Rather, the purpose is exploring different constructions. Furthermore, it is important to mention that we, as researchers, approach the thesis with our understanding of the world, and that this will also affect the way we construct the research design as well as the interview guide used.

Since this project seeks to explore consumer attitudes towards Scotland, as well as how VisitScotland seeks to brand Scotland through promotional YouTube videos, this thesis takes its point of departure in the social constructivist paradigm using qualitative methodology in the form of focus group interviews as well as multimodal analyses. We seek to reach an understanding of how the interviewees construct their views of Scotland and how Scotland is constructed through the videos, and therefore this paradigm was deemed suitable.

3.2 Qualitative Approach

The purpose of this paragraph is to make an account of the qualitative approach of this study.

As Alan Bryman (2012) states, the qualitative research approach is "a research strategy that usually emphasises words rather than quantification in the collection and analysis of data" (Bryman 2012, 380). In this thesis, the qualitative approach is displayed in the use of focus group interviews, which is elaborated in section 5.4, as well as in the multimodal analysis of the four videos from Visit Scotland's campaign, which is elaborated in section 5.2.

Matthew Miles and Michael Huberman state:

> "Qualitative data, with their emphasis on people's 'lived experience', are fundamentally well suited for locating the *meanings* people place on the events, processes, and structures of their lives: their 'perceptions, assumptions, prejudgments, presuppositions' and for connecting these meanings to *the social world* around them" (Miles and Huberman 1994, 10).

As this thesis sets out to explore the experiences, perceptions, and meanings constructed by the participants in the two focus groups in terms of the selected four videos from Visit Scotland's campaign, as well as Scotland as a country, we argue that a qualitative research approach will provide this thesis with the best possible insights. Furthermore, it was deemed appropriate for exploring the image which VisitScotland projects in the videos.

3.3 Visual representation of Research Design
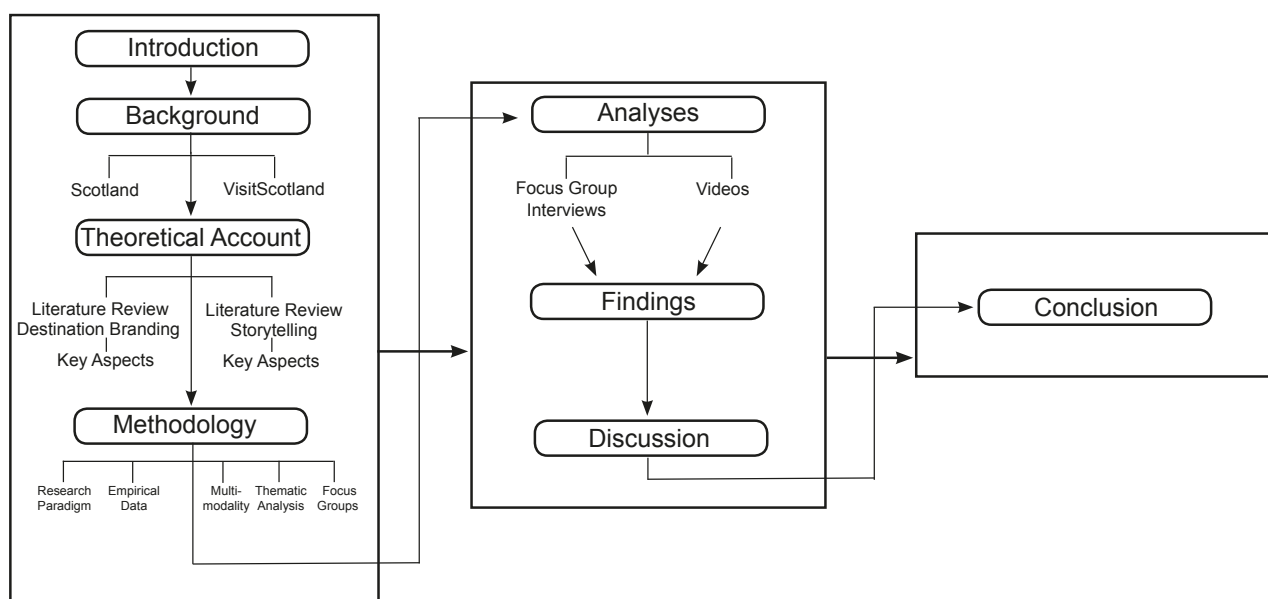
4.0 Literature Review

This section seeks to provide an account of existing research and literature in the fields of destination branding and storytelling. Firstly, literature regarding destination branding will be presented and key aspects which will be used further in this thesis will be elaborated. Secondly, a presentation of literature within the field of storytelling will follow as well as key aspects.

4.1 Destination branding

In the following section, an overview of the field of destination branding will be provided.

Destination branding is a rapidly expanding area of research, and one of the hottest topics among place marketing professionals and politicians all over the world, as the competition among destinations is growing (Morgan, Pritchard and Pride 2004) (García, Gómez and Molina 2012) (Qu, Kim and Im 2011) (Nicolaisen and Blichfeldt 2012) (Asseraf and Shoham 2016) (Morgan and Pritchard 2004). Developing a unique and strong brand can secure a destination's competitive advantage (Kim and Stepchenkova 2016), and this means that more and more destinations choose to adopt branding strategies similar to those used by some of the world's biggest brands such as Nike and Apple in order to differentiate themselves, highlight the uniqueness of their product, and last, but not least, to connect emotionally with potential visitors (Morgan, Pritchard and Pride 2004). According to Blain et al. (2005, 330) "effective destination branding gives visitors an assurance of quality experiences, reduces visitor search costs, and offers a way for destinations to establish a unique selling proposition". Many destinations market themselves offering attractions that are, in fact, quite similar, as unique landscapes, culture and heritage are often the main focus of destination marketing. Thus, the need for destinations to stand out from their competitors is more important than ever. (Morgan and Pritchard 2004, 60). According to Morgan and Pritchard, "all successful brands have social, emotional and identity value to users", i.e. they have personalities, and choosing a product or a destination means buying into that specific emotional relationship (Morgan and Pritchard 2004, 60). Furthermore, "the image the product creates in the consumer's mind, how it is positioned, is crucial to ultimate success" (Morgan and Pritchard 2004, 61). This means that there is an increased focus on creating emotional appeals and establishing relationships with consumers, and the most important aspect in this respect is perception, or in other words, how consumers perceive a certain brand.

The key is to develop a strong brand which triggers strong associations in the minds of consumers, so that these associations can be translated into unique points of differentiation (Morgan and Pritchard 2004, 61). In one of the most successful examples of destination branding, namely in the case of New Zealand, the focal point is "conveying the […] spirit of the destination" (Morgan and Pritchard 2004, 64), and thus, all communication should capture the destination brand's spirit in order for it to be truly successful.

Before defining more narrowly what *destination branding* entails, we will briefly provide a definition of the term *brand*. According to Moilanen and Rainisto (2009), "a brand is an impression perceived in a client's mind of a product or a service. It is the sum of all tangible and intangible elements, which makes the selection unique". In addition to products, places can also be brands, and research suggests that the benefits of branding, such as differentiating the brand from others and creating emotional benefits for the consumer, also apply when branding destinations (Moilanen and Rainisto 2009, 7). As for destination branding, Blain et al. (2005) argue that when building a strong destination brand, both researchers and practitioners emphasise the importance of image creation and destination differentiation as essential elements. In their paper "Destination Branding: Insights and Practices from Destination Management Organizations", they provide the following definition of destination branding:

> "Destination branding is the set of marketing activities that (1) support the creation of a name, symbol, logo, word mark or other graphic that readily identifies and differentiates a destination; that (2) consistently convey the expectation of a memorable travel experience that is uniquely associated with the destination; that (3) serve to consolidate and reinforce the emotional connection between the visitor and the destination; and that (4) reduce consumer search costs and perceived risk. Collectively, these activities serve to create a destination image that positively influences consumer destination choice" (Blain, Levy and Ritchie 2005, 337).

The definition above is considered most comprehensive (Nicolaisen and Blichfeldt 2012), but other scholars have defined destination branding as well, for instance "as a way to communicate a destination's unique identity by differentiating a destination from its competitors" (Qu, Kim and Im 2011), and Cai (2002) defines destination branding as "[…] selecting a consistent element mix to

identify and distinguish it through positive image building" (Cai 2002). In their study of destination branding and its main characteristics, Tasci and Kozak (2006) argue that a destination brand is comprised of the marketing activities conducted by the Destination Marketing Organisation and influences awareness, choice, use, satisfaction, recommendation, trust, and loyalty (Tasci and Kozak 2006, 314). In addition, in a definition focusing less on symbolic elements like slogans or logos, Anholt (2010) defined it "as the process of building a brand for a place that is based on the place's identity and on the formation of a positive image in the minds of stakeholders" (Anholt 2010).

A more critical stance towards destination branding and the benefits hereof is proposed by Nicolaisen and Blichfeldt (2012), who discuss whether or not it is too simplistic to apply traditional branding practices to destinations in their article "Destination Branding: Mission Impossible?" (Nicolaisen and Blichfeldt 2012, 15). They argue that many scholars agree that branding practices can be applied to destinations as well (Nicolaisen and Blichfeldt 2012, 8). However, according to the authors, destination branding might not be the universal solution. Nicolaisen and Blichfeldt claim that "what differentiates product and destination brands from generic products and services is the presence of both functional and emotional values" (Nicolaisen and Blichfeldt 2012). However, defining the core identity of a destination brand is more difficult than for traditional products, as many actors, such as private and public companies and agencies, need to work together to define the brand identity and the core of the destination brand is less clear (Nicolaisen and Blichfeldt 2012, 5). This is why establishing a clear destination brand identity is more challenging than when branding more tangible products such as cars (Nicolaisen and Blichfeldt 2012, 6). They raise the question of whether DMOs are able to control the destination brand and the branding process. Kladou et al. (2017) agree with this point of view, as they argue that product branding theories fall short, because destination branding is complex in nature. Within destination brands, both emotional, i.e. the intangible dimensions related to what the brand represents, and functional values, i.e. tangible dimensions related to how the destination performs (Kladou, et al. 2017, 427), are present, which is what differentiates destination brands from generic products and services (Nicolaisen and Blichfeldt 2012, 4). According to Nicolaisen and Blichfeldt (2012, 13), "the success of any branding strategy ultimately depends on the consumers' understanding and reactions to marketing activities". Tasci and Kozak (2006) identify challenges as well: They argue that destination branding is more challenging than branding consumer products, as branding destinations is a more complex,

multifaceted and less controllable process. Furthermore, Morgan et al. (2002) identify challenges including politics and the trouble of reconciling many different interests, limited resources and small budgets, and the amorphous nature of the destination product, i.e. the difficulties of defining it clearly (Morgan, Pritchard and Piggott 2002, 337-38). However, despite the challenges of destination branding, we choose to use destination branding theory as part of the analyses, since it is so well documented in literature that destination branding is an effective means of establishing emotional bonds with receivers and attracting visitors.

As seen in Anholt's definition further above, he emphasises the importance of a destination's *identity* and *image* in the minds of the consumers as key elements of destination branding. In addition, according to Nicolaisen and Blichfeldt (2012), *positioning* is a main element of destination branding as well. These three terms will be described more thoroughly in the following.

4.1.1 Destination brand image

Destination brand image is an important aspect of destination branding. This is because the image of a destination affects attitudes towards and perceptions of a destination and ultimately the decision to visit a certain destination. Since it is not possible for tourists to test whether a destination will be in their liking prior to a visit, it is crucial that destinations create favourable images in the minds of visitors to attract them. According to Cai (2002), destinations with clear and positive images have stronger market positions compared to destinations with weaker images. According to Papadopolous and Heslop (2002), every destination has an image, and it is important for destinations to identify this image, as this makes it possible to determine whether the image is favourable and should be exploited. According to Tasci and Kozak (2006) "brand image is defined as the set of beliefs that consumers hold about a particular brand" and "the embodiment of the abstract reality that people buy products or brands for something other than their physical attributes and functions" (Tasci and Kozak 2006). In addition, according to Morgan and Pritchard (2004), "image is all important and how a place is represented can inspire people to visit and revisit it", and "destination branding can help bridge any gaps between a destination's strengths and potential visitors' perceptions" (Morgan and Pritchard 2004, 65). Moreover, most researchers agree with the importance of destination image as a decisive factor in a visitor destination choice (García,

Gómez and Molina 2012), and Crompton (1979) defined destination branding as "the sum of beliefs, ideas and impressions that a person has of a destination".

Destination image is furthermore a multidimensional concept, and it can either be regarded from a consumer perspective, i.e. the perceived image, and from the producer's side, i.e. the projected image. Research indicates that visiting a country leads to modification in images, and that marketing efforts alone do not shape a consumer's image of a destination (Nicolaisen and Blichfeldt 2012, 6). Furthermore, according to Nicolaisen and Blichfeldt (2012), destination images are highly subjective and marketing efforts might not influence receivers positively, since all destinations have an image in the minds of consumers before any marketing efforts take place and since personal experience and external brand communications like word of mouth play a large role in the formation of destination image, and promotional activities might not be as influential. According to Nicolaisen and Blichfeldt (2012), promotional activities by a DMO will only be successful "if they align with already established images and associations" (2012, 15).

As mentioned before, according to Nicolaisen and Blichfeldt (2012), every destination has an image even before any marketing efforts take place and the images and associations in the minds of consumers are crucial in the process of evaluating destinations. Even individuals who have never visited a destination will have information about a destination stored in the memory even though this information is inaccurate, and in addition, it is suggested that tourists who have already visited a certain destination will be less receptive to a DMO's marketing efforts, whereas individuals who have not visited a particular destination are largely receptive to Word of Mouth communication rather than traditional marketing efforts (Nicolaisen and Blichfeldt 2012, 13). As images of destinations are highly subjective, it is argued that it might be beneficial for DMO's to promote multiple images, so as to make sure that the representations of a destination are as accurate as possible. By doing so, the destination brand has the potential to become more dynamic, heterogenous and inclusive of its potential visitors (Nicolaisen and Blichfeldt 2012, 14). Destination brand image is also referred to as *received image,* or the way potential visitors receive the meanings and assets projected by the DMO. (Tasci and Kozak 2006, 313)

4.1.2 Destination brand identity

In the process of creating an appealing destination brand, it is vital that the DMO defines the core values and attributes. The core of the brand is also known as the brand identity, and in defining it,

it becomes easier to establish a relationship between the brand and the consumers. The brand identity of a destination brand fills two roles, as it is a set of unique associations which the marketer seeks to create in the minds of consumers, but it is also a representation of image which the destination should project to the audience (Nicolaisen and Blichfeldt 2012, 5). Within destination branding, many different actors contribute to the definition of the destination brand identity, and this could prove a challenge. As a result, it can be difficult for DMOs to communicate a clear identity for a destination, simply because they have to consider a vast variety of already established images and associations in relation to the destination (Nicolaisen and Blichfeldt 2012, 13).

According to Tasci and Kozak (2006), a destination brand identity includes a name along with a simplified but strong image, a logo and a catchphrase. By communicating this identity through marketing activities, destinations provide consumers "a sense of value, stability, consistency, trust, and uniqueness, thus inducing consumer loyalty in the end" (Tasci and Kozak 2006, 307). Destination brand identity can also be referred to as *projected image*, as a "destination brand, with all its meanings and assets, is intended and projected to have a certain image by the destination authorities" (Tasci and Kozak 2006, 313). In other words, the key is the way in which a destination projects its identity to potential visitors.

4.1.3 Destination brand positioning

As for destination brand positioning, which is the last step in destination branding, this entails placing the destination brand within a frame of reference of the competition on the market. Once again, collaboration between stakeholders is essential when positioning a brand (Nicolaisen and Blichfeldt 2012, 7). In other words, destination brand positioning as a concept entails what differentiates a brand and makes it special (Tasci and Kozak 2006, 301). In this thesis, destination brand positioning will be omitted in the analysis of the empirical data. The reason for this is that this step requires an intensive analysis of Scotland's competition and what differentiates competing destinations from Scotland, and this is beyond the scope of this thesis.

4.2 Key aspects

All in all, destination branding is "a process by which destinations seek to express their unique identity through a positive projected image that is clear and well positioned in relation to competitors" (Nicolaisen and Blichfeldt 2012, 8). Essentially, according to authors like Morgan and

Pritchard (2004, 76), DMOs cannot afford to disregard the concept of branding when branding destinations, as it represents an effective means of establishing emotional links with the potential tourists. In the analysis of the focus group interviews as well as the videos, two of the three essential components of destination branding, namely brand destination image as well as brand destination identity will be used to assess the images of the focus group participants as well as the identity projected by VisitScotland in the videos. In the analysis, destination brand image will be referred to as perceived image, whereas destination brand identity will be referred to as projected image. In addition, the fit between the projected image and the received image will be assessed; the better the fit between projected and received image, the more successful the destination branding activities (Tasci and Kozak 2006, 314).

4.3 Storytelling

The following section provides an overview of the explored field of storytelling and narratives. The first part explores the field of storytelling theory, as well as narrative theory, which is a great part of the storytelling concept.

4.3.1 Storytelling theory

Much research has been conducted within the field of using stories or narratives within a marketing perspective. Research shows that storytelling benefits the connection between a brand and its consumer. Stephen Herskovitz and Malcolm Crystal describe this as: ''what a brand means to a consumer is based [...] on the narratives he or she has constructed that incorporate the brand'' (Herskovitz and Crystal 2010, 25). They furthermore describe storytelling as "a clear aid to memory, as a means of making sense of the world, as a way to make and strengthen emotional connections, and as way of recognizing and identifying with brands of any type" (Herskovitz and Crystal 2010, 21), which is why many companies, for instance Ben & Jerry's, use storytelling in their marketing to evoke emotions within the consumer. In fact, Herskovitz and Crystal believe that "storytelling is essential to successful branding" (Herskovitz and Crystal 2010, 21), and they focus on persona-focused storytelling, arguing that this area of storytelling is essential when it comes to branding (Herskovitz and Crystal 2010, 21). Andrea Learned (2007) defines storytelling as "one of the most powerful tools for presenting the truths of your product, service, or brand" (Learned 2007). Within the field of storytelling you also find Klaus Fog, Christian Budtz and Baris Yakaboylu (2005), who

write about branding through the use of storytelling. They primarily write about using storytelling from an organisational perspective and argue that:

> "the stories that circulate in and around the organisation paint a picture of the company's culture and values, heroes and enemies, good points and bad, both towards employees and customers. By sharing our stories, we define 'who we are' and 'what we stand for'" (Fog, Budtz and Yakaboylu 2005, 16).

For decades, storytelling has been used to share stories, something which has brought people together as well as entire cultures and nations (Fog, Budtz and Yakaboylu 2005, 17). Therefore, they argue that storytelling is a great tool to create brand building, as both branding and storytelling deal with emotions and values (Fog, Budtz and Yakaboylu 2005, 21). One of the greatest challenges today, where the world is filled with a boundless number of different brands, not to forget tourism destinations, one of the challenges that companies are faced with is "to build solid values into their brand" (Fog, Budtz and Yakaboylu 2005, 20). Fog et al. believe that this is where storytelling comes in handy:

> "When companies and brands communicate through stories they help us to find our way in today's world. They address our emotions and give us the means to express our values. In other words the brand story gradually becomes synonymous with how we define ourselves as individuals, and products become the symbols that we use to tell the story of ourselves. They help us communicate who we are. And this is where branding and storytelling form a perfect partnership" (Fog, Budtz and Yakaboylu 2005, 20).

Brands, companies and even destinations are all competing to win the consumer. Fog et al. (2005) argue that one has to create relevant consumer experiences that are different from the competitors' to obtain and maintain consumers (Fog, Budtz and Yakaboylu 2005, 20). To do so, they believe that "the difference lies in the story, because the story is what drives the bond between the company and the consumer" (Fog, Budtz and Yakaboylu 2005, 20). In regard to using storytelling in branding, Fog et al. see branding as the main goal, whereas storytelling is means to reach it (Fog, Budtz and Yakaboylu 2005, 22).

In Jennifer Escalas' research on narrative processing and how it builds consumer-brand connections, she explored how it is possible to create a link between a brand and a consumer's self by using

stories or narratives in advertising (Escalas 2004, 168). This is done by creating stories or narratives that "fit the pieces of people's lives together with causal links" (Escalas 2004, 168) and focus on stories that "elucidate goals, evaluate actions to achieve goals, and interpret outcomes" (Escalas 2004, 168). Mehmet Cihan Yavuz, Muzaffer Sumbul, Nuket Elpeze Ergec, and Cetin I. Derdiyok are other researchers that write about the use of storytelling. They argue that storytelling is a useful tool within destination brand communication, as stories "help consumers to make sense of the product and/or services in marketing and branding" (Yavuz, et al. 2016, 63). They see stories as a powerful tool as "they turn myths into tangible consumer experience creators; they provide insights and encourage learning" (Yavuz, et al. 2016, 63). They are not they only ones talking about the effectiveness of using stories to promote destinations, and it is said to be effective to use "tourists' stories to promote destinations […] in destination marketing" (Tussyadiah, Park and Fesenmaier 2011, 64). Moreover, stories are a common tool used by people to tell others about their experiences with a certain thing (Tussyadiah and Fesenmaier 2007) (Escalas 2004). Tussyadiah and Fesenmaier write about the existence of a *narrativistic attitude* among tourists, meaning that many "tourists communicate their travel memories of visiting different places […] through stories as representations of their lived experiences" (Tussyadiah and Fesenmaier 2007, 263). They argue that many tourists share these stories online and these stories or narratives often consist of a combination between images, text, videos and music (Tussyadiah and Fesenmaier 2007, 263). In this connection, TripAdvisor, blogs, and Instagram are platforms that strongly used when people want to share their stories and personal experiences with others. Stephanie Hom Cary (2004) discusses in her work "The Tourist Moment" how you can represent tourist moments, that being tourists' experiences, in narratives. Cary writes about storytelling in the way that moments or experiences are "clearly (re)presented, (re)produced, and (re)created through narrative" (Cary 2004, 64). She furthermore argues that narrative identities constitute a great part of our self, as one's overall experiences consists of a long sequence of stories, which create a subject (Cary 2004, 64).

According to Bill Baker (2007), for many years, storytelling has been undervalued as a tool for destination marketing and tourism branding in general, however, he argues that storytelling is a great way for brands to "inject greater meaning and emotion into their brands" (Baker 2007, 134). Maria Lichrou, Lisa O'Malley and Maurice Patterson (2010) also write about storytelling and the use

of narratives of tourism destinations. They argue that "brands are increasingly recognised as cultural stories" (Lichrou, O'Malley and Patterson 2010, 136). They furthermore state that when it comes to places or destinations, one can use narratives "as a frame for appreciation of the dynamic and multifaceted nature of places" (Lichrou, O'Malley and Patterson 2010, 136). Regina Bendix (2002) argues that storytelling, hence narration is one of the most important factors when it comes to promotion of tourist destinations and states that a tourist destination attracts visitors through the narratives or stories that the destination is placed in – either in advertising placed by itself, such as a DMO, or by others such as private stories or narratives from tourists (Bendix 2002, 476).

4.3.2 Structure and characteristics of stories

As mentioned earlier, storytelling has been practiced for many, many decades. However, there are many thoughts on how to build and structure good stories and narratives. This paragraph gives an overview of the different perspectives on the most important aspects in good stories and narratives. Yavuz et al. believe that consumers within tourism need so-called "myths-stories" with attractive plots and characters to make sense of the tourism destination" (Yavuz, et al. 2016, 63). Therefore, all destination brands should make use of attractive and positive stories as part of their destination brand communication. There are many opinions of what a great story is, and for Stephen Herskovitz and Malcolm Crystal the opinion is: "A brand narrative without a well-defined, recognizable, memorable, and compelling persona can become a series of disconnected adventures, jumping from narrative to narrative in search of something that might resonate with its audiences" (2010, 23). Herskovitz and Crystal argue that "when it comes to creating a powerful brand narrative, the persona – the articulated form of the brand's character and personality – comes first, and all other elements unfold from there" (Herskovitz and Crystal 2010, 21). According to these researchers, the brand persona is often "signaled by using an actual human or human-like figure who acts as a kind of brand spokesman or icon" (2010, 21). They furthermore argue that within brand storytelling, there is one pitfall that often occurs within companies, namely that companies tend to focus on the story plot first instead of focusing on the brand persona (2010, 26). It is important to focus on the brand persona and develop this one before creating the brand story. This is due to the fact that the brand persona will be the face of the brand and "the strength of your brand will come from the strength of its persona" (Herskovitz and Crystal 2010, 28). Herskovitz and Crystal believe that a "compelling brand starts with a strong, well-drawn, and quickly recognised persona – the essential

connection between what a company says and what it does" (Herskovitz and Crystal 2010, 21). Because people "naturally connect and identify with a believable and consistent brand persona – one whose words and actions are well matched" (2010, 23), a brand persona is of great importance for one's brand, as it creates a "long-lasting emotional bond with the audience because it is instantly recognizable and memorable, it is something that people can relate to, and it is consistent" (Herskovitz and Crystal 2010, 21). A brand persona is important as it adds an element of something which the audience can relate to, as the persona usually possesses different "recognizably human traits, such as imagination, persistence, or courage, which are tied to a clear intention or purpose" (2010, 21). This makes the consumers "know" the brand because the "persona reflects the audience's understanding of the brand's values and behaviors". Even though Stephen Herskovitz and Malcolm Crystal state that a brand persona is essential to storytelling and branding, it still has to involve certain elements to become successful. According to Herskovitz and Crystal (2010), a truly important element is that the brand persona is quick and easy to recognize. This is done by "drawing on archetypal personas whose value is seen through long use and familiarity" (2010, 22). There are many, many different archetypes which one can use as the brand persona in storytelling, however, the brand persona often includes characteristics like "courage, decisiveness, determination, work ethic, honesty, flexibility, responsibility, and curiosity" (Herskovitz and Crystal 2010, 26). Herskovitz and Crystal (2010) furthermore argue that the "consumers will attribute [these] traits to [the] brand persona by comparing what you [the brand] say about yourself with what your actions say about you" (Herskovitz and Crystal 2010, 26). Herskovitz and Crystal (2010) argue that the role of a *mentor* is a powerful and recognisable archetype which is often used as the brand persona. However, other recognisable ones are, according to Herskovitz and Crystal:

- "the *rebel* who stands up to authority;
- *mom* who provides nurturing and safety;
- the *rugged individualist* who listens to the beat of his own drummer;
- the *champion* who battles against opposing forces on a regular or predictable basis; or
- the *underdog*, the tireless and scrappy fighter who takes advantage of the fact that he or she is consistently underestimated" (2010, 22).

Simply, the more consumers are able to identify themselves with the characters from the story, the stronger the effect of story will be. This means that there is a greater chance that the knowledge

given about a destination through the story will increase the consumers' intention to visit the destination in question (Tussyadiah, Park and Fesenmaier 2011).

There is no doubt that the main character of stories or narratives used within branding and marketing is one of the most important factors. However, other important factors found in research revolve around the elements and structure of stories, which is presented in the following. Hulda G. Black and Scott W. Kelley (2009) write about several elements within storytelling that are essential to a good story - that is *trust, character development, detail, tone of superiority, inspirational content, and quality of writing* (Black and Kelley 2009, 170). These elements will be listed and elaborated in the following:

- **Trust:** The element of trust concerns the trustworthiness of the narrator. Black and Kelley argue that without any trust to the narrator, the story will not have the desired effect (Black and Kelley 2009, 170).

- **Character Development:** Character development concerns the key to any good story, namely the characters within. As mentioned earlier in this section, the creation and development of a character is "the basic element of all good narratives" (Black and Kelley 2009, 171). Black and Kelley argue that "this component goes beyond simply providing a character", as one should carefully consider the story's beginning, as they believe this part of the story is "crucial for establishing the main character by connecting the character to something or someone" (Black and Kelley 2009, 171).

- **Detail:** This component deals with the fact that stories without details will "lack information and knowledge" (Black and Kelley 2009, 171). To create a great and successful story, the story needs to be detailed and rich on "facts and specifics regarding the setting, characters, and plot" (Black and Kelley 2009, 171). It needs to involve content with an emotional touch to captivate the consumer.

- **Tone of Superiority:** According to Black and Kelley, "a good story grabs the audience's attention by creating power, not by acting powerful" (Black and Kelley 2009, 171). However, the narrator must not act too superior or arrogant, as this can affect the consumer's image of the brand.

- **Inspirational:** Effective storytelling consists of inspiring stories. The story must speak to the imagination and evoke the consumers feelings. It is important to remember that "readers

are not inspired by reason alone, they want to read something that affects them emotionally" (Black and Kelley 2009, 171).

- **Well Written:** The last component that Black and Kelley write about concerns that stories must be well written, as this provides the narrator with credibility (Black and Kelley 2009, 172).

In William Labov and Joshua Waletzky's work "Narrative Analysis: Oral Versions of Personal Experience", they conduct narrative analyses of the overall structure of narratives. They argue that narratives often lose their original function when being told many times by different individuals. This leads to an evolution of the narratives and its structures, which removes it "so far from its originating function" (Labov and Waletzky 1967, 12). Labov and Waletzky believe that to find the fundamental structures of a narrative, one should look into the oral versions of personal experiences, and "not the products of expert story tellers that have been re-told many times, but the original productions" (Labov and Waletzky 1967, 12). They have conducted their research with an adopted understanding that narratives are "one verbal technique for recapitulating experience, in particular, a technique of constructing narrative units which match the temporal sequence of that experience" (Labov and Waletzky 1967, 13), i.e. the referential function. Furthermore, they believe that narratives often have an "additional function of personal interest determined by a stimulus in the social context in which the narrative occurs" (Labov and Waletzky 1967, 13), i.e. the evaluative function. In Labov and Waletzky's research they have mainly been focusing on the "linguistic expression which defines the functions of narrative" with a main focus on clauses and a secondary focus on phrases and words where relevant to the function of the narrative (Labov and Waletzky 1967, 13). Labov and Waletzky have developed "an analytical framework for the analysis of oral versions of personal experience in English" (Labov and Waletzky 1967, 12) and present a framework to outline "the overall structure of narratives as governed by narrative functions" (Labov and Waletzky 1967, 32). This structure of personal narratives includes *orientation, complication, evaluation, resolution* and *coda,* however, this will not be elaborated further.

Fog et al. (2005) also provide an overall structure for the creation of successful stories, and they argue that because there are so many factors involved in good storytelling, it can be difficult to create a guideline of how to use storytelling and create good stories (Fog, Budtz and Yakaboylu 2005, 30). However, they do work with a set of four elements which they argue constitute the basis

of a good story. These elements involve a message, a conflict, characters, and a plot, and can be used as a basic guideline in the development of stories (Fog, Budtz and Yakaboylu 2005, 31-32). A short presentation of Fog et al.'s (2005) four elements will follow:

Message

Every story needs a message. According to Fog et al. (2005), there is no reason to create and tell stories, if they do not contain a clearly defined message (Fog, Budtz and Yakaboylu 2005, 32). Companies that practice storytelling often do it to use stories as a communication tool "to communicate messages that reflect positively on the company brand" (Fog, Budtz and Yakaboylu 2005, 32). The overall message or premise of a story functions "as a central theme throughout the story" (Fog, Budtz and Yakaboylu 2005, 32), and it is important only to include one message per story to avoid "the risk of becoming messy and unclear" (Fog, Budtz and Yakaboylu 2005, 32).

Conflict

The second element that Fog et al. have as one of the four basic elements within in a successful story is *conflict.* A story without a conflict and with too much harmony is, according to Fog et al. (2005), too boring as it is the conflict that creates all the action (Fog, Budtz and Yakaboylu 2005, 33).

Characters

When all comes to all, there is no story without any characters. In this connection, Fog et al. (200) work with a classical fairy-tale model, which is "built on a fixed structure where each character has a specific role to play in the story, and each person supplements each other and forms an active part of the story" (Fog, Budtz and Yakaboylu 2005, 37). This model involves six characters, a benefactor, a goal, a beneficiary, a supporter, a hero, and an adversary (2005, 37).

Plot

The fourth element concerns the plot of the story, which is made up by all of the previous elements. The plot involves the sequence of which the events in the story occur, often involving a beginning, middle and an end (Fog, Budtz and Yakaboylu 2005, 42). The different events in the story can be the alpha and omega to whether or not you maintain the consumer:

> "Events are vital to the audience's experience. Given the fact that we can only tell one
> thing at a time, and that a story exists only as a progression of events within a given time
> span, the sequence of events needs careful consideration. It must have a precise

structure to propel it forward and maintain audience interest" (Fog, Budtz and Yakaboylu 2005, 42).

Andrea Learned finds that there are five ways in which stories work, involving *context, common ground, brand intersections, increased relevance,* and *future chapters* (Learned 2007). *Context* involves the context of story and the facts and emotions it provides, whereas the *common ground* involves how stories represent parts of real life and create a common ground between the brand and the consumer (Learned 2007). Andrea Learned's definition of how stories work as brand intersections is that a story can provide the consumer with information and inspiration and open the consumer's mind to a new world in which the consumer's life and the brand intersect (Learned 2007). You can create more relevance to your marketing and thereby to your brand by paying attention to the stories "surrounding your brand and taking place in the daily lives of your customers", and this is what Learned describes as *increased relevance* (Learned 2007). Finally, the fifth way of how stories work according to Learned (2007) is that good stories created with a long-term approach can benefit one's brand years ahead (Learned 2007). Contrary to some of the other researchers, Learned (2007) does not believe in stories containing a beginning, middle and end, as she believes this belongs in the past. Instead, one should look for the great story without thinking that it must contain the above-mentioned structure (Learned 2007).

To Jennifer Escalas, the structure is of great importance, as she works with the idea that the link between the consumer and brand is created though meaning-making, which is created through the structure of the story (Escalas 2004, 169). The structure that Escalas proposed in her research is a structure that "provides temporal and relational organization and a basis for causal inferencing" (Escalas 2004, 169). Here, she works with a temporal dimension meaning that the events in the story occurs over time.

4.4 Key Aspects

Based on the literature presented in the previous section about storytelling and narratives, this section will foreground the key aspects and theoretical perspectives which will guide the analyses as well as the discussion in this thesis. In this thesis, we consider destination branding to be the overall goal and storytelling as a way of reaching it.

Researching the field of storytelling and narratives, we learned that there is a strong agreement that the use of stories and narratives is a great tool in branding, regardless of whether it concerns products, services or destinations. However, there are different opinions about what makes a story great and successful, as well as a number of different ways to structure one's story or narrative. This thesis will work with a theoretical understanding that storytelling and narratives deal with emotions and values (Fog et al. 2005) and are a tool to create a bond with the consumer (Yavuz et al. 2016) (Tussyadiah and Fesenmaier 2007) (Escalas 2004). This thesis will work with the concept of brand personas, inspired by Herskovitz and Crystal, with the adopted understanding that brand personas are often represented as actual humans acting like a brand spokesman (2010) and that brand personas add an element of something which the consumers can relate to by possessing different characteristics such as imagination, persistence, decisiveness, determination, work ethic, honesty, flexibility, responsibility, curiosity or courage, all tied to a certain intention or purpose (2010). Moreover, we will work with the idea that if consumers can identify themselves with the brand persona in the stories, the effect of the story will thereby become bigger. This is because there is a greater chance that the knowledge given about the destination through the story will increase the consumers' intention to visit the destination in question (Tussyadiah, Park and Fesenmaier 2011). Furthermore, another key concept drawn from the literature is that of stories turning myths into tangible consumer experience creators, encouraging learning and providing the consumer with insights about the destination.

5.0 Methodology

The following section will include a presentation of the empirical data, as well as the methods of multimodality, thematic analysis, and focus group interviews.

5.1 Empirical data

This paragraph provides an account of the empirical data used in this thesis, i.e. the four videos which will be analysed, and the focus group interviews conducted.

5.1.1 YouTube videos

Part of the basis of the analysis consists of four videos from VisitScotland's campaign "Scotland. A spirit of its own". As there are 25 videos all in all, it was beyond the scope of this thesis to perform an analysis of all videos, and thus, we chose four videos to provide the basis of our multimodal analysis. The videos were chosen due to their diversity of content and theme, but in essence, we could have chosen other videos as well: The main goal was to assess the image projected by VisitScotland through the videos. However, we are aware that we would have achieved a more accurate image of VisitScotland's efforts had we analysed all videos. It is, however, our belief that we will be able to assess the overall image of Scotland based on these four videos. In the following, the four videos chosen for the analysis will be described in more detail, in order to provide a sense of the content and themes.

Transcripts of the videos can be found in appendix 1.0.

1. *Tiree Windsurfer - William's Story*

As of 7 May 2018, the video about William, a Tiree Windsurfer, had 5,603 views (YouTube 2016a). The video tells the story of the windsurfer William, who grew up and still lives on the island Tiree. William discovered his talent for windsurfing at an early age and today, it plays a huge part in the life of him and his family.

The video text below the video reads:

> "William sees the world differently – having grown up on a remote Scottish island, that's
> no surprise. He listened to the call of the sea and now, settled with a family, he owns
> and operates his own windsurfing school on the Isle of Tiree. Hear from William about
> allure of the sand and the surf against the backdrop of this Hebridean island and how

tutoring others in this thrilling sport means so much to him. Scotland. A spirit of its own.

Discover it for yourself t https://www.visitscotland.com/about/u... " (YouTube 2016a).

2. Exploring the Scottish Canals - Tim's Story

As of 7 May 2018, the video about Tim and the Scottish canals had 7,303 views (Youtube 2016b).

This video tells the story of Tim, who sold his business and bought a boat to explore the canals of

Scotland. Today, he lives on his boat.

The video text below the video reads:

> "The draw of Scotland's waters are strong, and perhaps no one knows this more so
> than Tim, a barge captain – he's been exploring the country's canal network for 40
> years. Hear from him on why it's such a special experience to discover Scotland at a
> slow pace and why the Falkirk Wheel is so much more than just a boatlift. Scotland. A
> spirit of its own. Discover it for yourself at https://www.visitscotland.com/about/u... "
> (Youtube 2016b).

3. Edinburgh Military Tattoo Lone Piper - Andy's Story

As of 7 May 2018, this video had 31,944 views (Youtube 2016c). The video tells the story of Andy,

an Edinburgh Military Tattoo Lone Piper, who was just 10 years old when he started playing the

bagpipes.

The video text below the video reads:

> "Listen to Andy speak about the pride, spirit and spectacle of the Royal Edinburgh
> Military Tattoo. Scotland. A spirit of its own: https://goo.gl/lBkE6A
> A veteran of the Edinburgh Military Tattoo, Piping has been a life-long passion for Andy
> who has had the honour of being the lone piper at this iconic event. Find out more about
> the Edinburgh Military Tattoo here: https://goo.gl/nPZN1E
> Andy began his musical journey at just 10 years old, when his next-door neighbour
> offered to teach him the Scottish Bagpipes. After a couple of months, he had the bug
> and has been carrying on the traditions and culture of Scottish music ever since. Watch
> as Andy describes his own experiences of the Edinburgh Military Tattoo – from walking
> through the drawbridge of Edinburgh Castle and seeing the crowd when he was a boy
> to the flash of the spotlight signaling the beginning of his lament as the lone piper – and

see the magical highlights of this uniquely Scottish celebration of music, dance and military pageantry.

Being in the military, in a Scottish regiment, it doesn't matter where Andy goes, he always takes his ScotSpirit with him. Discover more of what makes Scotland unique here:

https://www.visitscotland.com/about/u...

Music composed by Giles Lamb and performed by the Royal Scottish National Orchestra.

#ScotSpirit" (Youtube 2016c).

4. Artist - Ellis' Story

As of 7 May 2018, the video featuring the artist Ellis had 5,261 views (Youtube 2016d). Ellis O'Connor is inspired by landscapes in her art, and in the video, she tells about her passion for showing off the areas Dundee and Angus in her artwork and photography.

The video text below the video reads:

"Watch artist Ellis O'Connor as she describes the power of Scotland's natural beauty to inspire. Scotland.

Born and raised in Dundee, Scotland's first UNESCO City of Design, the award-winning artist credits a big part of her strong creative streak to the many holidays spent with her family in the beautiful Angus Glens, an area located just a short 30-minute drive from her hometown. An artist from a young age, Ellis remembers being spellbound by the glens during these childhood retreats; how their majestic beauty and sense of seclusion left an indelible impression that continues to inspire her remarkable drawings, paintings and photography. To this day, you can still find Ellis, pencil or camera in hand, setting up her makeshift studio in middle of the lush Angus countryside, as she attempts to render the textures, details and unique spirit of the place. Whether perched on a rock gazing at a misty mountain, or facing out across a serene loch or tumbling waterfall, every moment spent in this hidden gem inspires Ellis to reach new artistic heights and discover what else this special region has to offer.

Music composed by Giles Lamb and performed by the Royal Scottish National Orchestra.

#ScotSpirit" (Youtube 2016d).

5.1.2 Focus Group Interviews

Other empirical data used for the analysis is gathered by conducting focus group interviews. Two interviews were conducted including one with people that have never visited Scotland, and one with people that have. The interview with participants that have not been to Scotland is 54:33 minutes long, and the second interview is 44:18 minutes long. Transcriptions of both interviews is found in appendix 2.0. The method of how we conducted the focus group interviews is elaborated in section 5.4.

5.2 Multimodality

In the following section, an introduction of the multimodal approach used in this thesis will be elaborated.

This thesis has used a multimodal approach to analyse three semiotic modes within four videos from VisitScotland's campaign "Scotland. A spirit of its own". Just as Carmen Maier states, we believe that a multimodal approach gives the opportunity to make a comprehensive account "of the three semiotic modes as meaning-making systems and their interrelationships" (Maier 2006, 92). Before explaining how each mode has been analysed, an explanation of the terms *multimodality* and *mode* will follow.

According to Rick Iedema (2003), "the term multimodality was introduced to highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture, and so on" (Iedema 2003, 33). Gunther Kress and Theo Van Leeuwen (2001) define multimodality "as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined" (Kress and Van Leeuwen 2001, 20). For this thesis, we are inspired by Gunther Kress and Theo Van Leeuwen and their use of semiotic modes (Kress and Van Leeuwen 2001) (Kress 2010). We adopt the understanding of **multimodality** as an analytical approach, which makes it possible to make an account of several semiotic modes in addition to written or spoken language. A **mode** refers to "a set of socially and culturally shaped resources for making meaning: a 'channel' of representation or communication" (Jewitt 2013, 253) (Kress and van Leeuwen, 2001), and Carey Jewitt states that "multimodality assumes that all modes have, like language, been shaped through their cultural, historical and social uses to realize social functions" (Jewitt 2014, 16). These views correspond well with the overall research paradigm of this thesis, that is social constructivism, which sees the world as constructed

by social actors. Both Gunther Kress (2014) and Carey Jewitt (2013) give examples of different modes and argue that "image, writing, layout, music, gesture, speech, moving image, soundtrack are examples of modes used in representation and communication" (Kress 2014, 60) (Jewitt 2013, 253).

The videos chosen for this thesis, which are introduced in section 5.1.1, consist of both spoken language, sound and images, and therefore, we argue that a multimodal approach will provide this thesis with an in-depth analysis of the videos. Furthermore, we believe that if one or several modes are omitted, it is not possible to conduct a proper analysis of the videos. Jewitt (2014) states that "the meanings in any mode are always interwoven with the meanings made with those of all other modes co-present and 'co-operating' in the communicative event" (Jewitt 2014, 16). That is, each mode realises the other modes and contributes to one unity and the overall interpretation of each video.

This thesis will focus on three modes, which we call the visual mode, the verbal mode, and the aural mode. The visual mode includes images/moving images that the videos expose, whereas the verbal mode includes speech and written text. Finally, the last mode, the aural mode, includes all sound in the videos, hereunder music and accents. For all videos, a brainstorm was conducted to establish the main theme of the video, and this theme became the focus in the analysis of the three modes.

5.2.1 Verbal Mode

In the analysis of the verbal mode, this thesis has analysed both speech and written text, however, the videos do not contain much written text, except from at the very last part of each video. In regard to the spoken, the analyses are conducted using a transcription of what is said in the videos. To analyse the verbal mode, the focus is the content of what is said and how that contributes to the main theme of the video, having the key concepts from storytelling in mind.

5.2.2 Visual Mode

As mentioned above, this mode focuses on the visual part of the videos. In this case, this concerns moving images which constitute the videos. With an underlying understanding that "visuals bring stories to life in ways that words cannot" (Rowsell 2013, 46), the visual analyses of this mode have been inspired by the field within semiotic analyses based on researchers such as Barthes and Kress and Van Leeuwen in regard to the use of signs and visual analyses. This thesis has analysed what we

call visual codes, which involves the use of colours, clothing and physical appearance, gesture and body language, facial expressions, as well as the settings, and the use of Scottish iconography. Furthermore, we have analysed the camera angles with inspiration from Diana Rose using the following codes (Rose 2011, 14):

ECU	Extreme close-up
CU	Close-up
MCU	Medium close-up
MW	Medium wide
WA	Wide angle
Tracking	Camera follows action
Environment	Shot other than a person

5.2.3 Aural Mode

In the analyses of this mode, aural refers to both the music used as well as the characters' accents in each video. This thesis sees the aural mode as a supplementary mode and seeks to analyse how the music and accents complement the other modes. This mode is analysed with an understanding that sound is a mode "that centres and situates us, forming and shaping our cultures and our identities in the process" (Rowsell 2013, 32), wherefore individuals may not understand sound the same way. Because of this, we believe that sound is a subjective experience, as it can "evoke precise cultural references, attitudes, and meanings" (Rowsell 2013, 32), however, we also believe that it can be an objective experience in the way that it can be used to evoke "more general if not universal feelings of joy, suspense or fear" (Rowsell 2013, 32). Just as Jennifer Rowsell, we believe that sound "carried by accents, tones, volume, pace, and quality" (Rowsell 2013, 32) can evoke, among others, emotions and meanings within the recipient and create a certain atmosphere. As both storytelling and destination branding highlight the importance of establishing emotional connections, we believe that this mode cannot be omitted.

In the analyses of the aural modes, the focus is how music and accents are used to create a certain emotion and atmosphere. In this connection, we pay attention to what type of accent the characters possess, and the course of the music, i.e. pace, instruments, and genre.

One point of criticism regarding the use of multimodal analysis is that the entirety and context could be lost when each mode is analysed separately. However, we will bring the three modes together to avoid losing sight of the bigger picture.

5.3 Thematic analysis

For the analysis of the focus group data, thematic analysis has been used. Thematic analysis "is a method for identifying, and interpreting patterns of meaning ("themes") within qualitative data" (Thematic Analysis 2014, 1948). Thematic analysis provides systematic procedures for generating codes and themes from qualitative data, and the aim is to identify and interpret key features of the data guided by the research question (Clarke and Braun 2017, 297). Minimally, thematic analysis *organises* and *describes* a data set, but it also *interprets* parts of the research topic in question. When identifying themes, the researcher plays an active role and selects those which are of interest in relation to the research topic. Thematic analysis (hereinafter referred to as TA) is a foundational method of qualitative analysis (Braun and Clarke 2006), and one of the main benefits of TA is its flexibility, as it can be used within both essentialist and constructivist paradigms, the latter being the case in the present thesis. Thematic analysis can thus be used to reflect reality and to unravel the surface of 'reality' (Braun and Clarke 2006, 81). In addition, it is not wedded to any pre-existing theoretical framework and can thus be used with different ones. This too contributes to the flexibility of TA, and conducting this type of analysis can potentially generate a rich, complex and detailed account of data. (Braun and Clarke 2006)

The following defines some of the main terms used within TA: Data corpus refers to all the data collected for a research project. Data set "refers to all the data from the corpus that are being used for a particular analysis" (Braun and Clarke 2006, 79). Data item is each individual piece of data which makes up the data set or corpus, and data extract is an individual coded piece of data extracted from a data item. (Braun and Clarke 2006, 79)

5.3.1 What is a theme?

According to Braun and Clarke, "a theme captures something important about the data in relation to the research question, and it represents some level of patterned response or meaning within the data set" (Braun and Clarke 2006, 82), but when determining what counts as a theme, the researcher's judgement is crucial, as there are no universal rules when defining what counts as a

theme. The most important matter is that it captures something important in relation to the research question. In the process of identifying themes, there are two main approaches: The inductive or bottom-up approach, and the deductive top-down approach. The former is data-driven, and coding is performed without trying to make a pre-made coding frame fit the codes, whereas the latter is theory-driven, focusing more on particular topics that are of the researcher's interest. In this research project, our analyses of the interviews are data-driven and our coding is therefore open to the themes that emerge. Themes fall into two different categories, namely semantic and latent themes. Semantic themes are at the surface level of the data whereas the latent themes are the underlying ideas and assumptions within the data. Ideally, however, an analysis begins at the semantic level with a description of the data and ends with an interpretation (Braun and Clarke 2006, 84).

To sum up, TA involves searching through a data set to find repeated patterns of meaning (Braun and Clarke 2006, 86). In the following, the six steps of conducting TA will be elaborated on. It is important to note, however, that these six steps are only guidelines and not rules – they need to be applied flexibly to fit the research questions and data.

During the first step of TA, the researcher familiarises him or herself with the data, with the aim of getting to know all aspects of the data. It is beneficial to transcribe the data at this stage, as it allows the researcher to become familiar with the data. In the analysis of our focus group data, we began by transcribing both interviews while making notes about content. Transcriptions do not have to be as detailed as transcriptions made for e.g. Critical Discourse Analysis, but it must be an orthographic and verbatim account of all verbal utterances (Braun and Clarke 2006, 88), and therefore, we do not include gestures and facial expressions, but only verbal accounts. The second step of thematic analysis involves coding, a process where the researcher identifies codes, i.e. core ideas or features which seem interesting to the researcher and which relate to the phenomenon in question, and the most basic element. Put differently, coding means organising data into meaningful groups, and coding is an ongoing process (ibid, 91). After transcribing both interviews, we highlighted sections of the transcript that captured important information about the videos. An overview of the codes found can be seen in appendix 3.0. As mentioned earlier, our coding is guided by the empirical data itself and thus we did not have any pre-existing coding frame to guide our search for themes.

Step three involves searching for themes in the data material, by distilling codes into themes, which, according to Braun and Clarke (Braun and Clarke 2006), "[...] captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set". At this point, 11 themes were found in interview 1 and 8 were found in interview 2. An overview of themes can be found in appendix 3.0.

In step four, the researcher reviews the themes, and assesses whether the themes work in regard to the data set and the coded extracts. Data within themes should cohere meaningfully and there should also be clear distinctions between themes (ibid.). At this point, we made sure that all themes were related to each other. Step five involves defining and naming themes: The themes are refined and the researcher makes sure that each theme is clearly defined. Here, the question of when to stop refining is important, but essentially, the researcher should stop refining when the refinements do not add anything substantial to the themes (ibid, 92). Each theme should be given a concise name at this stage. In this step, we refined the themes to make sure there were no overlaps between themes, and a theme that had something in common with another more general theme was merged with the more general one. The last step involves writing up the results, and creating a concise, coherent, logical account of the story of the data, and presenting the findings as an argument in relation to the research question and existing literature. When writing the report, descriptive examples from the data should also be included. At this step, we made sure to include quotations to support our arguments.

One point of criticism regarding the use of thematic analysis is that the entirety and context could be lost when separating data into themes. However, to avoid this, we will include pieces of context to each code and include pieces of discussion in the analysis.

5.4 Focus Groups

The following section will elaborate the method of focus groups to create an understanding about the method, why it has been chosen, as well as how it has been used.

5.4.1 Data collection

Like with any other method, you need to determine whether or not it is the right method to use. According to Richard Krueger and Mary Anne Casey (2009), who are some of the researchers that

write about the method of focus groups, focus group interviews are to be considered, if, among other things, you are "looking for the range of ideas or feelings that people have about something" (2009, 19), if you seek to understand different perspectives from different people, or if you want to uncover factors "that influence opinions, behavior or motivation" (Krueger and Casey 2009, 19). According to Bente Halkier, a focus group interview gives participants the opportunity and space to be explicit and to share their feelings and stories (Halkier 2016, 10). Krueger and Casey furthermore argue that focus group interviews are not the proper method to use, if you, for example, want to educate people, need statistics, or simply if other methods can give you "better-quality information" (Krueger and Casey 2009, 20). This method has been considered and chosen for this study, as we seek to get information about people's opinions and feelings towards Scotland as well as four videos from the "Scotland. A spirit of its own" campaign, and we want to get an in-depth understanding of their thoughts and uncover factors that influence these thoughts and opinions. Furthermore, we want to get perspectives from people who have been to Scotland, as well as people who have not. As Krueger and Casey (2009) argue, the main purpose of conducting a focus group interview is to collect opinions and information about issues by listening to the participants (2009), which was exactly what we did; we listened to the participants opinions and thoughts about Scotland and the four videos presented, and it was a great way to collect information about the participants' image of Scotland after seeing the videos.

Bente Halkier (2016) argues that when choosing to apply the method of focus groups, it is important that you are aware of the purpose and what your research will achieve from using this method (Halkier 2016, 9). This view is shared by John Knodel (1993), who argues that "focus groups can be used for a variety of purposes within social science research" and therefore, the first step when deciding to use focus group interviews is to define and clarify the purpose of the study (Knodel 1993, 2-3). As for this thesis, the purpose of conducting the focus group interviews is to understand how the participants perceive Scotland and what image of Scotland they get from watching the videos. In this connection, we want to see if there are differences in the perceptions of Scotland between participants who have visited Scotland and participants that has not, and if these images correspond with what VisitScotland tries to project.

Before conducting a focus group study, there are certain elements that need to be decided. One of the most important areas when conducting a focus group interview is the participants, including what **kind of people** should be part of the focus groups, **where to find them**, **the size** of each group as well as **how many groups** to interview. Our thoughts about these areas will be elaborated in the following sections.

Number of participants

As mentioned above, an important aspect of preparing focus group interviews is to decide how many people to recruit; this involves the size of the focus groups, that is the number of participants within each group, as well as the total number of focus groups (Halkier 2016, 37). According to Krueger and Casey's (2009) perspective, focus groups usually consists of 5 – 10 people, however, they argue that the recommended number of participants can range from 4 up to 12 people (Krueger and Casey 2009, 6). The most important thing is that "the group is small enough for everyone to have opportunity to share insights and yet large enough to provide diversity of perceptions" (Krueger and Casey 2009, 6). Halkier (2016) seems to share this perception and argues that smaller groups are an advantage, if the interview involves a sensitive topic, whereas larger groups are an advantage, if the researcher wants as many perspectives as possible on a topic. However, she does state that one should be careful when using smaller groups, as small groups can be vulnerable to cancellations, and you risk "to produce less dynamic interaction" between the participants, that is the flow of the conversation will be less fluent (Halkier 2016, 38). Furthermore, Halkier argues that larger groups sometimes can be difficult to control and the moderator[2] usually needs to be more involved (Halkier 2016, 38). Based on the different opinions expressed in the literature towards the number of participants in each group, we decided to recruit 6 – 8 people in each group. The main reason for this was that we believe that 6 or 8 participants is a good number that makes it possible to create a well-functioning dialogue between the participants. We believe that a group of 6 – 8 participants constitute a group that is small enough for everyone to have time to express their opinions and thoughts, but large enough to get different perspectives and that is not too vulnerable against cancellations.

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[2] A moderator is a term used for the researcher that manages/controls the interview.

For this study, two focus group interviews have been conducted. Halkier argues that the number of groups chosen for a focus group study varies depending on the project (Halkier 2016, 39-40). It is relative and comes down to a fine line between having enough and having too much. Moreover, to determine the number of groups, Krueger and Casey (2009) have a rule of thumb which says "to plan three or four focus groups with each type or category of individual" (Krueger and Casey 2009, 21). After conducting these interviews, one has to decide whether or not one has reached *saturation*, which is the term they use to "describe the point where you have heard the range of ideas and aren't getting new information" (Krueger and Casey 2009, 21). As stated here, it is recommended to conduct three or four focus groups within each category, but this beyond the scope of this thesis, as it would have required more space for analysis. However, we argue that these two groups will provide us with an insight into their perceptions of Scotland.

Characteristics of participants

After deciding how many participants to recruit, we had to decide who to recruit, that is what characteristics they should possess. Krueger and Casey (2009) recommend that participants must be "similar to each other in a way that is important to the researcher" (Krueger and Casey 2009, 7). It is furthermore important to have the specific topic or underlying issue in mind when deciding which participants to recruit to get the most reliable and usable results (Halkier 2016, 30-31). Having the overall topic of this thesis in mind, the important thing was to gain information about the perceived image of Scotland in the videos from VisitScotland's campaign from two perspectives, and for this study, we wanted a representativeness of people that had and had not visited Scotland. Therefore, in order to conduct a proper study, the most desirable characteristics represented by the participants was that one group consisted of participants that had already been to Scotland and another group of participants that had not. In regard to the participants having previously visited Scotland, we did not require that they had spent a certain amount of time in Scotland. However, it was a requirement that they had been out of the airport. We did not set other criteria, as we did not find it important for this study.

Finding participants

We have now described how many participants that were recruited and the desirable characteristics they possessed. This paragraph will elaborate on how the participants were recruited.

Halkier argues that "groups of people that know each other, and groups that do not know each other create different kinds of social interactions and group dynamics" (Halkier 2016, 32), for which reason you need to consider whether or not the participants in the groups should know each other. However, once again, this depends on the purpose and research in question. According to Halkier, you can either get in touch with "unknown potential participants" or distant acquaintances in your network (Halkier 2016, 34). However, David L. Morgan & Richard A. Krueger (2013) believe that "limiting ourselves to groups composed of strangers would make it exceedingly difficult to conduct focus groups in organizations, communities, and other ongoing social settings" (Morgan and Krueger 2013, 4-5). They argue that instead of "walking away from the problem" and not conducting the interview with specific people, the moderator conducting the interview should "resolve this issue by adjusting [the] uses of the method" (Morgan and Krueger 2013, 4-5). As there are many recommendations on how and where to find participants, many thoughts were given; should we use Moodle[3]? What about Facebook and LinkedIn? Should we go down to the street and ask around? We decided to send out a request via Moodle, as it gave us access to a large number of people. We posted our request in twelve discussion forums on Moodle belonging to the following study programmes: Danish, English, History, Cultural Understanding, LISE, SIS Spanish, SIV, German, CCG, International Relations, and Tourism Aalborg.

Additionally, we decided to use Facebook, as it too gives access to a large network. Moreover, it made it possible for us to reach more than our own network, as several people shared our post and tagged people in it. First, we had doubts about using Facebook to recruit from, as Halkier states that it can be difficult to conduct a focus group with people you know and have a personal relation to. This is due to the fact that you risk that parts of the communication will be implicit and that "it is inappropriate to ask "stupid" questions about "obvious" matters" (Halkier 2016, 36). We kept this in mind when selecting between respondents. Therefore, we ended up with a mix of participants, where more than half of them were complete strangers, and the rest were people we know through our studies.

Before we started to invite people to participate in our focus group interviews, we wrote what Halkier calls a "popular-intro" – this one is found in appendix 4.0. This is a short explanation about

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[3] Moodle is a management system employed by Aalborg University across students, lecturers, and the management to deliver messages, information, and study material among others.

the project written in a simple and understandable language, so the potential participants can decide whether or not they want to participate (Halkier 2016, 34). As mentioned, we sent out the intro on both Moodle and Facebook, where we shortly explained that we were writing our master's thesis and, in that connection, looking to study people's view of Scotland. To avoid participants being prejudiced, we kept information about our thesis narrow, as Halkier argues that the information given to the participants should be somehow general with only few details (Halkier 2016, 35). Furthermore, the intro said that we needed participants to focus groups interviews and that we were looking for people who had never visited Scotland, as well as people who had been to Scotland. In the intro, we informed about the estimated length of the interview as well as the dates, and where the interviews would take place. As we know that some people are keener to participate if they get something in return, we wrote in our intro that we would supply with coffee and cake during the interview. At the end of the intro, we wrote our contact info, where possible participants could get in touch with us.

Interview process

More formal decisions such as where to conduct the interviews and how to conduct them are also to be considered (Halkier 2016, 24). The focus group interviews for this thesis were conducted at the Student House (Studenterhuset) in Aalborg. This location was chosen as it has a central location, which we believed would be convenient for most participants. Furthermore, it gave us the opportunity to book a room with both tables and chairs, as well as screen, projector and speakers, so we could show the videos on a larger screen and not just on the computer. By doing so, we secured that everyone was able to see and hear everything in the videos. Both interviews were held at 4:30pm., as we believed that many people would attend school or work until 4pm. However, we later experienced that a few of our possible participants had school until 4:15pm at campus in Aalborg East and would not be able to get to the city in less than 15 minutes.

The course of each focus group interview started with a short welcoming and presentation of us, the thesis, the estimated length of the interview, and information about the interview being recorded. We furthermore explained that the data from the focus group interview was only to be used in this thesis, and that each participant will be kept anonymous. Finally, we explained that there were no right or wrong answers. After the short introduction, the participants gave a short presentation of their name and age, and the group with participants who have previously visited

Scotland added when, where and how long they were in Scotland. Afterwards, the participants watched the four videos and we began the interview. The first interview conducted was with participants who had never visited Scotland and this interview lasted 54,33 minutes, and the second interview with participants who had been to Scotland lasted 44,18 minutes.

During both interviews, one of us functioned as the moderator, that is the one asking the questions, and the other functioned as an observer with the possibility to ask elaborative questions. When conducting the interview, it is important to determine how involved the moderator should be (Halkier 2016, 42). Halkier writes about three different ways to structure a focus group interview; a light, a strict and a funnel (Halkier 2016, 42-43). The light model involves only few open questions, whereas the strict model involves more specific questions as well as several exercises. The funnel, combines the two models by starting with open questions moving towards more specific questions (Halkier 2016, 44-45). As for the questions we asked, we were inspired by Halkier's light model and mainly asked open questions to initiate discussion between the participants.

Knodel (1993), on the other hand, believes that you need to create brief discussion guidelines with issues for the group to discuss. Furthermore, he states that "it is important to bear in mind that the moderator will mostly be improvising comments and questions" (Knodel 1993, 3).

Krueger and Casey (2013) argue that the questions you ask during the interview should be easy for the participants to understand and must be "carefully predetermined and sequenced". As mentioned, Knodel refers to the set of questions as discussions guidelines, whereas Krueger and Casey call it either the "questioning route" or "interview guide" (Krueger and Casey 2009, 7). Whereas Halkier talks about three different models, Kruger and Casey primarily talk about one, which is to ask more general questions in the beginning, and moving on to asking more specific and focused questions. However, this resembles Halkier's third model – the funnel.

In regard to our focus group interviews, the following interview guide was created prior to conducting the interviews. This guide includes the questions asked during the interview, however, during the interview, the order of asking the questions differed, as the goal was to let the participants speak and not interrupt and guide their answers too much. As the interviews were conducted in Danish, the questions are formulated in Danish as well. However, for the matter of this thesis, the questions are translated into English in brackets following the original questions:

Spørgsmål til fokusgrupper [Questions for focus group interviews]:

Videoer vises [Videos are shown].

- Hvad tænker I om disse videoer? [What do you think about these videos?]
- Sæt tre ord på hvad I tænker om Skotland efter at have set disse videoer. [Can you put three words on you image of Scotland after watching these videos?]
- Hvad fungerer godt? [What works well?]
- Er der noget som I synes fungerer mindre godt? [Is there anything you think worked less well?]
- Hvad synes I om fortællingerne i videoerne? [What do you think about the stories in the videos?]
    - Musikken? [What do you think about the music?]
    - Billederne? [What do you think about the images?]
- Var der noget som overraskede jer ved videoerne? (Hvad er Skotland for jer?) [Was there anything that surprised you within the videos? (What is Scotland to you?]
    - Stemmer det overens med det billede I havde i forvejen? Repræsenterer de Skotland i Jeres øjne? [Does this cohere with the image you had in advance? From your perspective, does is represent Scotland?]
- Har videoerne ændret jeres syn på Skotland? [Have the videos changed your image of Scotland?]
- Kunne de få jer til at overveje at rejse til Skotland? Hvorfor/Hvorfor ikke? [Would they make you consider visiting Scotland? Why/Why not?]
- Hvem tænker I målgruppen er? [Who do you think the target group is?]

As with many other methods, there are advantages and disadvantages when using focus groups, and these often depend on the purpose of the research. Compared to participant observation, Morgan argues that focus groups give you the "opportunity to observe a large amount of interaction on a topic in a limited period of time based on the researcher's ability to assemble and direct the focus group sessions" (D. L. Morgan 2011, 2). However, at the same time he argues that this also can be a disadvantage, as focus groups somehow are an "unnatural social setting" controlled by the moderator, which makes it hard to determine the naturalness of the group interaction (D. L. Morgan 2011, 2). If you compare focus group interviews with individual interviews, the advantage of focus groups is the possibility of observing interaction, and as Morgan (2011) states, focus group discussions "provide direct evidence about similarities and differences in the participants' opinions and experiences as opposed to reaching such conclusions from […] separate statements from each interviewee" (D. L. Morgan 2011, 4). However, even though focus groups give you these options, it

does not provide you with in-depth details of each participant's opinions and experiences (D. L. Morgan 2011, 4).

Bente Halkier (2016) also writes about advantages and disadvantages of focus groups. She argues that there are general advantages and disadvantages of focus groups which have recurred over time (Halkier 2016, 13). Focus groups are a great way to gain information about the interpretations, interactions and norms within social groups (Halkier 2016, 13). Halkier states that the interpretations, opinions, arguments as well as agreements and disagreements are all created due to the interactions between the people participating in the focus group interview.

A disadvantage of focus groups is, according to Bente Halkier, that it is not suitable to gain insight into the opinions and interpretations of individuals (Halkier 2016, 14). However, this seems quite obvious as there is not enough time for each individual to express themselves as much as in a regular interview with one individual. A focus group interview does not allow the interviewer to question each individual as in an individual interview (Halkier 2016, 14).

As our aim is to gain insight into how the two groups perceive the image of Scotland and how they discuss the videos, we argue that the method of focus groups was well suited in terms of answering the research questions. We were not interested in a deeper understanding of each individual's perception, but rather in the group level perception.

5.4.2 Transcription of focus group interviews

The focus group interviews were transcribed using standard English orthography, and we made sure to include verbatim accounts of the conversations. As the key element of the focus group data, and what the analyses focus on, is content rather than interaction between participants, pauses and other elements besides what is said will not be specified in the transcripts. As the focus group interviews were conducted in Danish, quotes will be translated into English in the analyses.

6.0 Analysis

This section of the thesis is divided into two parts; the first part contains the analyses of the four videos, and the second part contains analyses of the two focus group interviews.

6.1 Analyses of videos

6.1.1 Analysis of Tiree Windsurfer - William's Story

In this section, the video "Tiree Windsurfer - William's story" from VisitScotland's campaign will be analysed in terms of the three modes; visual, verbal, and aural, as well as key aspects from storytelling. In William's Story, William, who is a windsurfer and a family dad tells his story about living on a remote island as Tiree and living for the sport of windsurfing. A brainstorm was made and based on this we argue that the main theme of the video is passion – a passion for windsurfing and a passion for the island life. The following analysis will work with this theme and elaborate why this theme is deemed most salient.

The Visual Mode

In the opening scene of the video representing William's story, you see a close-up environment shot of straws moving in the wind and water in the background:

The straws can be associated with beaches, as those type of straws often are seen at beaches. The water also brings associations to beaches and coastal regions. Therefore, already in the beginning of the video, one is lead to believe that the story is taking place somewhere near water, perhaps on a beach. As illustrated in the picture below, seven seconds into the video, a wide angle shot shows a road with fences on each side and a flock of sheep further ahead taking up the space of the road and birds are flying in the background:

The sheep represent a rural atmosphere and gives the impression that the location is in the countryside or somewhere desolate. There are therefore two locations in play at this moment, namely that of a beach and near water, and a more desolate country area. Both of these locations can be associated with silence and create an image of a somewhat peaceful and relaxing place; the desolate country with the birds creates an image of a quiet place with the chirping of birds and, due to the sheep, other animal sounds. Furthermore, the sound of the waves by the ocean and the sound of the straws blowing in the wind.

It is not until 1:04 minutes into the video that a flag is seen waving in the wind. As seen on the image below, the flag says "Tiree", which gives an indication to the receiver that the story is taking place

on Tiree, a Scottish island. Taking the aforementioned into consideration, one could argue that the represented image of Tiree is that it is quite desolate with many sheep, which can be associated with farming. Since the sheep

are walking on and taking up the space of the road, one can assume that there are neither many cars on the island, nor is it heavily trafficked, which furthermore creates an image of the island being very quiet, relaxing and without any stress.

In the scene shown below, constructed by a wide angle shot displaying more straws placed on the left of the image and water on the right, it is the first time a person is introduced in the video. The

person in question is a presumed windsurfer, as he or she is sailing standing on a board for windsurfing. The windsurfer is a symbol of the sport of windsurfing and it brings associations to a windy climate, as the weather need to be

somewhat windy to windsurf. Moreover, it somehow indicates to the viewer that the windsurfer or windsurfing will play a part of the remaining part of the video. Additionally, a few houses appear vaguely in the background on a flat piece of land, which once again brings associations to a desolate location. The few houses create an image of an island with a small population. The scene also functions as a representation of the overall landscape of the area. Throughout the video, nature is

displayed and around 1:08 minutes, a similar scene to the one discussed previously is displayed, as seen in the picture below. Here, a wide-angle shot displaying the ocean on the right with what seems

to be windsurfers out on the water, and a green, hilly terrain on the left as well as in the horizon. The hilly landscape represented in this scene is quite opposite to the flat landscape presented before. This might be an attempt to display an island, which constitute different kind of terrains. Windsurfing is presented further into the video, where an extreme close-up of waves in the water fades into a close-up scene of a man wearing a wet suit and standing on a surfboard with a sail, which connotes the image a windsurfer, perhaps the one seen earlier in the video:

The waves are a symbol of nature, but also a representation of water sports. Moreover, taking the windsurfer into account, the waves can represent a life of being one with the ocean as well as having a passion for the sport. The same windsurfer is once again displayed out on the water through

extreme close-ups at around 0:50 seconds as well as at 1:13 into the video, where the water is splashing on to the camera lens creating an action. In the close-up presented at 0:50, a paraglider is spotted in the background, as illustrated in the picture below, which gives the impression that the island must be located on a very windy location, as both these sports are reliant on wind. It also gives the impression that Tiree is a very sporty island, which might be an attempt to attract people loving sports.

The theme passion for windsurfing is furthermore expressed by a close-up of six wetsuits hanging on a rack made out of wood, see picture below, which gives the impression that the suits are drying

and the location is somewhere near the water. It might be some kind of clubhouse or beach house where windsurfers meet before and after surfing. There are several wetsuits, wherefore one is lead to believe that several people have met to go windsurfing and share that passion. The child wearing a green sweatshirt and

a striped beanie is a symbol of family and childhood. The child is running from the right to the left of the shot in what looks to be slow-motion, which creates an effect of capturing the moment. Moreover, the slow-motion also contributes to a peaceful and slow atmosphere. In a following scene, an extreme close-up displays another child, a bit older than the one running before, is wearing a lifejacket and a black hat and behind him you can vaguely see another child. The close-up somehow indicates that focus is on this child. As seen in the picture below, one scene displays four

kids sitting in front of a man all wearing lifejackets, which creates an image of an instructor giving the children information about what is presumably windsurfing, as this is the only sport represented in the video so far, and windsurfing boards are lying in the grass behind, ready to be brought into the water. This illustrates that the passion of windsurfing is passed on to the next generation and that it is an important part of Tiree's community.

The pictures below illustrate scenes from the video, where the theme passion for windsurfing is expressed further:
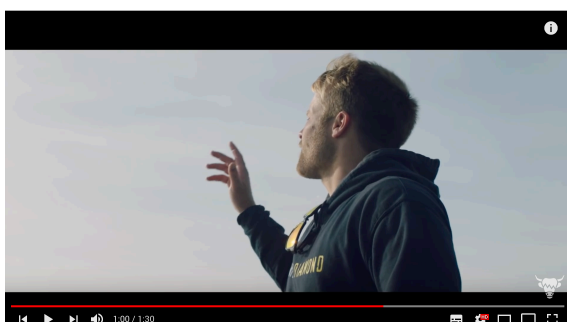
All these scenes create strong associations to a teacher-student relationship, wherefore it creates an image of a windsurfing school. The close-up shot of the instructor standing with a windsurfing board, looking at the kids while showing them how to manage it, strengthens the impression of this being a windsurfing school and he is teaching. The scene of the children being on the water as well as the close-up of the instructor, create an image of how the kids are learning by doing. Moreover, it looks like another adult is with them in the water, which creates an image of a very responsible windsurfing school, where there is a great relationship between the teacher and students, as seen in the scene where a high-five is exchanged between the child, which was in focus earlier, and the instructor. By displaying this, one could argue that VisitScotland tries to inform potential visitors that you can come to Tiree and learn how to windsurf.

At the very end of the video, a wide-angle shot displaying a white and light blue Volkswagen bus in the middle of the scene with about ten people placed around the car is seen in the picture above. The people are all looking the same way and all clapping, which might illustrate that they are looking at something or someone and clapping at his or her performance. However, a flag is waving in the wind in the left side of the image and it appears to be the same flag as seen earlier in the video, namely the Tiree flag. Therefore, the people might be looking at windsurfers and are clapping at

their performance out on the water. Considering the fact that the video displayed children learning to windsurf, there is a possibility that these people are the parents of the children and it is the children that they are looking at and the clapping is a result of their support. This shows a that the passion is shared, not only between the children practicing windsurfing, but also between the parents, who are watching them. This could also be an indication that family is quite important in the Scottish culture.

0:24 seconds into the video, there is an extreme close-up of a man getting out of a car wearing what looks like a grey sweatshirt:

This is not the same man as seen on the windsurfing board earlier. Due to the fact that this man is displayed throughout the rest of the video, and that he is displayed by name at the end, this man is William, whom the video is about. Through the windows of the car, the camera follows three people walking away from the car. In front, William and behind him, a woman with her blond hair in a ponytail is holding a child. In a following close-up of the upper body of the three people, you get associations of a small family consisting of a mom,
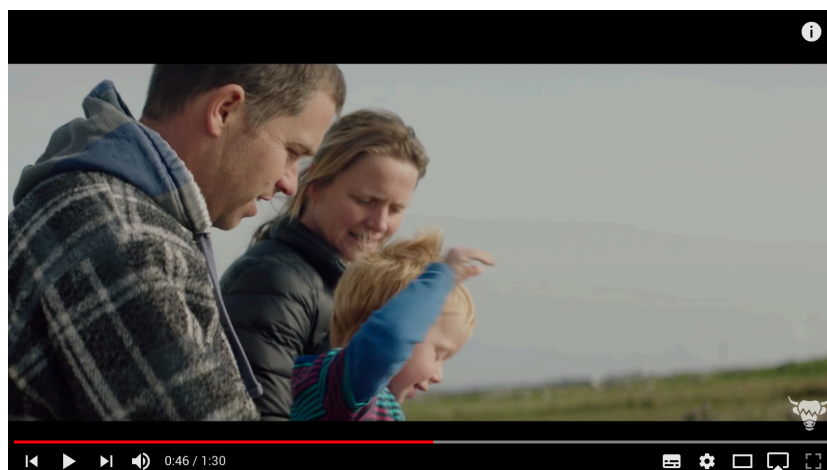
dad and child, a little boy. One could therefore argue that this is William's wife and son, which is an image of family life, and the island is somewhat attractive to younger families too. William's family is once again represented at 0:44 – 0:49 seconds into the video (picture to the left) through a scene displaying a family filled with smiles and laughter, which associates a happy family. William and his wife are both looking at their son giving him attention, which creates an image of a

family life with lots of love to their little boy, particularly representing family life. The little boy, William's son, is displayed in a close-up, as seen below, where his blue eyes and red hair truly

appear. He is running while looking back and smiling, creating an image of a happy boy having fun playing outside, furthermore indicating that Tiree is a great location for kids. As shown in the picture to the left, seeing the boy in the arms of his father, both smiling and looking at the grass drifting away in the wind, creates an atmosphere of joy. It furthermore creates an image of a loving and caring relationship between father and son highlighting the importance of family life. Their smiles and the sun shining in from behind create an atmosphere of happiness and a joyful life. Additionally, one could

argue that the grass drifting away in the wind is a symbol of freedom, but also the joy and peacefulness of living on the country away from the stressful life in the urban cities. Here, there is room to spend time with your family and to create great memories.

The video ends with a close-up of the main character William. He is looking straight into the camera smiling, which creates some kind of bond with the audience watching the video, as it looks like he is looking at you. He standing in front of what seems to be a house, and one could argue that it is the clubhouse which was brought up earlier in this section, creating a coherence between the events in the video.

The Verbal Mode

The video regarding the Tiree windsurfer is all about telling William's story, wherefore the voiceover of the video is him speaking. He starts off his story by saying three nouns, namely "history, heritage, culture" (appendix 1.1, 00:00). One could argue that by referring to history, heritage and culture, he is referring to both the history, heritage and culture of Scotland, but also of Tiree, the island he is from. This creates an image of a man that is proud of his roots and proud to be Scottish. Moreover, it signals that the story of his ancestors is of great importance to him. In the video, he continues saying: "The story of crofting over the last 350 – 400 years. The way that that has shaped the people and shaped the landscape here" (appendix 1.1 00:06 - 00:13). When talking about the people and landscape, he might be referring to the landscape of the area he lives in, that is Tiree, and the people living here. However, at the same time, he could be referring to Scotland as a whole. By mentioning "the story of crofting over the last 350-400 years" he once again refers back to a historical and cultural aspect, moreover, he creates a representation of the importance of crofting. One could argue that, in his eyes, agriculture and all there is to it is a fundamental part of the Scottish roots, as it has not only affected the landscape, but also the people and become part of the Scottish culture. However, as William is from Tiree, one could argue that it is the agriculture on the island he is referring to. This would make great sense, as Tiree is the most fertile island in the Hebrides and agriculture is one of the main industries on the island. He somehow becomes a spokesperson for agriculture on the Scottish islands by trying to put focus on it. As agriculture could be associated with hard work, William might refer to the Tiree people as being hardworking people. Because of the association to hard working people, one could argue that one of the characteristics he possesses, or at least trying to present, is that of work ethic.

William's words "the openness and acceptingness" (appendix 1.1, 00:13 – 00:15) could refer to characteristics possessed by the Scottish people. However, once again, it can also be referring solely to the people on Tiree, as you could argue this is the people he is representing. The word *openness* might cover that he creates an image of the people being very open-minded and welcoming of others, even the ones they might not know, wherefore one could argue that they might be very hospitable in regard to tourists. At the same time, *acceptingness* might be referring to the fact that Tiree people creating an image that they are very accepting. This could both involve accepting other people different from themselves. His words express a pride of being part of community made up

by people with such characteristics. Moreover, this represents the theme of being passionate about living on an island and everything it involves, pointing to an image of Scots being passionate.

In the video, William continues talking about his life. He states that: "us islanders we have this fantastic lifestyle" (appendix 1.1, 00:13 – 00:15). From this statement, it is clear that William sees himself as an islander too, hence the use of "us". Moreover, he states that as an islander, he has a wonderful life, which could create an image of that the people living on the Scottish islands, especially Tiree, have a special bond between them, as they all have at least one thing in common, namely being islanders, and thereby they are part of a smaller community. Furthermore, since the lifestyle is referred to as being fantastic, it could indicate that living on Scottish islands is different from living on the main land. This is due to the fact that he does not state, for example, that it is Scottish people that have a fantastic lifestyle, but it is the islanders he refers to. Therefore, one is led to believe that there is a difference between being a Scot from the mainland and being a Scot from an island. William furthermore states that he "was one of the lucky ones growing up here" (appendix 1.1, 00:26), "here" referring to Tiree. Once again, this could indicate that he is proud of who he is and proud to be from Tiree. Moreover, by saying this, he does not only represent Tiree, as one could argue that this could refer to growing up on an island in general. Once again, this could indicate that being on an island is something quite special and different as compared to growing up on the mainland, which makes him some kind of spokesman for the Scottish islanders. Moreover, by stating that it is a "fantastic opportunity to have a wonderfully free upbringing and existence" (appendix 1.1, 00:28-00:33), he creates an image of Scottish islands signalling freedom. By using the word "wonderfully" he creates a positive connotation in the receivers' minds. Moreover, Tiree is very small and is the most westerly island in the Inner Hebrides on Scotland's west coast (Isle of Tiree 2018), therefore one could argue that a free upbringing is a result of the small community.

Throughout the video, William talks a great deal about windsurfing, and among other things, he states:

> "you can hear the surf almost every day of the year, I mean that's just the way we
> conduct our lives. My wife the first thing she'll do is poke her head out of the front door
> in the morning to check how windy it is. She's absolutely obsessed with windsurfing"
> (appendix 1.1, 00:53-01:08).

This statement shows how passionate William and his wife are for windsurfing, and it represents the aforementioned theme *passion for windsurfing*, because if people conduct their lives around a sport and are checking the weather daily to see if you can go out on the water, this once again highlights an image of passion.

By bringing his wife into the picture, he represents a relationship where both parts are sharing a passion, in this case windsurfing. Additionally, it is clear that surfing is a huge part of not only William's life, but also his family's.

William's own words do not give you any information about what he is doing for a living. However, he says that:

> "it's the buzz that you get from seeing people enjoying sport. You just can't beat it you
> know, it's just such a wonderful sport, a real sense of peace and relaxation" (appendix
> 1.1, 01:08-01:19).

This shows that that he gets excited when seeing people windsurfing, indicating that he might be a windsurfing instructor and his students are the people whom he refers to. On the other hand, it could also indicate that because of his love for windsurfing, he gets thrilled seeing others sharing his passion. However, if you read the description text of the video, it states that he in fact owns and operates his own windsurfing school and is tutoring others. Such a dedicated instructor could represent a characteristic such as determination, as he is determined to carry on his passion of windsurfing to others.

Despite the fact that windsurfing is basically William's entire life, he states that he was not into windsurfing from the beginning:

> "I wasn't drawn to windsurfing at all in fact quite the opposite everything that got me
> out of the classroom I went out and discovered I had a bit of a talent from that first
> instant the bug was just there for windsurfing" (appendix 1.1, 00:36 – 00:49).

This statement could indicate that William was not fond of going to school, and it might be quite the coincidence that he began windsurfing. One could argue that he somehow represents willpower, namely that even if you are not an honour student, you can still succeed in life and discover a talent that is outside of school. Once again, this represents that he possesses the characteristic of determination, but also that of decisiveness and curiosity, as when he discovered

that he had a bit of a talent for windsurfing, one could argue that his curiosity for windsurfing and his talent as well as a decisiveness to keep working hard was what drove him to where he is today, and this becomes part of his brand persona.

The verbal elements of William's story end with the following statement from William: "The place is just phenomenal I mean it's such a good country to visit we've not done half of it yet" (appendix 1.1, 01:19 – 01:26). As he lives and has lived his entire life on Tiree, this could be the place he refers to as phenomenal. However, *country* and *it* must be referring to Scotland, wherefore it could be Scotland that he refers to as phenomenal. Moreover, by stating *"we've not done half of it yet"*, he indicates that Scotland has more to offer than what meets the eye, and that there is a lot of potential in Scotland.

As mentioned in the theoretical section, a brand persona is often presented by an actual human who acts like a brand spokesperson. In this case, one could argue that William is a spokesperson which VisitScotland uses to represent Scotland. The abovementioned characteristics such as decisiveness, determination, work ethic, responsibility and curiosity, which could be argued that William possesses, become the characteristics of him as a brand persona. This means that people who can relate to these characteristics or share the same ones might create a somewhat emotional bond with this persona, that being William, as they can relate to these characteristics. Through these characteristics of the verbal message, VisitScotland somehow constructs William as a brand persona representing people from the Scottish islands. He represents a passion for windsurfing and living on an island, and thus an image that passion is fundamental to Scottish people.

The Aural Mode

William is speaking as the voiceover throughout the entire video. He speaks with an accent that many people probably would associate with stemming from the area of Scotland. As Williams speaks throughout the video, his accent is apparent several times in the video, and the accent plays a symbolic role in the aural mode, namely that it represents Scotland and the Scottish people. In this case, one could argue that it is William is a brand persona representing Scotland and its residents. The Scottish accent might be more obvious to some people than others, for example, people that live, have lived, have travelled or have family in Scotland. The accent might evoke cultural references, wherefore the aforementioned people might associate William's accent with something

they know – that is, they have already heard Scottish accents before and might be quite familiar with it. However, they might also evoke associations in the mind of people who have not visited Scotland, but who still have knowledge about what the Scottish accent sounds like.

The accent might evoke different feelings within those people, such as joy, happiness or even sadness according to their experiences and associations with Scotland.

The Scottish accent in the video might create a sense of belonging within the receiver, especially if the receivers are from Scotland – but also if the receiver has visited the country before. It also ties William to Scotland, symbolising Scottish authenticity, as the accent makes the video more credible. As the video seeks to promote and display Scotland, one could argue that it would have been less authentic, if William spoke with a standard British accent or even a foreign one. This is due to the fact that many people would expect a true Scot in a video from Scotland.

As for the music used in the video, it is composed by Giles Lamb and performed by the Royal Scottish National Orchestra. By having the Royal Scottish National Orchestra performing the music, one could argue that VisitScotland is trying to create a somewhat recurring Scottish motif in the campaign. This is due to the fact that if a foreign orchestra was performing the music to a video seeking to promote Scotland, the coherence between the two would not exist. The music is not directly composed by a Scot, as Giles Lamb is British. However, he lives in Glasgow, wherefore one could argue that he does have a Scottish connection. As the video is used in terms of a campaign promoting Scotland, it might be few people who actually notice or look into who composed and performed the music. However, it is possible that people living in Scotland or in UK in general are able to recognise the sound of the Royal Scottish National Orchestra. If so, their experience of the campaign might be different as for those that does not recognise the orchestra. This is due to the fact that they will create an emotional bond to the music, as it is something they recognise.

From the beginning until 0:24 seconds into the video, the music is very calm and slow created by what sounds as a piano and violin, which creates a feeling of peace, but it can also evoke feelings of both love and sadness. From 0:25 to 0:42, the tempo of the music increases and creates a feeling of excitement, whereas from 0:43 – 0:50, the tempo decreases again. Then again from 0:51 – 1:17 the tempo increases again, and it sounds like a flute is added as one of the instruments used. From 1:17

to 1:20, there are three seconds which where the music is deep and long leading to a full stop, creating a break. The last ten seconds, the slow and calm tones return and it creates an ending.

As for the genre of the music, the piano creates associations to a somewhat classical music genre. However, the violins and flute evoke associations to a more Celtic genre. If VisitScotland was trying to play on Scottish music, this is not the obvious choice, as it does not sound like true Celtic music. This is due to the fact that music within the Celtic genre often has a lot more tempo and energy to it, unless it is music within the genre of relaxing Celtic music. However, the music in the video is not as slow and relaxing as this genre. If VisitScotland wanted to communicate strong Scottish associations through the music, one could argue that VisitScotland would have chosen a melody possibly including bagpipes or a Celtic melody in a faster pace. Therefore, it might not be the music that VisitScotland wants the receiver to focus on, but rather the images in the video as well as the story told orally. However, it could also be a deliberate choice to not include traditional Scottish music, as an attempt to show that Scottish music is more than bagpipes and Celtic music, and perhaps to establish new associations in the minds of the receivers.

The three modes combined

This section consists of an analysis of how the combination of the three modes analysed above contribute to the creation of the theme of the video. Throughout the video, the modes complement each other, for instance at 1:19 - 1:20, where Williams says "peace and relaxation" and the music stops, which creates a powerful enhancement of the spoken words. About 0:37 seconds into the video, William says "I wasn't drawn to windsurfing at all", which is the first time he mentions windsurfing. At the same time, the scene displays a man teaching windsurfing, which creates anchorage between the image and text, moreover, it enhances the understanding of what is told and what is seen in the video. Moreover, William is telling a story about his life and how he ended up doing windsurfing. Looking at the description text to the video, it states that he owns and operates his own windsurfing school in Tiree, which creates great coherence with the visual mode, as it must be William's windsurfing school that is displayed in the video and where he and his family are spending time. It furthermore states that he is teaching others, however, it is not he who is displayed as the windsurfing instructor in the video – in fact, he is not displayed much at all, and this could be confusing. Because of this, and the fact that he in the verbal mode is telling about how he

got himself into windsurfing and talking about the sport while the visuals of the instructor and the children are displayed, one could argue that the video not only displays the windsurfing school he owns and thereby one of his employees and students, but it can also represent him and his childhood. As presented in the visual mode, there is one child who is displayed several times. This child could be a representation of William as a child, when he first started windsurfing. In that way, the visual mode and the verbal mode create a reminiscing of how it all began, and thereby presenting a theme where the passion for windsurfing is strong, as he ended up dedicating his life to the sport. Together with the verbal and visual mode, the aural mode with the somewhat quiet and slow music could create a feeling of reminiscing too.

Furthermore, the visual and verbal modes create an anchorage between what is said about Scotland and the island and what is shown. For example, William talks about crofting and its effect on the land, and at the same time, sheep are displayed walking on the street bringing associations to agriculture. When he talks about the fantastic lifestyle they have as islanders, a windsurfer is displayed, which could indicate that he actually refers to a fantastic lifestyle as being able to go out on the water all the time and just be close to it. Moreover, when he talks about his childhood and free upbringing, children are displayed, creating an anchorage between what is said about childhood and the child displayed.

Throughout this video, the image projected by VisitScotland is that Scotland, more specifically Tiree, is home to people who are passionate, and that it is possible to learn how to windsurf, something which is not traditionally associated with Scottish iconography. One might therefore argue that they are trying to create a new image of the possibilities in Scotland.

6.1.2 Analysis of Exploring the Scottish Canals - Tim's Story

In this section, the video "Exploring the Scottish Canals - Tim's story" from VisitScotland's campaign will be analysed in terms of the three modes; visual, verbal, and aural, as well as key aspects from storytelling. The story is about Tim, who at a young age decided to sell his company and buy a boat in order to explore as much of the Scottish canal network as possible – 40 years later, he is a barge captain and lives on his boat. As for this video, a brainstorm was made to establish the video's overall theme, which we argue to be freedom. The following analysis will work with and elaborate on this theme.

The Visual Mode

This part of the analysis is focusing on the visual mode, hence the visual images displayed in the video.

The opening scene of the video is an extreme close-up of an environment shot displaying water, as seen below. There are no waves, instead the water seems to be quite still, and in the front of the image, the water seems to be

running down of something. Because of this, the water does not connote an ocean. Later on, a wide angle shot displays some sort of canal or stream which runs in the middle of the image surrounded by a landscape consisting of grass, trees and hills, see picture on the left, wherefore one could believe that the water displayed before stems from this canal. There are no houses or people to be seen, wherefore you get the impression that the story takes place somewhere remote.

The extreme close-up of a man's face is displayed at 0:07 seconds into the video (picture below). He is the first and only person displayed in the video, wherefore he must be the who the story concerns, and as the title of the video is "Tim's story" this man must be Tim.

The theme of freedom is visually presented in scenes throughout the entire video. For example, the video contains scenes where Tim is displayed in the middle of the frame walking down into the boat, through the room, and then goes up again from the other side of the cabin, which is illustrated by the pictures below. Interior such as glasses, washing-up-bowl and cooking utensils indicate that this is the boat's kitchen. In the other side of the cabin, interior such as a mirror placed on a closet

reflecting the kitchen, as well as a bed and some curtains indicate that this could be functioning as a bedroom. All these elements associate a house, wherefore one must assume that Tim is spending a lot of time in the boat or that he in fact lives there. The freedom is presented here as living on a boat symbolises a life without attachments. The theme of freedom is furthermore displayed in the scene shown on the next page, where a close-up is displaying Tim's hands untying a rope from a bitt – see picture below. The bitt, the rope and the water clearly indicate that it is a boat and that Tim is untying the rope

so he can sail out on the water, indicating that he is freeing himself from conventional life. As Tim lives on his boat, it is freedom to be able to loosen the rope and sail away bringing your house with you. It gives him freedom to sail out on the canals and settle wherever he wants to. The close-up shot, displayed in the second picture on the next page, consists of water in the bottom of the

picture, some green trees or bushes in the back, and sunlight from above. This creates an image of

beautiful nature and the sunlight connotes a feeling of joy, happiness and peacefulness. Tim is only displayed with his right arm and hand moving what seems to be a tiller and thereby steering the boat, which creates a focus on the tiller and tells the audience that this is the important element of the scene. One could argue that the tiller is in focus because it is a symbol of the freedom Tim gets from living on a boat, and that he is the captain of his own life, once again highlighting the theme of freedom.

A lot of video time is used to display the *Falkirk Wheel*. First time it is displayed is a close-up showing some sort of wooden fence in the front and some of Falkirk Wheel is noticeable behind:

If the audience is unaware of what Falkirk Wheel looks like, one might not be able to associate this image with anything. It is furthermore displayed again a few seconds later in the video, where one sees the wheel in action – as the picture below illustrates. In the scene, the wheel is rotating and

the video displays the wheel at daytime in daylight and fast forwards so it turns into night-time. Here, VisitScotland displays one of the attractions visitors are able to experience in Scotland, thus informing people about possibilities that Scotland offers.

Towards the end of the video, the wheel is displayed once more, however, this time it looks like Tim using the boat lift, i.e. the Falkirk

Wheel. This is a wide angle shot displaying the back of his head in the middle of the image sailing forward on what looks like a bridge with water (Youtube 2016b, 01:15). At the end of the video, you see a wide angle displaying Tim in the front, left side of the image facing forwards and the wheel passage from before is seen in the background, indicating that he is no longer on the wheel, which helped transport him from one side to another (Youtube 2016b, 01:25). By doing so, the Falkirk Wheel is shown the way Tim experiences it, and it is thus more personal, making it easier to relate to and perhaps more interesting to visitors.
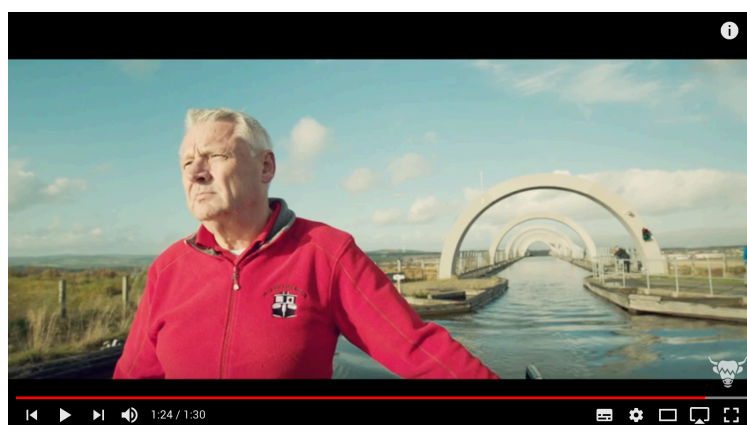
The Verbal Mode

In the video about Tim's Story, Tim is the one speaking as a voiceover throughout the video.
Tim shares his story and shares the following memory:

> "I sold a business bought a boat I thought I'm gonna do as much of the canal network in
> Scotland as I can but I kind of really got the bug for it, we all did, and that was in 1976"
> (appendix 1.2, 00:07 – 00:17).

The *we* in "we all did" creates an impression Tim was not alone and might be referring to Tim and
some friends, who also enjoyed sailing on the canals. Since Tim decided to sell his business to buy a
boat, one could argue that he either was very determined to change his life or he was very
spontaneous. However, considering the fact that he owned a business, he might have been working
a tough schedule and felt the need to try something else, something more relaxing, wherefore he
decided to do the canal network. Here, the theme of freedom is expressed, as Tim had the freedom
to sell his business and do something else. Moreover, a boat gives you the freedom to sail wherever
you want to go – when you want to go. Additionally, it creates an image of Tim being a man with
characteristics such as *courage*, because it takes courage to break away from a secure life with a
business and a regular income to sell everything, buy a boat and just go with the flow to see where
it takes you. The latter creates an image of him possessing a characteristic such as *curiosity*, as one
could argue that his curiosity to what life also could bring him was what made him make the decision
in the first place and is what keeps him going. Finally, he also symbolises a characteristic of *flexibility,*
as living on boat is somewhat flexible in regard to where he wants to live.

Tim's choice of words in regard to the saying "I got a bug for it" (appendix 1.2, 00:15) is also used
by some of the characters in the other videos. This frequent use of the saying symbolises that several
elements in Scotland have an air of magnetism surrounding them, and in using this expression, it
could be argued that VisitScotland is attempting to evoke curiosity within the receivers, implying
that Scotland has plenty of attractions which have the potential to create a "bug" within the visitors.

In the video, Tim states that "the world rushes by everybody" (appendix 1.2, 00:55), which indicates
that Tim believes that people live in a fast pace and that life passes by so quickly. This can be
perceived as more than just a regular opinion, but rather a personal experience referring back to
when he was a business owner. Being a business owner can be associated with long working hours

and a high pace or much work, which both can be associated with little time for relaxation. In a way, he is referring to most individuals, as most people can recognise the feeling of time passing by quickly. This furthermore creates an image of Scotland being home to areas of peace and a break from everyday hustle and bustle. In another statement, Tim says: "nothing happens fast on a narrow boat everything slows down to walking pace" (appendix 1.2, 00:59-01:01). This symbolises relaxation and quietness, indicating that Tim is now living a slow and maybe less stressful life as opposed to when he was a business owner. Therefore, Tim represents a persona that has chosen another and more relaxing lifestyle – once again, the theme of freedom is presented, that is the freedom to choose – and he somehow represents that life in the countryside of Scotland is slow pace and more relaxing. This is furthermore presented in this verbal passage:

> "if you can find a remote canal TMON the middle nowhere and you're just pottering along that's my favourite thing you can't see houses you can't see any pubs you can't see any road you can't see the railways and that's the great thing, you can just stop tie the ropes you have your own apartment in the middle of nowhere that for me that's really special" (appendix 1.2, 00:17 – 00:42).

Not only is Tim describing the surrounding landscape of canals in remote areas, it also indicates that Tim enjoys being away from cities and spending time alone being part of nature. This creates an image of Scotland where it is possible to find very remote land and really withdraw from the busy life in the cities and only focus on nature and yourself. By saying that you cannot see houses, pubs, roads or railways, which typically are part of areas with people, he somehow indicates that if you remove all these man-made parts, only nature is left. If nature is all there is, one could associate this with silence and quietness, which calls for relaxation and no stress. This corresponds well with working in a low pace. Tim appears as a persona representing this quiet and peaceful lifestyle in Scotland, and how humans should take time to explore and appreciate nature.

Additionally, a verbal statement such as "there is an art to going slow" (appendix 1.2, 01:09) indicates that Tim is an advocate for living a slow and relaxed life with time to focus on yourself and the world around you. Moreover, by using the word *art* he somehow indicates that it can be difficult to live a slow life, as people often tend to live in high pace, which is something most people would be able to recognise.

At the end of the video, a small text appears saying "Tim | Barge Captain, Falkirk" which indicates that Tim works as a Barge Captain. This has not been clearly expressed earlier, but it is consistent with the rest of the verbal mode and provides an explanation of why he is sailing on the canals. It furthermore corresponds with Tim's saying: "you can't force against nature you can't open the gates of a half-empty loch" (appendix 1.2, 01:04-01:08), as the latter part can be perceived as a description of one of the tasks involved with being a barge captain, namely the tasks of opening loch gates.

Even though the general theme of the video is argued to be freedom, the video also seeks to inform the audience about Scotland. For example, at the end of the video, Tim says the following:

> "a lot of people ask me where is home you know Scotland is my home and it's not all shortbread and tartan up here by any means it has got that kind of otherworldly feel to it" (appendix 1.2, 01:14-01:15).

With this saying, Tim expresses his opinion about Scotland and that it is more than a stereotypical image such as shortbread and tartan. There are many indications to draw from this statement, first of all, who are the people who ask Tim about his home? And why do they ask him? If it is tourists, for example, would they not assume that Scotland is his home? One could draw from this that Tim might not be of Scottish origin, wherefore people ask him about his home and whether he perceive home as being in Scotland, where he is now, or his country of origin. In this connection, the people he refers to are not necessarily tourists but can be friends and family too.

Secondly, this saying somehow appeals to an audience with a stereotypical image of Scotland and is an attempt to somehow break away from this and change people's perception of Scotland, expressing that Scotland has more to offer than the very traditional image including tartan and shortbread. One could even argue that he seeks to express that Scotland indeed has so much to offer that he decided to stay and make a living.

Tim is also talking about the Falkirk Wheel and says the following:

> "the Falkirk Wheel is a boatlift from one canal to another that's its function but if you look it's a thing of beauty it's the only rotating boatlift in the world" (appendix 1.2, 00:46-00:55).

This quote shows that Tim is a brand persona that also takes on the role of informing people about attractions in Scotland, in this case, the Falkirk Wheel. Moreover, it creates coherence in the text as the wheel must be something which Tim uses in his job as a barge captain, where it transports him from one canal to another.

The Aural Mode

The final mode to be analysed based on the video of Tim's story is the aural mode. There are two major aspects of this mode, namely the music playing throughout the video as well as Tim's accent. In regard to Tim's accent, it does not sound typically Scottish. However, it rather sounds a little British. As mentioned in section 5.2.3, Rowsell describes that accents are able to evoke emotions and meanings within the recipient. As for Tim's accent, it might not necessarily evoke Scottish associations with the recipient, but rather associations about Great Britain in general. However, it does depend on who is watching. One could argue that the symbolic value of using a man living in Scotland without being a native Scot is to create a sense of belonging with a British audience, as they might find familiarity with his accent. Moreover, one could argue that VisitScotland seeks to create an image of how Scotland welcomes others who want to visit or settle in Scotland, and thus symbolising Scottish hospitality.

The music playing in the background throughout the video is composed by Giles Lamb and performed by the Royal Scottish National Orchestra. By having the Royal Scottish National Orchestra performing the music, one could argue that VisitScotland is trying to create a coherence between music played by scots and the video representing a part of Scotland. Thereby, one could argue that the coherence aims at strengthening the Scottish image as well as a Scottish spirit. However, Giles Lamb, the composer, is not a Scot – he is British. Since he lives in Glasgow, one could argue that he does have a Scottish connection and is well aware of the Scottish culture and its roots. In reality, the question is whether or not it really matters to the audience, as the video is used as part of a campaign promoting Scotland. However, it is not directly visible in the video who the composer and orchestra are, and thus only people looking more into who is behind the music will find out. However, at the same time, it is possible that people living in Scotland or in UK in general are able to recognise the sound of the Royal Scottish National Orchestra, thus creating a feeling of belonging and recognition, wherefore their experience of the musical part of the campaign might be different.

One could also argue that by using an unnative living in Scotland, they seek to signal an image of a country that is welcoming of others and do not exclude people.

As for the music, it starts off with slow and gentle piano tunes followed by adding violin tunes, which create a somewhat melancholic or dismal atmosphere. At around 0:25 seconds, more violins are added and the pace of the music increases creating a more excited atmosphere to capture the viewer and listener. Once again, the music decreases to a slower pace, still with piano and violin tunes, which creates an atmosphere of anticipation. At this point, it sounds like another instrument is added, namely that of a flute, which brings associations to a Celtic genre. As the music again increases, it is leading up to a point of culmination where the music stops for a second, followed by the slow pace of piano tunes, as in the beginning of the video. As for the genre of the music, one could argue that it is quite hard to put a label on it. The piano sound creates associations to a genre of classical music, whereas the violin and flute can be associated with the Scottish and Celtic music genre. However, music within the Scottish or Celtic genre is often played with a lot higher pace which creates a happy and vivid atmosphere, where the tunes from the video creates a more melancholic or dismal atmosphere, as mentioned above. Due to the slow pace, one could believe it might belong to a relaxing and meditative Celtic genre, however, this is often even more slow than the music in the video. In a promoting video of Scotland, one might expect to hear a somewhat typical Scottish or Celtic music, but the music in question does not have a particularly Scottish association to it, however, this could be argued that it is not used for to create recognisability, as they want the audience to focus on the visual and aural part of the video.

The three modes combined

This section consists of an analysis of how the three modes combined contribute to the creation of the theme of the video. Throughout the video, the verbal mode and the visual mode complement each other, an example is as at 0:13 – 0:14 (appendix 1.2), where you see Tim sailing on the canal saying "I'm going to do as much of the canal network". This creates an anchorage between the image and the text, meaning that the spoken words are supported by an image. Another example is at 0:41 (ibid.), where Tim says "you have your own apartment in the middle of nowhere" and you see him walking down into the boat. Here, Tim's words help to create an understanding that the room he enters is in fact his small boat apartment - his home. Furthermore, when he talks about

the Falkirk Wheel and says that "it's the only rotating boatlift in the world", you see the wheel while it is rotating, once again creating an anchorage between the verbal and visual modes. As for the music, it contributes to creating a peaceful atmosphere due to its mostly slow pace.

The brand persona established through Tim possesses characteristics such as courage, determination, flexibility, and curiosity. If the receivers can identify with these characteristics, one could argue that there is a greater chance that the story will be compelling. The image projected through this video is that of Scotland being a contrast to the hectic world, where it is possible to unwind and be the captain of your own life. It is a place that welcomes you to relax and recharge your batteries.

6.1.3 Analysis of Artist - Ellis' Story

The following section will provide an analysis of the video "Artist – Ellis' Story". In the video, the artist Ellis describes how she is inspired by Scottish nature in her work as an artist. After a brainstorm was made, we assessed that the theme which ties all three modes of the analysis together is the theme *nature as an inspiration*. In the analysis, it will be shown how this is expressed throughout the video.

The Visual Mode

In the opening scene of the video, the camera ascends a flight of steps, leading to a hill top with a view to mountains and the main character, Ellis, of the video in the centre of the picture using a Wide Angle shot.

Already, nature is introduced, and the contrast between the vast landscape and the main character is highlighted. In addition, the viewer sees the landscape from Ellis' perspective, making Ellis' experience more clear. In the scene that follows, a close-up of Ellis drawing the landscape around her is shown, and next the camera moves further away, showing the landscape that surrounds her. Once again, this points to the landscape which surrounds her and which she is part of. Ellis is wearing a bright red jacket as a contrast to the green pine trees and the grey mountains, making her stand out while still the centre of the viewer's attention. Once again, this highlights the contrast between Ellis and the landscapes surrounding her, while Ellis is part of nature at the same time. Had she worn green or brown clothes, she would have been difficult to spot for the viewers. Next, an extreme close-up in slow-motion of Ellis' face while looking to the landscapes in front of her with sunlight hitting her face and wind in her hair is shown:

The sunshine and wind in her hair creates a sensation of being outdoors and is something many viewers will be able to relate to. The extreme close-up furthermore makes the scene somewhat intimate, almost climbing beneath Ellis' skin. In the subsequent scene, Ellis is in her studio, working on two massive pieces depicting rock formations, and a table with several drawings kept in colours like blue, grey, yellow is at the centre with Ellis, still dressed in red as a contrast to the remaining colours. Even when not directly in nature, nature is still present in the paintings and drawings, and as such the image of Scotland being a place with beautiful landscapes and with lots of time to

explore and enjoy becomes very apparent. In the next scenes, a waterfall is shown in close-up, and after that, Ellis sitting on a rock, with her back to the camera facing the waterfall and the forest are shown and the serenity of the scene is underlined by the passage from 0:31- 0:33, where the entire scene is bathed in sun beams filtered through treetops, creating an almost mystical and fairy-tale like atmosphere:

A frog perspective environment shot of tree tops and blue sky is shown, and after that another close-up of Ellis drawing in slow-motion is included. This use of slow-motion is a way of underlining the slow pace in the video, and that Ellis is living a life far from hectic hustle and bustle. A close-up of Ellis smiling, while the background is blurred is included, once again making the visual mode very personal and inviting (picture on the next page). The fact that Ellis smiles could be a way of convincing the viewer of the fascinating properties of the Scottish landscapes.
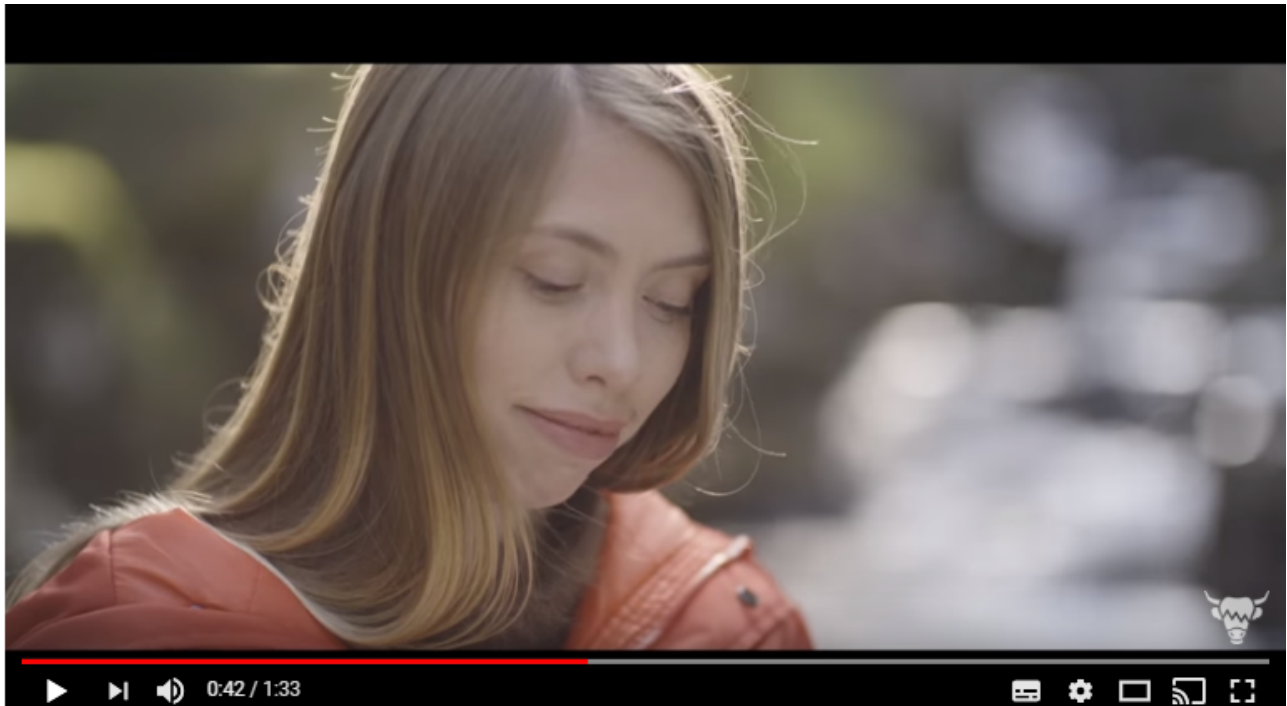
After that the video shows a ground level image of plants, with mountains in the background and sunlight, symbolising that in Scotland, things are down to earth. Ellis is seen reading an info poster about the area Glen Doll, thus telling the viewer that this is where the rest of the video takes place. This is a way of providing information to tourists as well, showing a glimpse of what awaits them. After that, a close-up of her camera in her hand, followed by a close-up of Ellis looking out on the landscape surrounding her, squinting her eyes is shown, and again, the viewer gets quite close to Ellis. The sunlight is so bright that she squints her eyes, perhaps challenging the assumption that Scotland has mainly rainy days – there is sunshine as well. The camera angle then widens, showing Ellis walking on a path in the middle of a vast landscape, once again showing the contrast between the massive mountains and Ellis, who seems almost insignificant here. In the next scene, she sits on a rock drawing while looking at the landscape, once again symbolising that she is inspired by nature in her art. After that, a low shot of her boots while wandering in the sunshine is shown, and the viewer thus comes to follow her every step as she walks through the landscape, making Ellis' experience more authentic.

She walks to a hilltop, overlooking a massive landscape of mountains and waterfalls, and she then takes a picture, once again perhaps as an inspiration for future artwork. Furthermore, this could be an attempt to create an image of the Scottish nature visitors can experience in Scotland.

After this, day shifts to night, and Ellis is seen laughing, as she sits with friends around a bonfire omitting sparks in the midst of a landscape with mountains, a river and an old cottage next to them.

Here, references to Scottish culture in the form of the traditional cottage are made along with the landscapes, and in addition, this scene is a contrast to the solitude and individualism of Ellis in the rest of the video: There is also room for community and belonging to a group, and not just for wandering alone.

In general, nature plays a central role in the video. It sets the scene of the entire story, and only for a few seconds, where Ellis is in her studio, the setting is not nature; however, her paintings are still depictions of nature, so in this sense, nature plays a role here as well. Ellis is seen several times in different locations, drawing the landscape surrounding her, and it thus becomes evident that nature, to her, is an inspiration in all her work. Therefore, the main theme of the video becomes that of *nature as an inspiration.* Ellis is wearing red clothing in all scenes, thus highlighting the contrast between her and the greenish landscapes that surrounds her. Even though she is part of nature in the sense that she feels deeply inspired by it in all her work, she is still a human, and thus different from the surrounding landscapes. The slow-motion images help create a sense of serenity, of slow living and plenty of time, and also the hazy sunlight comes to play an important part in the video. Whether as sunshine hitting Ellis' face while drawing, or sunbeams being filtered by the woods, the element of sunshine comes to create a certain atmosphere in the videos, such as warmth and peacefulness, but it also symbolises that it is in fact possible to experience sunny weather while in Scotland.

The Verbal Mode

In this section, the verbal mode including the narration as well as the text will be analysed. Transcriptions of the video can be found in appendix 1.3.

The verbal mode of the video consists of spoken words as well as a few pieces of text. In the very first line, Ellis describes how nature has always inspired her, cf., "[…] growing up in Scotland and being on the fringe of a city, having landscapes around you has always inspired me from a really young age" (appendix 1.3, 00:02). However, it is also revealed that she grew up in a city, but still in close proximity to nature, meaning that Scotland has cities, but that nature is always within reach. However, the city she grew up in is not depicted, and this could be to underline the theme of the video, namely nature as an inspiration. Further, she mentions how her artwork is centered around rocks, mountains, and rivers, and thus occupies a central position for her in her work, once again highlighting the overarching theme of the video. Moreover, she aims to "give people a better insight into what's out there" (Appendix 1.3, 00:33-00:40), and she shares her thought about hidden gems in Scotland, Dundee and Angus, and this information is beneficial for tourists looking to discover other parts of Scotland than just the capital – the video in that way provides traditional tourist information about sights as well. VisitScotland here tries to inspire people to travel to other parts of Scotland than the capital. Furthermore, she tells the audience that she, even as a native to Scotland, is still discovering new landscapes every single day, thus revealing the vastness of Scottish nature and enticing curious souls. She tells the story of her being a part of nature, sitting in a waterfall, on a mountain or by a loch while working on her artwork, and this reveals, once again, that nature is a quintessential inspiration – that Scottish nature almost absorbs you, and you become one with it. She mentions that she is proud to show off Dundee and Angus in her artwork and photography, so here a glimpse of national pride is revealed as well (appendix 1.3, 01:14). Ellis mentions how being in nature "just quietens your mind, almost, and you just feel inspired by it all" (appendix 1.3, 01:21), and furthermore, that she finds it "a really beautiful place" (Appendix 1.3, 01:14). These two statements underline the massive impact nature has on those who come to experience it, and that it is a massive contrast to the hustle and bustle of the world. All this combined is a manifestation of the importance of nature, and moreover the beauty of it which inspires an artist in her daily work. The last two lines "I just find it a really beautiful place. It just quietens your mind, almost, and you just feel inspired by it all" (appendix 1.3, 01:14-01:27) come to sum up what

the video is trying to symbolise: The great importance of nature, and the capabilities it possesses: It can quiet your mind in a hectic world and inspire you to be artistic, in Ellis' case, or perhaps it can provide a different kind of inspiration to the audience. Throughout the video, Ellis' brand persona becomes apparent as well: She becomes the symbol of the beauty Scottish nature represents and the inspiring and calming properties it possesses. Another characteristic is contemplation, in the sense that she is alone in most of the video, she only has herself as company giving her plenty of space to contemplate and concentrate on her work. However, in the final scene, she is seen enjoying the company of friends around a bonfire, telling tourists that as a visitor, there is room to be yourself in nature but also to enjoy nature with other people. The focus on nature indicates that VisitScotland has attempted to create an image of Scottish nature as a place for serenity, peace and inspiration. Furthermore, even if you are in the city, the landscapes are never far away, and always there when you need them and when you need a break – nature never lets you down in a sense, it is a reliable element just outside the door. There are also a few pieces of text in the video, for instance at 00:47, where a sign reading "Glen Doll" is shown, thus revealing where Ellis is to tourists interested in following her path and experiencing the landscapes for themselves. At the end of the video, white letters saying "SCOTLAND. A SPIRIT OF ITS OWN" followed by #ScotSpirit, VisitScotland's webpage and logo, as well as VisitScotland's collaborators in the campaign appear. The spirit of Scotland is what VisitScotland aims to show off in the campaign, and in this case, the joy of Scottish nature and what it can do for the people experiencing it becomes the central theme.

Looking towards theory of storytelling, several observations can be made. First of all, according to theory, storytelling is a great in tool in branding, also when it comes to destination branding. As this thesis focuses on the emotional element of storytelling as well as the effect of brand personas, it is important to mention the use of Ellis as a main character to communicate more intangible elements, such as the emotional benefits of traveling to Scotland. The use of Ellis means that VisitScotland puts a face of a specific theme, thus making it easier for the audience to relate, as she possesses a set of characteristics tied to the purpose of promoting Scotland to tourists. In this case, it can be argued that she possesses characteristics such as curiosity, related to her constantly discovering new landscapes, as well as creativity because of her deep passion for nature-inspired art which she presumably creates for a living. If the audience is able to relate to these characteristics and to Ellis and what she does, and thus an emotional bond is created, according to theory, it will be more likely

to visit Scotland. Thus, even though most people are aware that Scotland is home to beautiful landscapes, an attempt is made here to make the encounter more personal, putting a face on nature and associating Ellis with Scottish nature. It is a representation of a traditional Scottish feature, but with a twist as it includes a personal experience instead of a more generic one.

The Aural Mode

The final mode to be analysed is the aural mode. As mentioned earlier, the music was composed by the award-winning, Glasgow based composer Giles Lamb (Accorder Music n.d.) and performed by the Royal Scottish National Orchestra. The music piece called "Timeless Horizon" starts out slowly, with gentle piano music, creating a somewhat melancholic atmosphere. The quiet music compliments the images in slow-motion, but gradually the pace increases, more and more violins are added, leading up to a point of culmination where the music stops for a second, and the pace slows down once again, with gentle piano music at the end. The music is classical, with no immediate reference to Scotland besides the composer and the Royal Scottish National Orchestra, and this is not apparent in the video itself. In addition, in order to evoke association to Scotland via the music, VisitScotland could have chosen Celtic inspired music or bagpipes, but this could be seen as a deliberate choice on VisitScotland's part as to display a different side of Scotland. In addition, Ellis' Scottish accent is part of this mode as well, and this element takes up a lot of space in the video. As Rowsell describes, an accent is able to evoke emotions and meanings within the recipient, and here, the Scottish accent, if recognised by the recipient, should thus be able to evoke Scottish associations with the recipients. It is also a symbol of Scottish culture, tying Ellis to Scotland if the accent is perceived as Scottish. If it is, however, it could be a way of distinguishing Ellis from the rest of the UK and underlining that this takes place in Scotland. Altogether, the music and the Ellis' accent contribute with two things: The music compliments the peace and quiet of the visual mode via the slow pace and classical characteristics, but at the same time it has a grandiose feel to it, which is used to underline the perception of nature that VisitScotland aims to create, namely that it is grandiose and magnificent as well. However, it also creates a somewhat melancholic atmosphere, and one might argue that the intent is to touch the recipients at a deep emotional level, giving room for thoughtfulness and contemplation. Had they used a more up-beat, cheerful piece of music, the effect would have been different and creating this atmosphere of contemplation not have been possible. At the same time, it might be surprising to some that it has no clear, Scottish touch.

The three modes combined

All in all, the three modes work together to establish the theme in different ways. When Ellis is in her studio painting, she mentions how her work is representation of place, depicted in the drawings on the wall. Thus, her story compliments the images and vice versa. In addition, when she mentions that she paints rivers, a river is shown, and once again, the visual mode and the verbal mode support each other. She mentions how she can just set up a studio in nature, and a scene with her sitting in the midst of the landscape drawing is shown. When the music starts to build tension at 1:13, she is seen walking through rugged terrain, and once she reaches a hill with a view to the landscape, taking a picture of what she sees, the music stops. Once it begins playing again in peaceful tunes, the screen is dark and covered in sparks from a bonfire. Here, she mentions how she finds it "a really beautiful place" that "quietens your mind almost and you just feel inspired by it all", which sums up the message of the video; that Scottish nature is beautiful and an inspiration. This utterance is complimented by the slow and peaceful piano music. The wildness of some of the passages in the music compliment the rugged landscapes, but at the end, there is once again peace and people laughing around a bonfire together in the midst of Scottish nature, symbolising friendship, a sense of belonging, and unity – both with the people surrounding you but also with nature.

With this video, VisitScotland attempts to project an image of Scotland as home to inspiring experiences in nature. By putting a face on this experience, allowing the viewer to follow Ellis, an experienced nature explorer, gives a more authentic image and makes it easier for the audience to relate to the experience. Scotland is known for its impressive landscapes, and this is what is shown in this video, however done differently as they included a person to tell her story and to inspire those who watch, making it more convincing and believable.

6.1.4 Analysis of Edinburgh Military Tattoo Lone Piper - Andy's Story

In this section, Andy's Story will be analysed in terms of the three modes as well as key aspects from storytelling. In Andy's Story, Andy, who is the lone piper at the Military Tattoo tells his story about his experiences as a lone piper and as a military man. A brainstorm was made and based on this, we argue that the main theme of the video is pride. The following analysis will work with this theme and elaborate why this theme is deemed most salient.

The Visual Mode

In the opening scene, a person wearing tartan socks while buckling a pair of patent leather shoes is seen. Already, the reference to the traditional Scottish iconography of tartan appears, setting the tone for the rest of the video.
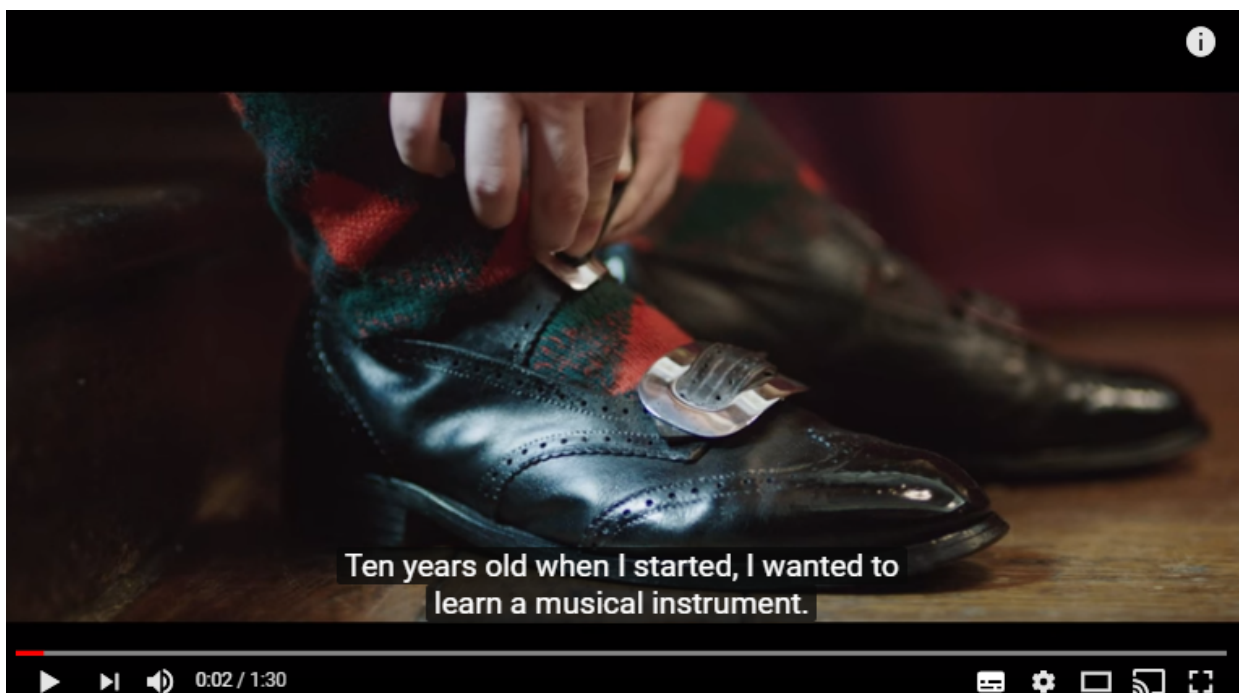
In the scenes that follow, a silver medal as well as a hat with silver ornaments and a feather appears, as the main character Andy puts it on. It is thus revealed that he wears a uniform. He goes on to put tartan straps around what turns out to be bagpipes and in the following scene, he is seen blowing into the mouthpiece, while wearing tartan fabric on his shoulders. Once again, the traditional Scottish elements of tartan as well as the bagpipes are seen. In addition, the receiver is brought backstage and given a glimpse of the person behind the lone piper: In some ways a more personal encounter than when the lone piper is seen on parade. The purpose of portraying him like this is perhaps to make it easier for the viewer to relate to him, as he is portrayed as the prestigious lone

piper, but also as the person Andy. He is then seen walking out into the sunlight, his back facing the camera while holding the bagpipes, perhaps to underline that in this story, Andy is portrayed from a different angle than usual.

Then, a castle and a torch burning are seen, as well as a large crowd walking through the streets towards what turns out to be Edinburgh castle, because this is where the Military Tattoo takes place, thus incorporating an element of history and culture. In the following scene, as Andy walks towards the stage, the large grandstand filled with people is shown, and the viewer thus sees the crowd from Andy's perspective, and is made a part of Andy's way to stage.

While day shifts to night and the military tattoo parade begins, the camera angle shifts to ground level, so only the legs of the participants, all of them wearing kilts, are shown in slow-motion. This once again points to Scottish heritage and iconography, but at the same time, the perspective is different. Usually, a spectator would be able to see more than just the legs of the parade participants, but here, the viewer sees the parade from a different perspective, and it is almost as if the military tattoo is brought "down to earth", showing a different side of the spectacle. After that, the entire marching parade is seen in wide angle, giving the viewer a wider view of what the parade looks like, and after that a cannon as well as the castle in the dark and two Scottish flags are shown. Here, the history and culture of the castle of Edinburgh, and of Scotland as a whole are referenced, telling the viewer that these aspects are important in Andy's story. The video then returns to show

the parade marching in the dark, all wearing tartan and playing the bagpipes, a reference to Scottish iconography, and Andy once again becomes the focus, as he walks on the roof of the castle, playing the bagpipes while overlooking the city in hazy sunlight.
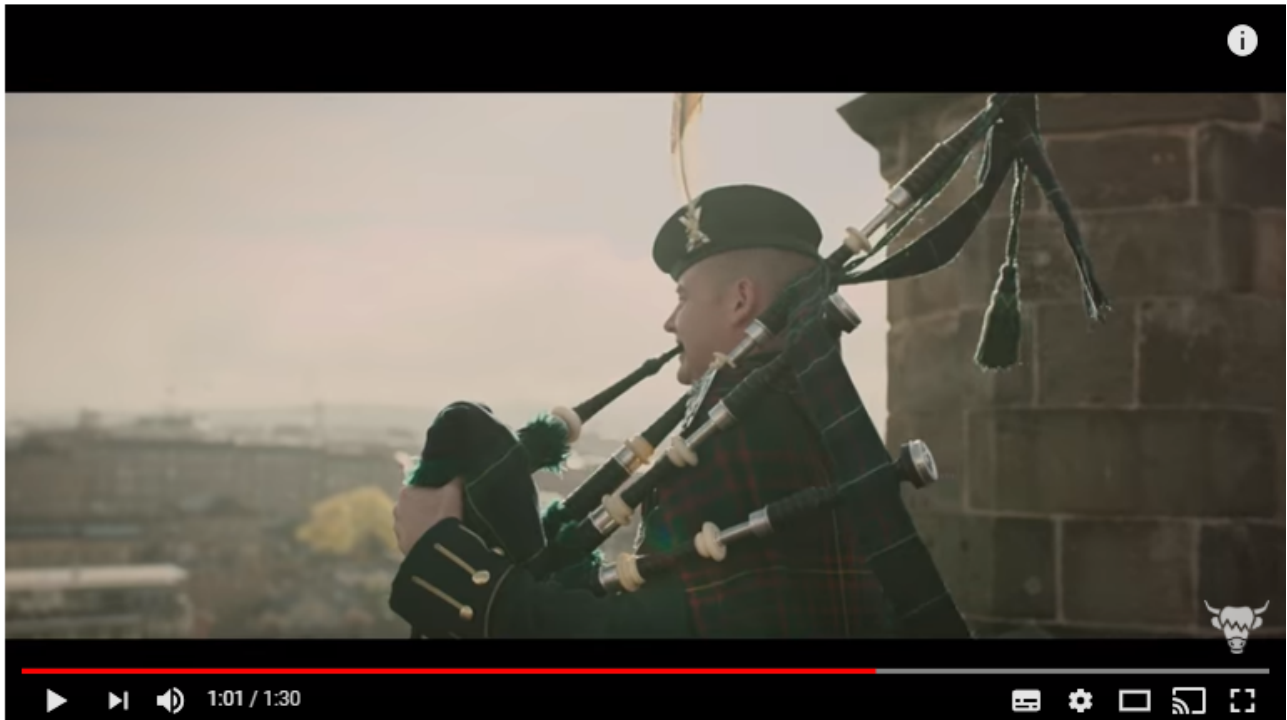
Here, the main character Andy is connected to Scotland and Scottish symbols like the bagpipes, the castle of Edinburgh and of Edinburgh itself. He is on top of the castle, highlighting his important role both in the parade, but also for Scotland. Then, the camera makes a close up of a medal on Andy's shoulder as well as half of his face while playing, and showing the medal, a symbol of the military, is a way of showing the importance of the military and of showing that Andy is proud of it. Once again, the hazy sunlight is very dominant, creating a calm atmosphere. The camera then returns to the parade, showing three men dressed in uniforms and tartan playing the bagpipes in slow-motion. The purpose of showing this in slow-motion could be a way of showing off the parade from a different perspective; it is a contrast to the high pace parade one usually sees, and perhaps an attempt to show a different image of these pipers as well – that they are people just like Andy, making them more relatable. The video then once again returns to Andy, showing a close-up of his hands playing with the city of Edinburgh in the background, once again highlighting the important role Edinburgh plays in Andy's story and in the parade: They are inseparable entities. After that his entire face is in focus once again in a close-up, while the sunlight is strong and bright, and this close up really emphasises that this is Andy's personal story, letting the viewer in, almost under Andy's

skin. After that, the camera goes into a medium close-up, showing Andy, still with the mouthpiece from the bagpipes in his mouth, overlooking the city, sunlight in his face. The Scottish symbols that he wears, i.e. the bagpipes and tartan, depicts the Scottish icon that Andy represents. The badge on his shoulder reveals that he is part of the Gordon Highlanders, and thus that he has served his country as part of the infantry. Moreover, Andy's focused expression indicates that he takes his role as a lone piper seriously, once again presenting an image of him being proud and dedicated.
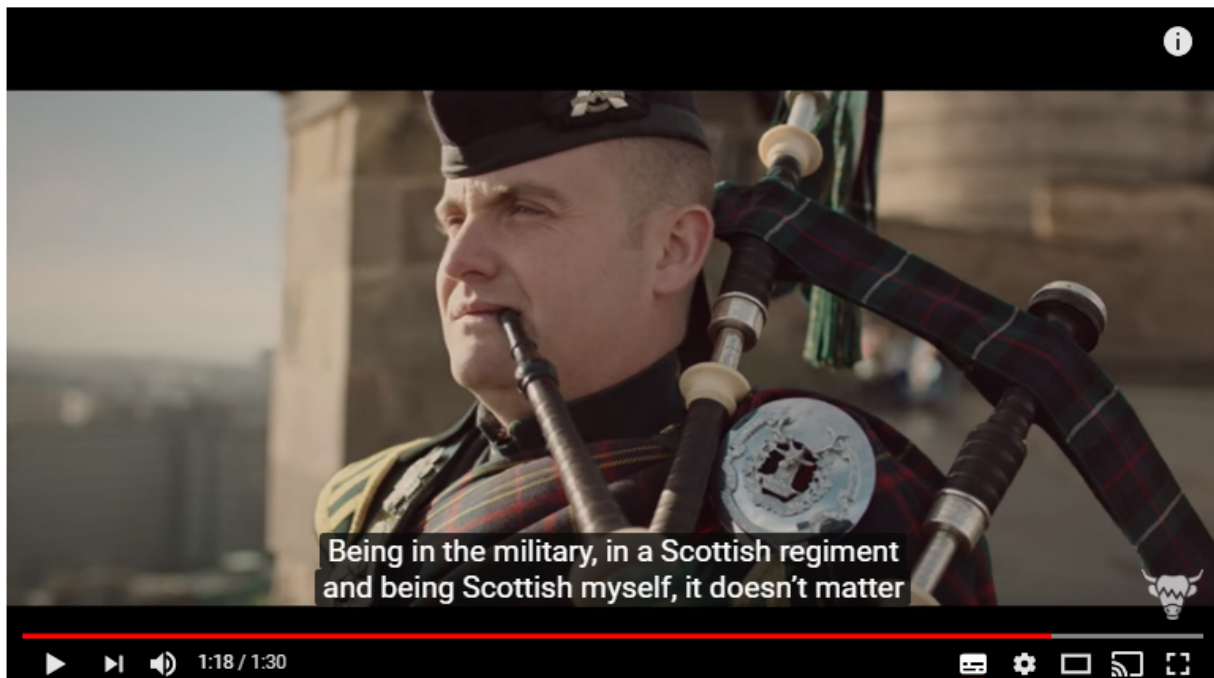
In the second to last scene, Andy is seen standing in front of the castle, smiling and still wearing his uniform and holding the bagpipes, and this is the first time he is seen smiling. In the other scenes where he appears, he is showing a more serious face, indicating that he takes his duties as a bagpiper very seriously. Here, the smile on his face tells the reader that he is happy with what he does, and in a way, the smile is inviting.

Finally, a wide angle shot of Edinburgh drenched in sunlight appears, along with the same text, as in the video featuring Ellis is shown, namely "SCOTLAND. A SPIRIT OF ITS OWN", with the background being Edinburgh in hazy sunlight, thus once again underlining the importance of Edinburgh in this connection.

Throughout the video, there is a focus on history and Scottish heritage, as elements like tartan, the castle of Edinburgh, the city of Edinburgh drenched in sunlight, the Scottish flag, the military, and the bagpipes are represented plentifully, thus pointing to the importance of these elements. There is an air of respectfulness to the video, for instance seen in Andy carefully preparing his outfit and bagpipes and getting ready to perform. In addition, Andy's medals are shown in several shots as well, thus pointing to a wish to show them off to the world, but also to signal pride of serving Scotland. The focus on national symbols, the careful tendering to the uniform and bagpipes and the wish to show off the medals and Edinburgh come together to form the theme pride: A sense of pride of being the lone piper, of performing in a historical building in front of thousands of people, of being in the military, of being Scottish and carrying on tradition in the Tattoo becomes salient.

The Verbal Mode

In the following section, the verbal mode of the video will be analysed in relation to the theme of *pride*, but also the key aspects from storytelling theory of brand personas.

Andy mentions how he was ten years old when he started playing the bagpipes, which a neighbour taught him thus passing on the tradition of bagpipes to Andy, and Andy caught "the bug" after a short period of time (appendix 1.4, 00:01-00:09). With this statement, it becomes apparent that Andy has been interested in the bagpipes for most of his life, and thus been part of an important part of Scottish culture. He goes on to mention that "as soon as you put the kit on, you're straight into that role" (appendix 1.4, 00:13), indicating that when he does this, he is no longer the person Andy, but the lone piper. One could argue that this shows Andy's dedication, as he puts himself aside to serve Scotland. He goes on to say, "It's a great feeling knowing that you're carrying on traditions and culture" (appendix 1.4, 00:17), highlighting how he enjoys being part of a group of people spreading knowledge of Scottish tradition and culture. He tells the viewer how special he believes the Tattoo to be, and this is backed up by the statements "Anybody that has ever come to watch the Edinburgh Tattoo, it's something they'll never forget" (appendix 1.4, 00:23), i.e. it is a very special event in Andy's eyes, and "it makes the hairs on the back of your neck stand up"

(appendix 1.4, 00:40): The Edinburgh Tattoo is a very special thing that touches the people that come to see it, but also those marching and playing as they may feel honoured to do so. In addition, in saying so, the viewer is made part of Andy's experience, and once again taken backstage and shown a very personal description of what it is like to be the lone piper.

Throughout the video, Andy is associated with a traditional Scottish representation, with plenty of culture, history and iconography. In this sense, Andy comes to symbolise the more traditional aspects of Scotland, and his brand persona thus becomes that of the proud Scotsman, who is deeply engaged with Scottish culture and has been for most of his life. He represents the traditional Scotland, one that many perhaps recognise when they watch the video.

He describes his experience of being a lone piper in great detail, making it easier for people to relate as he says "as soon as you come through the drawbridge at the castle, and you see the crowd and the cameras, it makes the hairs on the back of your neck stand up" (appendix 1.4, 0:33-0:40). Here, an attempt is made to really capture the audience, and to make them feel almost as if they have tried it themselves; the story is made as vivid and detailed as possible, to make it easier to imagine what being the lone piper feels like. He also mentions the silence and darkness before the spotlight hits, and how walking out of the drawbridge as the lone piper is truly unique, and this also contributes to the very detailed explanation of how a Tattoo takes place. In the last five lines:

> "It's a brilliant city. There's not a lot of people I would argue that can say they get paid for doing something that they really love to do. Being in the military, in a Scottish regiment and being Scottish myself, it doesn't matter where we are in the world, we always take it with us" (appendix 1.4, 01:07-01:25)

Once again, this shows the pride of being part of the event, but also of being Scottish in general: He mentions how Edinburgh is a brilliant city, and that not many people get paid for doing something that they really love to do. In saying so, it is revealed that he feels fortunate to be able to make money from his passion – playing the bagpipes in the Military Tattoo, providing this experience of Scottish culture and tradition to others. In addition, he praises Edinburgh for being a brilliant city, pointing towards national pride. Moreover, this is an attempt to inform the receiver about Edinburgh and inspire them to visit the city – and perhaps to experience the Military Tattoo. Lastly, he mentions how "being in the military, in a Scottish regiment and being Scottish myself, it doesn't matter where we are in the world, we always take it with us" (appendix 1.4, 01:15-01:25), pointing

to the sense of community he feels with the rest of the military and Scottish regiment, but also with other Scots. No matter where these people go, they take the joy of being part of these communities with them, once again pointing to a sense of pride in being a part hereof.

All in all, the verbal mode revolves around Andy's experience in being a part of the Tattoo, being in the military and being a Scotsman, passing on traditions and culture to the crowd. Throughout the verbal mode, Andy tells the story of himself and how he is fortunate to have been the lone piper, but also of how proud he is to be a part of it and to even get paid to do it.

It may be more difficult for people to relate to Andy's story as very few in the audience have probably been in his shoes. However, the very detailed description of what Andy experiences might make it easier. VisitScotland do try to create a brand persona in that they put a face on the Military Tattoo and Andy's perspective, perhaps making the event more appealing if an emotional bond is established. If they manage to do so, it is likely that the intention to visit Scotland will be greater.

As such, they do create a brand persona as the use of Scottish iconography depicted through Andy will likely be recognizable to people who have prior knowledge of Scotland. Thus, the images will evoke feelings, and either a positive or negative image in the minds of the consumers depending on previous experiences.

The brand persona characteristics of Andy are pride but also passion, as he is passionate about being part of the Scottish military and dedicated to take part in the Tattoo. Others who have a passion of their own or who are part of the military would perhaps be able to relate to Andy, and thus an emotional connection would more easily be established. Moreover, he represents a strong national feeling towards Scotland, creating an image of the sense of belonging Scotsmen share.

The Aural Mode

The music in the video is the same as in the preceding three videos, and it was composed by the award-winning British composer Giles Lamb, who now resides in Glasgow (Accorder Music n.d.), and performed by the Royal Scottish National Orchestra. The music piece is called "Timeless Horizon". It thus sets the same atmosphere, however as the images and theme are different, the music comes to compliment it in a slightly different way. It starts out slowly, showing Andy putting on his kit, preparing the bagpipes. As the pace becomes faster, the images show the castle, the crowd, the marching parade with people playing the bagpipes. At 0:55, the pace becomes even

faster and the music is more intense with the piano playing a key role while the images show the castle and the Scottish flags at night. Here, the music does not compliment the visual side of the video; when bagpipes play such a significant role in the visual mode, these images would have been complimented better by music including bagpipes. Thus, the visual mode and the aural mode seem to be less coherent. However, this could be one way of doing something unexpected in the video, and to perhaps show a different image of Scotland than a very traditional one, where bagpipes play an important part. The pace stays fast, as more images of the parade are shown along with the image of Andy standing on top of the castle, playing the bagpipes in hazy sunlight. Once again, no bagpipe music is heard, creating an element of unexpectedness – whether it is a deliberate choice to do something besides what most people would expect, is unknown, but it could leave some viewers confused, if they expect a different type of music in an ad for Scotland.

When the music comes to a culmination, stopping for a few seconds, Andy is seen looking at Edinburgh from above, as if trying to underline the breathtaking view. When the music returns, now much slower and more subdued, Andy is seen standing in front of the castle in his kit, smiling. Once again, the key instrument is piano, and thus not something quintessentially Scottish. It can be said that when the music is slower, so are the images simpler, and when the music is fast, the images are more action-packed. The atmosphere created with the music is somewhat grandiose with the elements from classical music, and at the same time it is not very cheerful, but more melancholic in a way. This is for instance due to the use of the minor scale, lending a more gloomy air to the video. The use of this type of classical music is not very connected to something traditionally Scottish, and this could be one way of trying to distance Scotland from the traditional image with bagpipes and Celtic music. However, the music was performed by the Royal Scottish National Orchestra and composed by a composer living in Glasgow, and in a way, this becomes the only Scottish reference in the music, but this is not immediately apparent. The grandiose atmosphere in the music could be one way of evoking feelings in the audience, but it is doubtful that the music alone will evoke Scottish associations.

Another element of the aural mode is Andy's Scottish accent. The purpose of including a main character with a distinct Scottish accent could be to underline the fact that this is an ad for Scotland, but also to distinguish Scotland from the rest of the UK, making it clear to the viewer that Andy is a Scot. However, this will only happen if the viewer has existing knowledge that this is a Scottish

accent. The Scottish accent thus adds an element of authenticity, and clearly tells the viewer that Andy belongs in Scotland, and that his way of speaking symbolises one aspect of Scottish culture. His accent takes up much of the video since he is the narrator, and thus the accent becomes a very salient Scottish symbol in the video, clearly tying Andy to Scotland.

The three modes combined

In this section, the three modes and how they together contribute to the creation of the theme *pride* of the video will be analysed. The verbal mode and the visual mode complement each other, for instance at 00:35-00:41 where he is seen walking through the drawbridge, and the grandstand is filled with people while saying "as soon as you come through that drawbridge at the castle, and you see the crowd", in which case there is anchorage between the image and the text, or in other words, Andy's words are supported by images showing exactly what he is referring to in his story. As for the music in the video, it does not create complete coherence with the verbal and visual modes, as these revolve around the bagpipes and the aural mode does not include bagpipes at all. When the music builds up, Andy talks about how he has been fortunate enough to be the lone piper at the Tattoo, and thus the music contributes to the excitement in Andy's voice while telling about this event, once again highlighting an aspect of pride. Right before the music culminates, he indicates that he is lucky to get paid to do something he really loves, and when the music stops, the utterance "being in the military, in a Scottish regiment and being Scottish myself, it doesn't matter where we are in the world, we always take it with us": Just as the music culminates at this point, this utterance can be seen as the culmination of the story: He expresses a sense of belonging to the community, no matter where he goes he takes it with him, and he is proud to show it off.

The use of Scottish iconography like tartan and bagpipes likely makes the video recognizable to people who have prior images of Scotland, and thus, it might be easier for people with existing knowledge of Scottish iconography to relate. Thus, to this group, the emotional bond has the potential to grow stronger. Andy represents the traditional side of Scotland, but with a twist, as he is depicted as more than just the lone piper: He is also depicted as a proud Scotsman, who is as much a person as he is the main character of the Military tattoo. The viewer is brought back stage, and not only sees all the spectacle but also the person standing behind and his experience, making the story more personal.

The purpose of the video, based on the analysis, and the image VisitScotland creates throughout it, is that of a Scotland which has both plenty of traditional elements like the bagpipes, tartan, a Scottish accent and plenty of history and culture, but at the same time they attempt to show these things from a different angle, namely from the perspective of the lone piper. An attempt is made to bring the receiver backstage, and to show a more authentic and personal account of that Scotland is like. The music chosen reveals that they use elements which are not traditionally Scottish, perhaps to create an image of a more complex Scotland, and that it is more than bagpipes and Celtic music.

6.2 Analyses of Focus Group Interviews

6.2.1 Analysis of focus group interview – have not visited Scotland

The following section will contain an analysis of the focus group interview including participants who had not visited Scotland. After a thematic analysis of the interview, several themes were identified, namely *pride, nature, history, gloominess, peace and quiet, emotions, stereotypes, inadequate videos, loneliness, storytelling,* and *music.*

The first prevalent theme in the focus group interview data, namely ***pride***, was mentioned by several focus group participants after seeing the videos. One instance is a participant stating "sort of national romantic like that was what I thought and great pride (appendix 2.1, 10:01, translated from Danish), and another said "I think about nature and pride as well" (appendix 2.1, 11:33). In addition, another participant stated "I feel like they are proud of their own country in a way" (appendix 2.1, 13:01, translated from Danish), and one furthermore stated "the knowledge I have of Scotland is that it has something to do with national pride and great nature […]" (appendix 2.1, 15:44). Thus, the theme pride became prevalent, as it was associated with Scotland by a large part of the focus group participants after seeing the videos. One part of the perceived image of Scotland is thus that the people living there are proud to be Scottish and to tell the world.

Another prevalent theme throughout the focus group interview was ***nature***, and this was discussed many times during the interview. For instance, in the section below, which were responses to what came to mind after seeing the videos:

"**10:25** Participant F: Very nature bound

10:26 Participant G: Yes definitely, it seems that if you are doing something in Scotland, well if you're in nature then you're doing it right and if you don't take advantage of this amazing nature then you won't really get the most of visiting Scotland

10:42 Participant A: No it was actually just the one from Edinburgh which wasn't tied to that and then yet it was also history but the others, that was nature" (Translated from Danish, appendix 2.1).

Here, the three participants agree that nature is very prevalent and thus associated with Scotland. Participant G even expresses the view that nature is an indispensable part of Scotland, that it seems that you're missing out on something vital if you do not spend time in nature, and that he believes the videos are trying to show this. Participant A sees less nature in the video with the lone piper, but also expresses that it is still present. Overall, in this excerpt, nature is regarded as a major association with Scotland.

Other the participants said that they thought nature was a big part of Scotland after having seen the videos as well, but one felt that she would have liked to see something besides nature, as she says: "[…] there were 4 videos where there was a lot of effervescent nature and the harsh, I'm thinking don't they have something big city related by now […]" (appendix 2.1, 14:09) and participant B agrees, indicating that they would have liked to see big cities as well. This is confirmed in the next excerpt: "[…] it would have been interesting to get some knowledge about what else there is to do besides sit in nature" (appendix 2.1, 14:28), indicating that she expected Scotland to be more than just nature – her perception of Scotland and the way it is projected do not completely correspond with what is shown in the videos, and she misses the representation of other parts of Scotland. All in all, the participants agreed that nature was a great part of the videos, and something which appeared in all the videos. Altogether, the term nature was mentioned 34 times in the focus group interview, underlining how it played a great role in the minds of the participants after having seen the videos. As an example, it was brought up after the participants were asked to describe their thoughts about Scotland in three words:

"**11:15** Participant C: I don't have three but I'm definitely thinking something with nature and like expressing your creativity

11.29 Participant G: I'm thinking nature, history and community

11:33 Participant D: I'm thinking nature and pride as well and then I think lushness in some way but that is the idea I have, I have never been to Scotland but that how I picture it

11:45 Participant A: It is also a little harsh in a way, I mean the very harsh landscape and this thing with the ocean they talk about the wind, it is very harsh in a way

11:56 Participant B: Mmmh

11:59 Participant E: Yes or sort of grandiose" (Translated from Danish, appendix 2.1).

In this excerpt, it becomes clear that nature is mentioned by five of the participants when asked to describe Scotland in three words. The view is that nature is both lush, harsh and grandiose, and one says that he has not been to Scotland but that this is how he pictures it. Thus, the perceived image of Scotland also includes nature, harsh conditions and lush landscapes.

It was also revealed that part of the image that nature is such a big part of Scottish culture stems from popular culture. Thus, one participant said "I came to think about the TV show Outlander, it is almost like identical stills from that you might say, which also takes part in Scotland" (appendix 2.1, 19:27). This statement reveals that the participant recognises the nature images of Scotland because she has previously encountered them in popular culture, and the representation of Scotland in the videos thus aligns with what she has previously been told about nature via TV.

Another theme that was discovered was ***gloominess***, and one participant said "the prejudice I have or what I think about Scotland is that it is maybe kind of gloomy" (appendix 2.1, 43:48), and the atmosphere created in the videos is discussed by participants:

"**43:48** Participant D: […] I think maybe the music it had sort of a melancholic feel to it, like not sad but not exactly pepped up to the most fun right. There I think it wasn't sad but sort of melancholic […] and that's where I think that the music it is sort of like I imagine, sort of bleak or not bleak but like

44:46 Participant C: A little overcast-ish [gråvejrsagtig]

44:45 Participant D: A little overcast-ish yes" (Translated from Danish, appendix 2.1).

This exchange between the two participants reveals that at least one participant felt that the melancholic feel of the music aligned with her idea of Scotland, namely that it is somewhat gloomy and "overcast-ish". From this exchange, it is revealed that this gloominess is not appealing to participant C. Her use of words with negative connotations like melancholic, sad, bleak, overcast-

ish shows that her image of Scotland is somewhat negative, and her assumptions are confirmed qua the use of music which she feels is melancholic. Participant C knows where she is going as she finishes her sentence, indicating that she agrees. Thus, at least for two participants, there is a gloomy atmosphere. All participants were asked if they agreed, and participant H answered "Yes, I pretty much think so" (appendix 2.1, 45:11), elaborating and saying that there is a great focus on nostalgia and retrospection, and participant B goes on to mention absorption, and thus the conversation is turned a bit more positive in the last two comments, as nostalgia, retrospection and absorption have more positive connotations. However, the part with the gloominess is deemed so significant and expresses a strong emotion towards Scotland, and therefore it is included as a theme. The music was a big contributor to the gloomy atmosphere. Thus the perception of Scotland for a couple of participants was that it was somewhat gloomy, and that the music was a large contributing factor to this.

Some of the participants talked about the fact that the videos were *inadequate*, in terms of convincing them of travelling to Scotland, and thus did not feel enticed to visit Scotland on the basis of these. This is for instance apparent in the following exchange:

> "**26:53** Participant D: I mean it takes more than nature to get people to go there if you are going to spend three weeks or something fourteen days I mean I would like some more information about the country instead of watching people who have something they really care about have a passion for, I would like that
>
> **27:38** Participant G: Yes agree
>
> **27:40** Participant D: Do you follow or
>
> **27:41** Participant A: Yes yes yes yes, I mean I think I definitely agree with you but I also think it's fine to have some of these videos
>
> **27:47** Participant D: It is yes
>
> **27:47** Participant A: But I completely agree with you, it probably takes, it would probably be some other things that would turn me on, it wouldn't be just based on this that I chose to go
>
> **27:56** Participant D: Exactly" (Translated from Danish, appendix 2.1).

Here, it is revealed that the participants D and A do not completely agree on the value of using these types of videos to attract tourists. Participant D clearly wants more information and not just individuals with a passion, whereas participant A states that he thinks the videos are okay, but that

the videos alone would not convince him to go. Thus, there is agreement here that the videos are not enough, but they disagree to a certain extent in terms of what would be needed. This is consistent with theory in regard to how traditional marketing is not as effective as for instance word of mouth. This indicates that VisitScotland is not able to attract these participants with these videos. Another participant said "it takes much more than just a commercial video (appendix 2.1, 34:00), and another agreed: "I mean if you don't have those exact interests I isn't catchy, if you don't care about bagpipes or nature it doesn't show based on those four that there is that much else to offer" (appendix 2.1, 49:26). Here, it becomes apparent that nature and bagpipes are what dominates the participant's perception of Scotland, and this could possibly be due to the image the person had before seeing the videos. This is what he remembered, so this is what had the greatest impact on him. As such, this suggests that it might be difficult to change this image, even when other elements are included in the videos as well. In addition, one said:

> "but the scenes are very nice but I don't know if you want to go to Scotland more after having seen them, well I've always wanted to go to Scotland anyway but yes it is confirmed that nature is beautiful and well nice surroundings" (appendix 2.1, 27:47).

Once again, nature proves prevalent in the mind of this participant, but he is not convinced to go on the sole basis of the videos. He has always wanted to visit Scotland, even before seeing the video, wherefore one could argue that he has been influenced by other things. This participant thus has the same image of Scotland as he had before seeing the videos, and they were thus not enough in terms of making him consider going to Scotland. All in all, many participants expressed that the videos were not enough to make them travel to Scotland. In addition, it was revealed that they would have liked to see more diverse themes in the videos, and this could be due to the representations in the videos not living up to the expectations of the participants. However, participant A also mentioned that "so there is something attracting, there is no doubt about that" (appendix 2.1, 16:31), so he appears somewhat puzzled: On one hand the videos are not enough to convince him to go there, but at the same time, something appears attractive and alluring.

Another theme, however not as prevalent as some of the others, was that of *history*. When asked about prejudices about Scotland, one mentioned "the general story there is about Scotland that is nature and history and open spaces which is recurrent", clearly showing that this participant

associated history with what he terms the general story of Scotland. In addition, Scottish whisky tradition was mentioned as participant A wondered why there was nothing about whisky distilleries, indicating that he sees this as an important part of Scottish history. In addition, history was mentioned by two participants as one of the things they associated with Scotland after watching the videos. (Appendix 2.1, 11:29; 17:51). Nostalgia was mentioned as well, in connection with retrospection as mentioned in the discussion of the gloominess theme. This theme was not dominant in the focus group interview, but since it was mentioned by three participants as something they associate with Scotland, it is included.

One large theme which became prevalent in the analysis of the focus group interview was **peace and quiet**, for instance revealed in the following exchange:

> "**45:33** Participant B: But it is perhaps also immersion de focus on, I mean this thing about diving into things and being nerdy and living after the
>
> **45:42** Participant D: It's sort of mindfulness like, now I shouldn't just talk it down
>
> **45:49** Participant B: No but it's like, you feel like it targets the older audience, I mean very quietly and there is time to sit an look at the mountains all day, it perhaps need a bit of pace for the younger crowd as well
>
> **46:02** Participant C: And even windsurfing which can actually move in a quite fast pace that's like
>
> **46:06** Participant B: That's kind of very nice and gentle [stille og roligt]
>
> **46:08** Participant C: It's portrayed as something where you really thought things over where I'm thinking is that what you do when you windsurf, isn't that because you would like some speed and like
>
> **46:15** Participant D: It was like here there is no hustle and bustle, but you can't exactly live off that
>
> **46:19** Participant B: No no only few people need that, I'm thinking if you want to relax well then most would go south and lie in a deckchair for a week" (Translated from Danish, appendix 2.1).

At first, the participants all agree on the image of Scotland as a place for peace and quiet. Here, there is a twist at the end, as it is seen not solely as a positive trait, and one says that he believes one could find this elsewhere in a warmer setting. Thus, it seems he does not buy the idea of going to Scotland for peace and quiet. In addition, one participant said that she felt like the videos tried

to show the audience that Scotland is a breathing space, a free space, and that the videos try to portray a contrast to a hectic world for a "youth that needs a bit of peace and quiet too" (appendix 2.1, 51:14). Another participant agreed, saying that "yes, it is a diametrical opposite that is going to Scotland, I mean yes, it is a contrast to this everyday life where you just look at your phone almost all the time and have all kinds of deadlines and so on" (appendix 2.1, 52:21), so in her opinion, Scotland comes to portray a breathing space in a hectic world, and her image of Scotland is that of a peaceful, quiet place with no disturbances like phones. Thus, as seen in the exchanges above, peace and quiet was a theme discussed a lot in the focus group interview, and part of Scotland's image in the minds of the participants.

Another theme identified was related to *emotions*. For instance, when asked what the participants thought about the stories in the videos, one participant said:

> "I don't know it is perhaps a bit much calling it pathetic but it was very, no not nauseating, that would be too much to say but there was a lot of emphasis on the emotional aspect and I think if all 25 videos are the same it might be a bit much" (appendix 2.1, 15:25).

The participant here ponders whether using those words were too harsh, but it is clear from his statement that he does not buy the very emotional focus. Here, it can be argued that the videos do not successfully establish an emotional connection, simply because the participant feels that it is too much. The same participant states that he only feels drawn to the video featuring the artist Ellis, because of the landscapes, and that he did not feel that the others touched him. This reveals that the landscapes probably correspond with already established associations of Scotland, and because the projected image aligns with what the participant already associates with Scotland, it is more recognisable and therefore easier to relate to, and therefore it tempts him to visit Scotland. Participant E agrees with the emotional aspect, saying that "there was a lot of emphasis on the emotional aspect, that you should be able to identify with the persons" (ibid, 14:52), indicating that this participant realises that the main characters in the videos are represented as brand personas for Scotland, and that VisitScotland attempts to establish an emotional connection.

Another term mentioned which relates to the emotional aspect was "romanticised", as one expressed that she felt the images in the videos were romanticised, and that she would have liked a more realistic presentation, hence "it does not all have to be so romanticised" (ibid, 34:17). This participant therefore does not buy the image of a "romanticised" Scotland, indicating that she would have liked to see a more authentic image. All in all, some participants felt that the emotional aspect was exaggerated, and one felt like something did draw them towards Scotland. It can thus be said that for at least one of the participants, the videos succeed in establishing an emotional link, enticing him to visit Scotland, while at the same time emphasising the emotional aspect too much. For others, however, the emotional aspect was too much, and one requested a less romanticised representation of Scotland.

The theme *loneliness* was identified as well, as some of the participants felt that there was a lack of community in the videos, and that this loneliness did not feel appealing. One mentioned that he associated Scotland with a sense of community after seeing the videos (11:29), but participant D disagrees, saying:

> "**25:39** Participant D: I would say the stories are really lovely and so on but erm I think they look, someone mentioned a sense of community, I don't see a sense of community there, I see loneliness in terms of this niche thing they've got going and that is super and so on, but I'm thinking if something were to, I mean the four videos were quite similar, and if they could in some way unite, now it becomes overly romantic but like together, where there are more people or where they talk to someone, I mean both the girl drawing and the guy on the canal tour, where were the people? And that's where I think it becomes like
>
> **26:11** Participant B: Very isolated
>
> **26:12** Participant D: Yes it becomes very isolated right, and it is perhaps not something where I think, that's perhaps not something that makes me keen on
>
> **26:19** Participant E: But I think that might be deliberate on their part perhaps because the open spaces are so vast that you might end up being just one or two people" (Translated from Danish, appendix 2.1).

This exchange shows that for participant D, the isolation of the people on the videos have a rather negative impact on her, and it is very pervasive to her. It does not make her want to travel to Scotland, and the image she gets from seeing the videos is thus somewhat negative. Participant E,

on the other hand, seems more understanding, and does not appear deterred to go as she understands the choice to portray Scotland in this way, maybe because it aligns with her previous perception. The lack of community is underlined at 29:55, where another participant states: "And one might say that exactly when they focus on the individual story, there is a lack of community or the whole unit or how can I put it, it then becomes very person based and not national, how to put it, a national focus". He thus expresses that he feels that the individual stories come to reflect a focus on individualism, at the expense of the community, of Scotland as a whole, and thus VisitScotland. Thereby, one could argue that VisitScotland's use of brand personas to promote Scotland fails, as he does not feel a connected with the entire nation. In addition, the image that many participants are left with, is one where if you travel to Scotland, you are going to spend a lot of time on your own, and this is talked about in a negative way for some participants.

The theme *music* was identified as well, as shown in the excerpt below:

> "**19:56** Participant H: I actually thought that it was kind of funny that I didn't think that as an ad for Scotland then I didn't think it in way was particularly Scottish. I was actually thinking why aren't there any bagpipes, erm not that I missed them because I thought the music was nice but but erm I just thought that it might as well have been the music, in my world, might as well have been background music for Grundfos or something like that right
>
> **20:29** Participant B: Like very grand music or like grandiose
>
> **20:30** Participant H: Yes
>
> **20:35** Participant F: I did not even notice the music, so that must mean that it didn't catch me or my view of Scotland" (Translated from Danish, appendix 2.2).

This exchange reveals that the three participants agree that the music is not associated with Scotland, and that in this sense it was quite generic. Participant H misses the bagpipes, indicating that this is what he thinks of when he says "very Scottish", revealing that this is a strong association regarding Scotland, and that the lack hereof is surprising and perhaps disappointing, as that this participant expected bagpipes in an ad for Scotland. This reveals that the bagpipes are strongly associated with Scottish music. Participant F did not notice the music altogether, and he even points out that the reasons for this could be that he does not associate it with Scotland. This could be a problem, if the music is intended to establish an emotional link with the audience, as it will not succeed in doing so if it is not noticed. If it is not noticed, it could be a sign that the music is

somewhat generic, not standing out. In the following passage, the use of bagpipes, or lack hereof, is discussed further among the participants:

> "**20:41** Participant A: But that is also what I'm thinking that maybe it would be a tad to caricatured if they had chosen to use the bagpipes right, then people would have thought erm okay it is almost too far-fetched, but I don't know
>
> **21:15** Participant G: Yes and one might say that many people are like deterred by this bagpipe music and don't think it sounds very good so using it might have had a negative consequence
>
> **21:24** Participant A: Yes that is true
>
> **21:24** Participant G: So one might say that it might be the reason that they have chosen something a bit more neutral and that is to avoid the "oh I don't want to listen to this, it's a lot of noise"" (Translated from Danish, appendix 2.1).

In this excerpt, the participants discuss why VisitScotland did not include bagpipes in the music, and as can be seen participant A wonders whether it would have been too caricatured, had the videos included music from bagpipes. This reveals that he sees the bagpipes as a stereotypical Scottish instrument, which has perhaps been overused and is too predictable, and that people would have reacted negatively had they used it because it is a strong Scottish symbol. Participant G agrees, stating that many people do not like the sound of it and that this is why it is not used. This participant therefore understands the choice made, and it seems the two participants, the use of a different type of music other than the traditional bagpipes is a welcome change, as the bagpipes might not be liked by everyone. Here, there is a contrast as one participant wondered where the bagpipes were, and others felt it would have been too much. The participants do not perceive the music as very Scottish, indicating that they would have perhaps liked more Scottish associations through the music, for instance bagpipes. However, the excerpt above clearly shows that the participants would not have preferred this either. Thus, the question of what music would have been appealing to these participants arises.

As mentioned earlier, one felt that the music was somewhat sweetly, stating that "I thought wow, it is almost as if it is the same melody over and over", and that she would have liked more wild music to complement the images in the videos (ibid, 20:47). This implies that the music came to bore her a bit. Overall, most participants seemed to agree on the connection between bagpipes and Scottish music, and this could mean that the lack of bagpipes overall make the Scottish associations less

prevalent for some, but for others it would have been too caricatured and predictable if bagpipes had been used. Another participant said "I felt like it was kind of sweetly, speaking of emotional" (ibid, 20:47), here referring to the music accompanying the videos. Once again, this somewhat indicates that the music was not well-received.

The stories told by the Scots in each video, i.e. the **storytelling** used, was another prevalent theme, and here, there were mixed opinions in terms of the effect of the stories. When asked about what worked well in the videos, several participants mentioned the individual stories:

> "**23:19** Participant G: I think this part with the individual story about what they think is amazing about Scotland works well because you have the chance of catching a niche you might say, you catch a single person instead of this very broad ad which is very vapid because sometimes it seems like who is this for, so you might say that the fact that there is this specific story then someone might think "if this person can care so much about windsurfing because he lives in Scotland then there must be something special over there which makes it a special experience"
>
> **23:55** Participant A: Yes it wouldn't have been the same if it had just been a voice over and then some images of for instance people windsurfing, I mean you tie it to these people like you say. So in that way they are easier to remember than if it had just been about well bagpipes or
>
> **24:14** Participant F: Yes well it works well this thing where I mean they take like these general things about Scotland and they put a face on how does this person experience these tattoos or how does this person experience working in the canals or how does the drawer experience nature or so it sort of becomes more their experience of Scotland instead of this is how it looks" (Translated from Danish, appendix 2.1).

The exchange shows several interesting things. Firstly, the three participants respond well to the use of individual stories instead of more generic images with a voiceover in the videos. Second, the use of individuals as suggested by participant G has a better chance of targeting single persons instead of trying to target a broad array of people. Participant A agrees, and his statement suggests that the stories are more easily remembered with the use of individual stories, or a brand persona, and his last remark reveals that had the videos just included bagpipes, he would not have remembered them. Once again, the bagpipes are a strong Scottish association. Participant F agrees, and this statement shows once again that the individual stories make it easier for the participant to relate, thus a greater chance of creating an emotional bond, and intangible experiences are made

more tangible because a face can be attached to them. Furthermore, the personal experience instead of just generic images from Scotland are positive. This exchange suggests that the use of brand personas has a positive impact on the participants' images of Scotland, and that the videos become both easier to remember but also to relate to, as the main characters' experiences are easier to follow.

One participant felt that the stories were effective in terms of contributing to an increased understanding, hence "it contributes to an understanding in the moment you might say, that you have this person who tells you what is going on in the pictures" (appendix 2.1, 32:55). Another participant, however, states that the individual stories do not have real presence to her:

> "You see this girl drawing up there in the mountains right it's sort of really beautiful as
> well, but it is just not, it becomes not very present in a way, it is present for them right
> and it's their passion, but I'm thinking if based on these four videos I should feel enticed
> to travel there, I must say that is simply not enough" (appendix 2.1, 34:17).

Here, it is revealed that this participant does not feel that the videos have real presence and relevance to her, and she is thus not able to fully relate. In addition, the videos do not make her want to visit Scotland. The same participant expressed once again that the individual stories were not inviting and not present enough to include her, cf. "[…] well invite me in, I miss that, that you spread it out to others, or was it just me thinking exciting stories but they are not very present to me, teach me how to surf or something right" (ibid, 46:36), and this reveals that this participant does not feel captured by the ads, and that they do not succeed in creating an emotional link with her and since this is a campaign for Scotland, she might not be drawn to visit. In terms of establishing the emotional link with the consumer, this could prove problematic if the viewers do not feel included and thus are not truly able to relate to the stories told in the videos. Another participant agreed, saying "you might say that because they focus on the individual story, well then there is a lack of community and then it becomes very person based and not a national focus" (Appendix 2.1, 29:55), thus pointing to a problem with the person-based stories: namely that it becomes less apparent that the ads are marketing an entire nation. Some participants mentioned that they felt unable to identify with the people featured in the videos. According to Tussyadiah, Park og Fesenmaier (2011), the effect of the story will be stronger if consumers are able to identify themselves with the characters of the story, and moreover the more they are able to identify

themselves with the characters, the greater the chance that the consumers will want to visit the destination in question. However, in this case, it seems that some of the focus group participants who had not previously visited Scotland struggled to identify themselves with the characters from the videos. According to theory, it is thus less likely that these participants will visit the destination. This was also mentioned by some of the participants, and one questioned whether the videos had given him a greater desire to visit Scotland, cf. "But the scenes are very beautiful but I don't know if I'm more tempted to go to Scotland after seeing them" (ibid. 24:47).

Thus, the opinions were mixed in terms of the effect of the stories, however some agreed that the individual stories helped make them more personal, whereas others felt that they were not able to relate to the stories and themes and that the purpose of marketing an entire nation faded into the background. In terms of the main characters in the videos, according to Herskovitz and Crystal it is beneficial for a brand to have one recognisable brand persona, as one strong, consistent brand persona establishes a long-lasting emotional bond with consumers. In this case, however, VisitScotland used 17 different characters in their campaign, and this could prove a challenge because the brand persona is less consistent. In addition, there is not one clearly defined brand persona, one that is instantly recognisable. Rather, there are a range of brand personas, and if the consumers are not able to relate to one of these, establishing an emotional link could prove a challenge.

In terms of storytelling theory, it can be said that for some participants, the videos fail at establishing the emotional link, and that in order for a video to create this emotional link, it must tap into the viewer's interests as mentioned by one of the participants at 49:26:

> "But what they target is very narrow, I mean if you don't have those interests then it is not catchy, if you don't care about bagpipes or nature then it doesn't show based on those four that there is a whole lot more to offer"

Participant G agrees: "But then the question is whether enough people have those interests in nature to allow you to get away with making a very very specific ad and saying we're still here or something" (appendix 2.1, 49:41)

Here, it is suggested that the two participants associate Scotland with nature and bagpipes, and they wonder whether this will be enough to keep people interested in traveling to Scotland. It also shows that associations which were most likely established before watching the videos are still very

salient, and that none of the things less traditionally associated with Scotland such as canals or windsurfing was mentioned, even though this was also present in the videos. As such, the aspect including nature and bagpipes is very salient in the minds of these two participants, indicating that the videos were not enough to make them change their image of Scotland and add more elements to their associations.

Thus, it is implied that the individual stories only succeed at establishing the emotional link with people with the same interests as the characters in the videos, and they fail when it comes to people with other interests not represented in the videos. Nature and bagpipes remain the two most salient Scottish associations, even though other images were also represented in the videos.

The biggest and most prevalent theme revolved around the **stereotypes** of Scotland. In this theme, the stereotypical views of Scotland appeared:

> "**16:35** Participant B: But quite a lot of your stereotypes are perhaps confirmed through the videos
>
> **16:40** Participant A: Yes the question is if they are
>
> **16:41** Observer: Try saying more about that
>
> **16:42** Participant B: Well this thing about well bagpipes and kilt and yes the nature in focus all the time, I mean the Scottish Highlands come to mind and then yes wild nature
>
> **16:53** Participant D: I thought so too I mean like the prejudice you might have about it erm I don't know if they have been confirmed or disconfirmed but I thought at one point, in one of the videos I don't remember which one, where someone says "we are more than something" I don't remember what but like, there I thought it's as if there are some prejudices which need to be disconfirmed or something or confirmed"
>
> **17:12** Participant G: And then you might say that it is bad that they're trying to use their prejudices and then still try to disconfirm them, that's sort of ambiguous in a way
>
> **17:20** Participant D: yes yes
>
> **17:20** Participant G: They can't really agree on what they want to be seen for" (Translated from Danish, appendix 2.1).

In this exchange, the participants discuss prejudice of Scotland, and it became apparent that bagpipes, kilts and nature were associated with Scotland. Two participants express that they felt like VisitScotland is trying to break away from a traditional image, trying to debunk some myths as to what Scotland is, and here, it becomes apparent that one participant is confused as to the aim of

the videos: Whether it is to confirm a traditional image of Scotland or to establish a new image. One participant calls the video ambiguous, revealing that he is confused about the image VisitScotland is trying to show of Scotland through the videos. Thus, him being represented to things he did not associate with Scotland before as well as existing associations leaves his image of Scotland more blurred. The perception of Scotland in the discussion above is thus that it includes bagpipes, kilts and nature, but that the ads blur the image by including less known elements that some find confusing.

Another said "based on what we have seen it seems like now we bloody have to break with, except the guy on the bagpipes, who we really are right" (ibid, 38:13), once again indicating that the image seen in the videos differ from this participant's existing image of Scotland. Furthermore, this statement indicates that this participant perceives "what Scotland really is" as represented only through Andy, the lone piper, indicating a somewhat traditional view of Scotland. In terms of the way the videos try to break with existing stereotypes, one participant said that:

> *"if we're talking the classic stereotypes then I don't know I mean windsurfers and one who paints and like very expressionistic and artistic and expressing yourself, I don't know if I associate that with being Scottish, and that's probably where they think alright we have to show that we can be artistic as well, we can do different sports than football and rugby and that sort of thing, so that is sort of, I think, breaking out of those predetermined limits regarding what they think they are" (ibid, 38:53).*

This quote shows that the participant is surprised to see windsurfing and artists, and that he sees football as quintessentially Scottish. His view of Scotland is in a way quite limited, meaning that he has a somewhat fixed view of what Scotland is, and the videos thus surprise him and show him a different aspect of Scotland, and the participant expresses that VisitScotland is trying to establish a different image of Scotland than a very traditional one.

Another stereotype, namely that Scots are red haired, came up during the interview, as people with red hair were mentioned several times, as seen in the following exchange:

> "**17:26** Participant A: And I didn't even notice if some of them had red hair, I guess that is also very
>
> **17:30** Participant C: There weren't many, and I actually wondered why
>
> **17:32** Participant A: But that is probably because I tie it to that, isn't it a Disney movie
>
> **17:34** Participant C: Yes Brave?

17:35 Participant A: Yes Brave is that its name, they all have red hair in that one

17:36 Participant C: Yes that is also what I'm thinking about Scotland, it must be like that

17:40 Participant A: It is also very caricatured, funnily enough when it's a cartoon" (Translated from Danish, appendix 2.1).

In this exchange, it becomes very clear that the image of all Scots having red hair stems from popular culture, more specifically a Disney Movie. Participant C states that when it's like that in the movie, it must also be like that in real life, even though participant A realises that this perception is exaggerated and caricatured. However, these two participants expected to see more people with red hair in the ads, because their prior perception of Scotland was that all Scots are red haired. Thus, to these the ads might have altered their perception of Scotland, at least in this respect, but it is still strongly associated with Scotland.

When asked if the participants had prejudices about Scotland, on participant said:

"I thought alcohol, it was him in one of them he mentioned at one point there are no people, there are no cities, there are no pubs or something like that, and I thought pubs that's a peculiar thing to pick out so there must be something, I mean pubs must be a large part of their society then. That's at least my idea" (appendix 2.1, 18:25).

This points to an image of Scotland where alcohol and pubs play a big role. The same participant also said that her image of Scotland did not change as a result of the videos, as she said "there is not much new to see" and "they play the bagpipes, well we know that" and "they have beautiful nature, well we know that" (ibid 31:19). This points to a somewhat limited view of Scotland, and as such the videos did not change anything for her. She also only focuses on what she already knew about Scotland before seeing the videos, without including other elements. The following excerpt elaborates:

"**40:55** Participant C: I mean I did notice some unusual things but for instance this thing about painting I think I don't know I actually associated that with being Scottish, that is being very creative and literary and so on, so it wasn't really, I don't think it was a major outbreak, I mean the biggest difference was the windsurfing and again, that can be used in so many places so that was sort of" (appendix 2.1, 40:55)

41:22 Participant A: Yes that might just as well have been Klitmøller as Scotland

41:23 Participant C: yes it was sort of flat in a way

41:29 Participant A: But then again it is very stereotypical in the sense that nature is in focus, I mean that shone through in almost all the ads" (Translated from Danish, appendix 2.1)

Here, participant C's perception of Scotland as a place for artistry but not windsurfing becomes apparent, as she expresses that in her opinion, windsurfing is not very Scottish, and participant A agrees with her, implying that this image clashes with their existing perceptions of Scotland.

As seen above, nature was mentioned as being "very stereotypical […] as that shone through in almost all the commercials", and one expected to see more "outdoors people who just want to sleep in a tent and be outside all the time, I kind of expected that to come" (ibid, 41:37), and this was backed up by others mentioning outdoor people as well: "Nature lovers" (ibid. 47:28), "outdoor life"(ibid. 47:48), "those who want to take a hike" (ibid. 48:39), pointing to an expectation within the group that Scottish people are mainly outdoors, and an image of Scotland as a place for this segment.

Participant A was bothered by the fact that no videos included scotch whisky and beer, saying "It still bothers me that they didn't do anything with whisky, I think that's annoying […]" (ibid, 50:25), showing that he at least associated these elements with Scotland, and that the representation in the videos were thus not consistent with his image. Participant E, however, says: "Well that didn't even occur to me that of course whisky is part of Scotland but the thought simply didn't occur to me but I don't know, maybe it didn't occur to them either" (ibid. 50:47). This clearly illustrates the differences in these two participants' perceptions of Scotland: one feels that something is lacking, because the lack of whisky clashes with his image of Scotland, while participant E does not really associate whisky with Scotland, and therefore does not miss the representation of it.

Participant E elaborated on how he thought the ads and his prior perception of Scotland aligned and said:

> "I mean I was going to say if you had asked us before seeing the videos what it is we
> associated with Scotland, then that is *it*, perhaps not personified in those people with
> he sails in the boat and yes so it is more their personal story that might differ a bit, but
> overall it is the general story there is about Scotland, that is nature and history and well
> open spaces which is recurring" (appendix 2.1, 17:51).

This statement reveals that the participant sees his perception of Scotland as consistent with the videos, and it is also revealed that he considers the general story of Scotland to include nature, history and open widths, themes that were recurring in the interview. As his perceived image and the projected image align to a great extent, it can be argued that the marketing efforts of VisitScotland are successful in this case. Later on, however, the same participant once again mentions how his perception of Scotland is quite consistent with the videos, saying that "I mean for me I feel like my fascination of Scotland and why I want to go there at some point would be due to many of the things shown, however not shown in a very good way" (ibid, 52:37), thus revealing that his perception of Scotland did align with the videos, but that VisitScotland does not succeed in showing the things he associates with Scotland in a good way, and this indicates somewhat ambivalent feelings towards the videos and their representation of Scotland. Participant B agreed with the videos being consistent with previous perceptions of Scotland, saying:

> "Well the scenes confirmed many of the mental images you have about Scotland with well big cliffs and green fields and yes, the architecture with the castle and things like that you saw, so well those are probably some of the things you imagine when thinking about Scotland" (appendix 2.1, 22:46).

Once again, this participant expresses that he thinks the perception he had of Scotland before seeing the videos align with the things shown in the ads, and this perception includes nature and castles, thus a somewhat traditional and limited image.

In terms of the participants perceptions of Scottish weather, several points came up:

> "**46:29** Participant C: I imagine if you go to Scotland it rains all week
>
> **46:34** Participant A: It doesn't exactly scream of something where you bring your swim suit
>
> **46:36**: Participant B and C: No" (Translated from Danish, appendix 2.1).

Here, the perception is that Scotland is rainy, and not a place for enjoying the sun, even though the sun was shining in all the videos. Thus, the perception of Scotland as a rainy place is persistent and perhaps hard to change. Moreover, one could argue that this perception is a somewhat stereotypical image of Scotland. Participant G furthermore said "they're famous for having all four

seasons in one day" (ibid. 13:50), once again pointing to a somewhat negative perception of Scottish weather as being highly unpredictable.

Finally, the participants were asked if they thought the videos succeeded in conveying Scot spirit. The following exchange took place:

> "**29:11** Participant H: I'm not sure I caught that to be honest
>
> (Moderator asks again)
>
> **29:31** Participant A: No nah, yes I don't know
>
> **29:33** Participant G: Not besides the first one with the bagpipes player, but otherwise it was sort of like this could somehow also have taken place somewhere else right, I mean you can also go on a canal tour in other places
>
> **29:46** Participant B: Windsurfing
>
> **29:47** Participant A: Yes yes, that's completely right
>
> **29:48** Participant G: So one might say that it was only the first of the four which had some kind of Scottish element as the main theme
>
> **29:56** Participant A: Yes yes, that is true
>
> **29:55** Participant B: And one might say that exactly when they focus on the individual story, there is a lack of community or the whole unit or how can I put it, it then becomes very person based and not national, how to put it, a national focus
>
> **30:14** Participant E: Yes the only thing uniting them is their fine dialect one might say which represents the spirit" (Translated from Danish, appendix 2.1).

Here, it becomes clear that the first participant did not catch the spirit of Scotland in the videos, whereas another sees the dialect as the only thing representing the spirit. As such, the campaign was made to convey the spirit of Scotland to attract visitors, but the participants seem somewhat unsure about what spirit really entailed. Participant G only saw the bagpipe as a symbol of Scot spirit, and the rest of the videos as not very specific for Scotland, and this once again points to the bagpipes as a strong Scottish stereotype. He elaborates saying that only the video with Andy the lone piper had a Scottish element as a main theme, revealing that the other videos are not associated with Scotland. Finally, participant E mentions the dialect as the only thing uniting the four videos, and she expresses that she sees the dialect as the only representation of Scot spirit. Thus, she recognises the Scottish accent as a big part of Scottish culture, and essentially as the only

genuine Scottish element in the videos. This indicates that she might not perceive the other elements in the videos as Scottish.

It can be said that based on all of the themes identified, the overall perceived image of Scotland is quite complex, but contains elements of pride, the importance of history, the gloominess residing there, as well as the loneliness and lack of community. Above all, nature was mentioned throughout the interview as an overarching theme in Scotland, and part of the participants did express that the projected image of Scotland from the videos aligned with their previous perceptions. However, a couple of participants wondered why whisky was not included, and others were surprised to see windsurfing and canals in Scotland as this was not part of their associations with Scotland. In addition, it was found that the perceived image of Scotland was mainly tied to stereotypical assumptions including a perception of all Scots being red haired and outdoorsy, and furthermore, that the weather in Scotland mainly rainy. It was revealed that some of the participants' stereotypical assumptions came from movies and tv-shows, and one could argue that since the participants have not been to Scotland, they base their perceived image entirely on what they have seen through ads, tv, these videos, and elsewhere.

To the question whether VisitScotland succeeds in establishing this emotional link with the consumers, it can be said that some participants felt like the imagery presented in the videos were inadequate to them – it takes more to convince most of the participants to travel to Scotland, but at the same time some of the participants agreed that there was something drawing about the videos.

6.2.2 Analysis of focus group interview – have visited Scotland

This section provides an analysis of the focus group interview including participants that have visited Scotland. At the beginning of the focus group interview, the participants were shown the four videos described earlier in section 5.1.1. This analysis will analyse the responses to the particular image presented in the videos. After a thematic analysis of the interview, the following themes were identified: Culture, nature, emotions, sound, weather, stereotypes, activities, and urban Scotland excluded.

Something all interviewees spent a lot of interview time discussing was the theme of **culture**. In this case, the overall theme of culture consists of a few sub-themes, which we through the coding found to be language, traditions, and pride. This is due to the fact that several times throughout the focus group interview, the participants discussed the language, hereunder the accent, in the videos, as well as their perception of how Scots are a very proud people. Moreover, tradition was something several of the participants associated with Scotland after watching the videos. These sub-themes will be elaborated further in this section.

These sub-themes have been categorised under the overall theme of culture, because we find that each theme has not been discussed enough for it to be an entire theme of its own. Additionally, we believe that language is part of a country's cultural identity, in this case we believe that the Scottish language is part of the Scottish culture. We furthermore believe that traditions likewise are part of a culture, as traditions are often passed from generation to generation within a certain culture. As for pride, we argue that in this case it is a pride of Scottish culture and all it entails.

As for the sub-theme of *language*, this was discussed three times during the interview. The first time a dialogue about the language took place was when the participants were asked to describe their perspective of Scotland after watching the videos:

> **"04:55** Moderator: if I need you to put some words on what you think about Scotland after watching these videos, what would you if you can just put three words on it if possible
>
> **[…]**
>
> **05:55** Participant 2: I also think it is the language dammit [for fanden]
>
> **05:58** Participant 1, 3, 5: yes yes yes

05:59 Participant 2: it is so beautiful it is so beautiful it is just so genuine [ægte] yes

06:03 Participant 1: that is actually true [rigtig nok]

06:04 Participant 2: it was the first thing that came to mind when he started talking that windsurfer you just become so oh wow [ej ha]

06:08 Participant 5: yes you just get so happy by hearing it

06:11 Participant 2: unfortunately, you [man] weren't there long enough to pick it up yourself" (Translated from Danish, appendix 2.2).

To this question, participant 2 was the first one to bring the language into play. By swearing he indicates that this is element is quite important to him and one could argue that he wonders why no one has brought it up before. None of the other participants disagree and participant 1, 3 and 5 all agree expressed by a yes from each. However, participant 4 does not say anything, but does smile and nod a little, which one could construe as an agreement.

As participant 2 states that the language was the first thing which came to mind, it gives an indication that the Scottish accent is something he really associates with Scotland and the Scots. Furthermore, by describing the accent as genuine, he somehow implies that he sees the accent as genuinely Scottish. Moreover, the meaning communicated through the choice of words regarding *oh wow,* and *unfortunately,* could be that he has a partiality to the Scottish accent.

In participant 1's first reply, he uses the word *actually*, which gives an indication that he agrees but it was not something he had thought of right away, but after listening to participant 2's perception, he thought that it sounded reasonable. This could give the impression that the Scottish accent was not as important to participant 1 as for participant 2. This excerpt also imply that the accent evokes strong emotions within the participants, creating a sense of belonging to Scotland.

Participant 2 is in play several times in this small part of the conversation regarding the language, whereas, neither participant 3 or 4 comments on his expressions. However, participant 3 suddenly comes into play in the excerpt below:

"**06:23** Participant 3: I was also thinking about if you had heard that thing with the bug before I mean you got a bug for it I have never heard that

06:27 Participant 1: yes yes

06:30 Observer: you have heard it

06:31 Participant 1: I have heard it before yes

06:33 Participant 5: but I do not know it is Scottish really

06:36 Participant 1 + 2: no

06:37 Participant 4: I think it is something English [engelsktalende]

06:39 Participant 3: it may be" (Translated from Danish, appendix 2.2).

Neither is participant 3 expressing how he feels about the language, nor is he commenting on anything from the preceding conversation. He had taken a special notice about the use of the sentence *I got a bug for it*, which is used a few times in the videos about William, Andy and Tim.

The language is brought up again later in the interview, when the participants are asked to elaborate on what they find to be working well within in videos. However, participant 1 is the only one mentioning the language:

> "**08:18** Participant 1: then I would say yes the language […] that is the image you have of Scotland with the dialect as to what us who lived in Scotland just think damn it is awesome to hear again and then it is the nature […]
>
> **08:36** Participant 5: but it is also the music because as you say the music also implies [lægger også op til] that it is quiet and calm and down to earth and such that is also quite fine
>
> **08:44** Participant 2: totally agree, the interaction between image and sound that was really like you are getting a lump in your throat there to begin with like oh wow [åh ha] I did at least
>
> **08:53** Participant 3: the hair rose a little on my neck when he talked about that well he described it I mean especially the last one where […]" (Translated from Danish, appendix 2.2).

As this excerpt of the conversation illustrates that participant 1 is the only one commenting on the language in regard to what is working well. It is significant that participant 1 strongly associates Scotland's image with the Scottish accent. However, none of the other participants comment on this, not even participant 2 who eagerly expressed his excitement of the language earlier in the interview. Participant 2, 3 and 5 highlight the sound and images to be working well, and especially the combination of the two. They express that they were touched emotionally, hence "a lump in your throat" and "the hair rose a little on my neck", by both the visual mode, verbal mode, and the aural mode.

The third time the language is discussed in the interviews is regarding whether or not Tim is Scottish:

> "**17:05** Participant 2: it is funny because I am in doubt whether that guy in number two if he is Scottish
>
> **17:09** Participant 5: not that might be
>
> **17:09** Participant 2: he did not have as thick an accent as the others and he could have been one that has lived in a busy city and who travelled there to get away from it all and I don't think he sounded typically Scottish
>
> **17:19** Participant 5: no because he did not talk much about what he did before
>
> **17:22** Participant 2: he just said that he had had a business and came up there but it was just like he talked a lot and there I don't think
>
> **17:27** Participant 5: no you might be right
>
> **17:27** Participant 1: but the artist did have a very very think
>
> **17:30** Participant 2: yes that she did but the one on the boat he sounded more like someone who had come there actually
>
> **17:35** Participant 5: yes that might be
>
> **17:37** Participant 2: as I remember it
>
> **17:38** Participant 3: but I think they are very authentic all three of them I mean that thing about the people telling that I like" (Translated from Danish, appendix 2.2).

The excerpt shows that the discussion about Tim is only between three participants, that is 1, 2 and 5. In this conversation, some kind of negotiation is taking place between the three participants, where participant 2 is trying to argue why he does not think Tim is Scottish. At first participant 5 is somehow agreeing with him, whereas in the next input, she somehow try to support the thought by bringing another argument on the table. Participants 2 and 5 are negotiating to solve the mystery of Tim's accent. Participant 1 suddenly interjects, where one could argue that he compares the accents of Tim and Ellis to create an argument being that he did not sound as Scottish as her. Once again, it is participant 3 and 4 who do not participate. Moreover, participant 3 is the one moving forward in the conversation by talking about another thing than the language, which, based on all these excerpts, could indicate that he is not too interested in the Scottish accent. The other participants do not really reach an entire conclusion on the question; however, one could still argue that they were in agreement throughout the negotiation, meaning that these participants are very certain about what the Scottish accent sounds like, due to the fact that these participants have lived

there, wherefore they conclude that Tim is not a native. However, one could argue that this indicates a somewhat stereotypical image of that being a Scot is strongly associated with the accent, and it reveals a somewhat limited view about what it takes to be Scottish.

Moreover, the other sub-theme found in this focus group data is *pride*. Pride was mentioned several times by the participants, for example: "they were proud of where they lived […] like they have been there all their lives and they were incredibly proud to be where they were that is how I felt with all of them" (translated from Danish, appendix 2.2, 16:48) and "that pride towards it, it is totally Scottish" (translated from Danish, Appendix 2.2, 29:34). These sentences indicate a perceived image of characters in the videos as being proud of their Scottish heritage, but also a more general perception of Scottish people; if you are a Scot, you are proud of it.

The last sub-theme, *traditions*, was found through expressions such as: "there are many things you recognise […] of course at the end with the guy with the bagpipes that is just a huge symbol of Scotland that is those bagpipes" (Translated from Danish, Appendix 2.2, 00:53). Here, the participant refers to the last video, Andy's story, more specifically referring to the use of the bagpipes. In this case, this participant expresses an image where bagpipes are a huge symbol of Scotland and hereby its culture. One could argue that the bagpipes trigger associations in the minds of the participants, making the bagpipes part of the Scottish image. However, as they are known to be a Scottish symbol, wherefore it can be argued that receivers who have not visited Scotland will recognise it too.

Nature is the second theme identified from the focus group data, as the coding revealed that a lot on the interview time was spent on discussing Scottish nature involving canals, mountains, landscape, and water. Statements such as "[…] the nature in it I recognised quite a lot" (appendix 2.2, 00:53), "the thing with the canal I recognised" (ibid., 02:29), and "I could recognise the lochs" (ibid., 03:21) indicate that several aspects of Scottish nature are among those things that the participants recognised and which they associate with the image of Scotland. Among the participants, nature is described as "it is just so freaking beautiful" (ibid., 00:14), "rugged nature" (ibid., 13:56), "there is wind and there are some mountains" (ibid., 05:48), "you can experience nature incredible nature" (ibid., 12:05) and there is a shared agreement that "there are sheep everywhere"

(ibid., 31:11). These elements are some of those elements that the participants associate with Scotland through their personal experiences.

Nature was also a recurring element, when the participants, during the interview, were asked to put some words on their perception of Scotland after watching the videos:

> "**05:18** Participant 5: nature and tradition and weather I mean I also think the weather played a great role it was outdoors almost all of it
>
> **05:29** Participant 1: also very much the thing that they want to be one with nature […]
>
> **05:41** Participant 3: I completely agree nature definitely
>
> **05:46** Participant 1: that is also what very much what they are trying to play on right
>
> **05:48** Participant 3: yes yes yes indeed I mean there is wind and there are some mountains […]
>
> **07:15** Participant 2: we see islands where it is flat and lots of ocean and then there are lakes and canals and we see mountains and waterfalls and some forest in the third video […] and you do not need to go very far before it changes like that *snaps* it is just like Bornholm just in a larger scale" (translated from Danish, appendix 2.2).

All participants agreed that nature was part of their perceived image of Scotland after seeing the videos. It was stated that "[nature] is also pretty much what they are trying to play on" (ibid., 05:46) and "so it is the nature that is what they should play on" (ibid., 08:18), meaning that their perceived image aligns with VisitScotland's projected image. The latter statement also indicates that he agrees with the way Scotland is portrayed; he expresses that he believes it should be done like in the videos. Participant 2 describes an image of the Scottish nature as containing the following: "we see islands where it is flat and lots of ocean and then there are lakes and canals and we see mountains and waterfalls and some forest in the third video" (translated from Danish, ibid., 07:15).

Even though nature is a huge part of their perception of Scotland, quotations such as "there are also cities it is not just nature" (ibid., 11:51) indicates that the image the participants have of Scotland not only includes nature, but also cities. One participant said: "Loch Ness, Loch Lomond, Glasgow, maybe they could have had some parts of this" (ibid., 11:40). Here, one of Scotland's cities is mentioned again, which enhances the perception that the displaying of cities within the videos lack. However, Loch Ness and Loch Lomond are both lakes, therefore, one could argue that even though they believe nature is covered in the videos, there are spots that could have been included.

Quotations such as "I think there is a lot of focus on nature" (ibid., 12:05), "it represents one side of Scotland really well, it represents the nature side really well" (ibid., 32:21), and "I completely agree nature is represented really well" (ibid., 21:47) clearly indicates that they all agree on the fact that nature is represented really well, however, this is just one side of Scotland. The other side of Scotland from their perspective might be the cities and the city life as stated earlier, which in their perspective is lacking in the videos, wherefore the perceived image of Scotland does not completely correspond with what is shown. However, the participants were only shown four out of 25 videos, wherefore one could argue that they are not provided with the full projected image.

As mentioned above, the participants also spent interview time on discussing that urban Scotland is not included in the videos, wherefore another theme identified is that of ***urban Scotland excluded***. This was, among others, discussed in the excerpt below:

> "**11:17** Moderator: was there anything that worked less well?
>
> **11:29** Participant 1: there is missing a little from Glasgow I mean it is a huge area around Glasgow and south you have all the islands right Isle of Skye and was Isle of Skye not displayed?
>
> **11:39** Everyone: no
>
> **11:40** Participant 1: no but Isle of Skye could have I mean if you go to those rock formations, Loch Ness, Loch Lomond, Glasgow, they could have included some of that in it
>
> **11:49** Participant 5: maybe some more city
>
> **11:51** Participant 1: yes
>
> **11:51** Participant 5: because there are cities too it is not just nature you see
>
> **11:56** Participant 1: both Edinburgh Glasgow are insanely beautiful, erm, Stirling also have if you have been there
>
> **12:05** Participant 4: yes some of what I when I try to tell my friends or acquaintances about why Scotland is so awesome it is because I say that they have everything I mean you can experience nature incredible fantastic nature but at the same time you can go to Glasgow or Edinburgh and get that city life and culture life and really awesome music and go to concerts and go to museums and experiences all this cultural and I think that here there are a lot of focus on nature and then a little with bagpipe and such but again it is around the castle so there is not much city pulse [storbypuls]" (Translated from Danish, appendix 2.2).

In the excerpt above, we see that participant 1 is really eager to discuss the matter of what urban areas have to offer, and that he draws a lot on his own experiences. There is a shared opinion between participants 1, 4 and 5 that the videos needed to display more city life. Participant 1 mentions Glasgow a few times but also Edinburgh and Stirling. He does not elaborate on the city of Stirling, however, one could argue that he has been to Stirling and found it an interesting city, wherefore he believes this one could have been displayed too. Participant 4 agrees with participants 1 and 5 in that the videos lack cities, and she spends time describing what large cities such as Glasgow and Edinburgh have to offer. The participants observe that the videos primarily display the nature side of Scotland, and due to their experiences, they perceive both Glasgow and Edinburgh to be part of Scotland too. Thereby, one could argue that the participants' overall destination image of Scotland does not correspond entirely with how Scotland is represented in the videos.

The discussion continues:

> "**12:46** Participant 2: but I actually think that in reality it might be a natural thing because if you think of big cities and that is what you are leaving for and you do not think that you would also like to go experience something then I can understand why Edinburgh and Glasgow might have a difficult time competing against London and Paris and Berlin especially considering how easy it is to travel to those cities for a relatively cheap cost for many people
>
> **13:02** Participant 1: then you have not gone out in Glasgow
>
> **13:04** Everyone laughs
>
> **13:05** Participant 2: so it is more like if it is only big city life and shopping and stuff like that you are looking for then I might understand why you do not focus on that then it should be because
>
> **13:13** Participant 4: of course, that is also what I say when I try to sell it then it is exactly the combination that there is both
>
> **13:16** Participant 2: the entire package is there, yes exactly
>
> **13:19** Participant 4: I think it is a shame going to Scotland and only experience nature, it is a shame if you do not go and experience Glasgow or Edinburgh
>
> **13:24** Participant 1: yes into the locale and have a pint right
>
> **13:27** Participant 2: and the other way around for that matter
>
> **13:28** Participant 4: yes yes exactly" (Translated from Danish, appendix 2.2).

As a respond to not only participant 4, but also 1 and 5, participant 2 has a different point of view regarding the exclusion of urban Scotland in the videos. To this, participant 1 reacts defensively and implies that participant 2 must not have visited Glasgow, if he does not associate it with a big city on level with London and Paris. A reason why he acts with a defensive comment might be a result of the fact that he does not share the same perception as participant 2, and that he might have an emotional bond with Glasgow. Participant 2 understands why the urban aspect is excluded, indicating that he might consider other countries to have more appealing cities at a cheaper price. Moreover, this indicates that his personal image of cities such as Edinburgh and Glasgow is that they are not as appealing as other European cities.

One could argue that participant 1 perceives Scotland's image to include lots of alcohol, as he does not find it possible to visit the cities without going to a pub, and he associates the islands with distilleries. This can be a result of his own experiences living there, which one can assume involved a lot of partying and drinking. Participant 4 agrees with him. This shows that she too associates cities such as Glasgow and Edinburgh with drinking. One could argue that since they went to Scotland to spend a semester abroad, partying with fellow students and other exchange students might have had a large impact on their perceived image of Scotland. Therefore, it is possible that because of their many great experiences partying in Edinburgh and Glasgow, they draw on personal experiences leading to an image which includes alcohol.

At the end of the discussion of this theme, participant 3 shares his opinion towards it:

> "**13:29** Participant 3: I also agree a little because I think that they have a lot of culture to offer and they do call Glasgow the new London I mean that is where young people go because they will I mean they try to develop the culture really there are so many
>
> **13:43** Participant 1: it is a really awesome city
>
> **13:43** Participant 3: you know Glasgow
>
> **13:44** Participant 1: yes yes
>
> **13:44** Participant 3: well they are just so messed up [smadrede i hovederne] in that city I mean in a good way, the funny way I mean they are just so different and they are so yes
>
> **13:50** Participant 1: it is a really awesome city damn I like Glasgow I think it was really awesome to be in Glasgow those time I went there that is for sure" (Translated from Danish, appendix 2.2).

Here, the conversation revolves between participant 3 and 1, where Glasgow is the city in focus. They have both been to Glasgow wherefore a somewhat nostalgic feeling occurs, each sharing their perception of the city. It is not the first time that participant 1 expresses that he misses a representation of Glasgow in the videos, as this was brought up in the beginning of the conversation about this. By referring to young people in his statement about "[people] call Glasgow the new London", participant 3 might refer to the city life and party life one could experience in Glasgow. However, this is a very subjective association. Because these participants have lived in and around Glasgow, an emotional bond or an emotional connection exists between them and the city, due to all the memories they have with Glasgow, wherefore they somehow feel disappointed that Glasgow is not displayed in the videos.

In regard to Edinburgh, which also was one of the cities mentioned by the participants, participant 3 was the only participant that lived in and around Edinburgh, wherefore he might have a stronger emotional bond with this city than those living around Glasgow. By this statement: "and then you have in Edinburgh well you have only filmed around the castle […]" (translated from Danish, ibid., 07:15), referring to the video of the lone piper (Andy's story), participant 3 shows that he recognised the castle, wherefore he could conclude that the scene was taking place in Edinburgh. Furthermore, this might be an indication that he wishes to see more of Edinburgh in the videos, as he might find the castle to be a very small part of what Edinburgh has to offer. Because of his familiarity Edinburgh, he might know Edinburgh better than the other participants, which could explain why he was the one commenting on this and not one of the others, and he describes it as follows: "Edinburgh is a fantastic city it is incredible how you can have a capital which is so small and so big at the same time and so beautiful and different" (translated from Danish, ibid., 00:14).

One of the other themes identified from the data is ***emotions***. After watching the videos, one of the emotions expressed among the participants is longing – a longing to get back to Scotland. This is expressed through excerpts such as:

> "**00:32** Participant 1: I would actually agree with you on that (?) it was not entirely
> Glen Cova but it reminds about the area and I think when you should drive from
> Glasgow and up north up passing Loch Lomond it was exactly like seeing it, it is just
> fantastic, it is just like being home in a way
>
> **00:49** Participant 2: yes" (Translated from Danish, appendix 2.2).

This excerpt indicates that some of the videos brought associations to mind in participant 1, who felt at home seeing the videos. It furthermore shows that when he sees this, the emotional connection appears. Another excerpt illustrating this theme of emotions is:

> "**06:41** Participant 4: I would also say not just nature but natural I mean the way they act, very down to earth, very familiar, we also talked about that it just feels like home no matter meeting a scot for the first time then it just feels like you have known each other a really long time because they are so familiar in a way so everything was just so natural and down to earth and relaxing
>
> **07:08** Participant 1: in any case they welcome you very outspoken and without any sort of problems at all" (Translated from Danish, appendix 2.1).

In this part, participant 4 describes characteristics of the Scottish people and somewhat points to an image about Scottish people being openminded and caring. Moreover, one could argue that they are a loving and warm people who show great hospitality. By using the words *it feels*, the theme of emotions is highlighted, as the videos bring out emotions within the participants. Thus, the participant's perceived image of Scotland is that it is hospitable and welcoming.

Another theme identified within the data is ***sound***, which is due to the fact that some of the topics discussed between the participants are the music used in the videos, as well as the accents spoken by the characters in the videos.

Music refers to the music playing throughout all videos functioning as background music, and there is an agreement between the participants that the music creates a calm, quiet and down to earth mood: "the music also implies that it is quiet and calm and down to earth" (Translated from Danish, appendix 2.2, 00:36). However, even though it creates a nice and calm mood, there are different opinions towards its effect. Some of the participants believe that the music is a well-functioning element within the videos, whereas others do not:

> "the music I believe that it is true that it brings you down in tempo […] but I think that it is something that you have heard before I mean that now we have to feel some things and things like that […] when you watch four in a row it gets a little much with the music but I mean yes it reminds me of that background music that normally is in such things where you have to feel" (Translated from Danish, appendix 2.2, 10:40).

With this quote, this participant indicates that he does not necessarily dislike the music used in the videos, but it reminds him of something he has heard before, and it does not particularly remind him of Scotland. Thus, indicating that the music is somewhat generic with no Scottish associations. The latter view is also shared with another participant that states: "if I had just listened to the music I do not think I would have thought of Scotland" (Translated from Danish, ibid., 10:03), indicating that the music is not perceived as being typically Scottish. In regard to the music, a participant stated: "[…] they should have used the bagpipe a little more […]" (Translated from Danish, appendix 2.2 10:16), which indicates that this participant agrees with a traditional image that Scottish music equals bagpipes. He is therefore not very open to a new image of Scottish music: In his view, the music used in the videos and his idea of what Scottish music sounds like do not correspond.

As for the theme of **stereotypes**, this was indicated by codes such as *red-haired, freckles, pale,* and *Scottish.* Stereotypes are something many people associate with certain countries and cultures, and stereotypes were also discussed in the interview with the participants that had visited Scotland. Here, one of the participants was drawn by a little boy from the video regarding the Tiree windsurfer. She stated: "[…] you also saw the little boy, very red-hair, very Scottish, freckles and completely pale, erm, so a classic stereotype right" (Translated from Danish, appendix 2.2, 15:48). Here, it is clear that this participant associates characteristics such as being pale, having red-hair and freckles with a typical stereotype of a Scottish appearance. Neither of the participants agreed or disagreed with this statement in the interview, wherefore it can be difficult to argue whether or not they share the same opinion. It can be argued that her association about this stereotype is based on her own experiences from living in Scotland and being around Scottish people, wherefore her experience is that most scots look like this. However, her statement can also be a result of the fact that she has been exposed to other people's attitudes of how Scots look. This would explain why she points it out as being a stereotype, namely that VisitScotland plays on the stereotype and has included a boy representing this to attract visitors, as this will play on their associations of Scotland.

In the focus group interview, another Scottish stereotype that was discussed was that of wearing a kilt:

> "**41:20** Observer: some have this stereotypical image that all Scots are walking around wearing kilts, in these videos we saw the last man, but what do you think about it, is it something you can recognize that of wearing a kilt
>
> **41:37** Participant 1: I would say I saw it at a wedding
>
> **41:39** Participant 3 + 5: yes mmh
>
> **41:39** Participant 1: that is it for wedding and then those street vendors
>
> **41:43** Participant 5: yes
>
> **41:43** Participant 2: it is a uniform
>
> **41:45** Participant 1, 4 + 5: yes
>
> **41:45** Participant 2: it is for well weddings and jubilees and stuff like that
>
> **41:50** Participant 1: which was actually really was incredibly fascinating to see that man with the kilt and the bagpipes that was walking in front of the car but the bride and groom drove it was actually really pretty impressive to experience
>
> **41:57** Participant 2: also the combination that is white tie and kilt
>
> **41:59** Participant 1: yes" (Translated from Danish, appendix 2.2).

In this part of the interview, the participants communicate a somewhat shared agreement on the fact that kilts are not an everyday garment. Participant 1 was quick at stating that he had seen it at a wedding, to which both participant 3 and participant 5 agreed by expressing a "yes". Participant 2 interjects stating that it is a uniform, to which participants 1, 4 and 5 agree, but also agrees that it is often used at weddings and jubilees. Every participant is in play and no discussion is needed to reach an agreement, instead they are in agreement from the beginning and supporting each other's views. The reason why they react with a clear attitude towards a stereotypical image of Scots and kilts and share an agreement from the beginning without any discussion or negotiation and can be due to the fact that they have been to Scotland and have seen what Scots actually wear on a daily basis. Moreover, the few times they actually did see Scots wear a kilt were at special occasions, wherefore the participants associate a kilt with special occasions. Therefore, they do not associate a kilt as something Scots wear. A reason to why the kilt has become a somewhat stereotypical association about Scotland might be because it is part of traditional Scottish iconography.

The wearing of kilts was furthermore discussed during the interview:

"**42:01** Participant 4: I did not really think of it in regard to the videos because it probably just well when you have lived there or been there for a longer period of time you realise that it is a uniform and something that is used at special occasions so it was not like I was like why were the two men from the first videos not wearing kilts

42:21 Participant 1: it would have been a little strange if they had been wearing kilt and [drinking] whisky right

42:22 Participant 4: yes exactly then it would have been unnatural and in a way set up

42:27 Participant 3 + 5: yes

42:28 Participant 5: it is also highly a tourist thing right

42:30 Participant 4: mmh

42:30 Participant 5: with those with kilts that you can buy one to bring home but there is not really anyone who wears them

42:35 Everyone laughs

42:35 Participant 4: on a daily basis

42:38 Participant 3: yes well I completely agree with that it had also been I actually believe that they represent well what they actually look like in Scotland I mean different women and men and they do not walk around wearing kilts all the time no I mean at any rate it is representative as for how they actually look over there it is not like you are being fooled that is why is everyone not wearing kilt I mean because it is for those big parades and when they have occasions and when they there are also some marching bands and stuff like that where they wear it so I think it was fine, like you said it was not something I thought about" (translated from Danish, appendix 2.2).

This part of the interview once again shows a shared agreement between the participants, as all statements are responded with an agreeing "yes" or with additional comments.

Why do all participants react with a laugh to participant 5's comment? This might be due to a mutual understanding that it is a little geeky and somewhat weird buying a kilt – unless you are Scottish. Furthermore, it indicates that among tourists, the kilt is strongly associated with Scotland, wherefore street vendors wear them as a way of pleasing the tourists. Among the participants, wearing a kilt is not part of their image of Scotland, and it would have been unauthentic if all the

main characters had worn kilts. This perceived image of Scotland might be due to the fact that the participants have experienced Scottish culture in real life and not just through the media.

Another theme identified was that of **weather**. The following excerpt from the interview displays a part of the conversation right after the participants have watched the videos:

> **"00:50** Participant 3: surprisingly there is a lot of sunshine I think
>
> Everyone laughs
>
> **[…]**
>
> **01:18** Participant 2: it is funny you say that with the sunshine, did you not have good
>
> **01:20** Participant 3: yes it was alright I would say but there were also a couple of months where it just rained insanely much
>
> **01:26** Participant 1: I think I tried to have snow and sun and rain and yes and thunder on the same day – that I think is impressive
>
> **01:33** Participant 5: yes you can easily experience that
>
> **01:35** Participant 2: yes we also did one time but otherwise I think it rained 5 days or something during those 5,5 months I was there we were extremely lucky" (translated from Danish, appendix 2.2).

In this excerpt, four of the participants are participating in the conversation about the weather, which indicates that the majority of them have experiences to share about the Scottish weather. One can see that participant 2 was quite surprised by the statement from participant 3 regarding the amount of sunshine in the videos. This is an indication that participant 2's experience with the Scottish weather is closer to that in the videos, whereas participant 3 does not associate the weather displayed in the videos with his experience and image of the Scottish weather. Moreover, participant 2's statement of how he *was extremely lucky* gives the impression that he has heard of others' less sunny experiences of the weather, wherefore he wants to state that he knows the experience he had might not be everyone's experience. Moreover, it could be an indication that rain is strongly associated with Scottish weather. Additionally, the weather seemed to trigger personal experiences and associations in the mind of the other participants, where participant 2 and 5 agree with participant 1 in regard to having several weather conditions in one day. Later in the interview, as shown in the following excerpt, participant 1 associates summer with only being fourteen days:

"27:33 Participant 3: yes but I think that when I was there I did not hear about the opportunity to go out and sail on the canals or stuff like that

27:40 Participant 2: it is also primarily during summer

27:43 Participant 1: those fourteen days" (translated from Danish, appendix 2.2).

One of the participants felt like the videos needed another aspect of the weather: "one of the most beautiful things when I was in Scotland was actually winter" (appendix 2.2, 13:53). One could argue that the image he has of the Scottish weather does not correspond completely with that in the videos, as the videos only display sunny weather and not winter.

Throughout the focus group interview, several activities were mentioned as to what one can do in Scotland. Therefore, based on codes from the data such as *windsurfing, kitesurfer, mountain biking, mountain hiking, surfing, hiking, backpacking* and *climbing,* **activities** is identified as a theme*.* A lot of interview time was spent on discussing one particular activity, namely that of windsurfing:

"01:43 Participant 5: I think it was a little funny with the two first videos [William and Tim] because it is not really something I associate that much with Scotland

01:48 Observer: which ones are you thinking of

01:49 Participant 5: it was him the kitesurfer and then him on the boat where it reminds me more of the Netherlands I mean when you sail on those canals but definitely […]

02:10 Participant 4: yes I actually agree with that I did not think of that as windsurfing either

[…]

02:29 Participant 2: I used to ride my bike along a canal in Edinburgh every day when I went to and from uni from where I lived so that of the canal and that stuff I could recognise [nikke genkendende til], but that of windsurfing that is probably more because I had Scottish culture and history as a course over there and they talked very much about those initiatives that exists in regard to tourism in Scotland and they do play a lot on adventure tourism [eventyrturisme] that is windsurfing and mountainbiking and mountain hiking and climbing and such things and in that I actually think that it fits in [falder rigitg godt i regi] because it makes great sense I mean you have islands in the Atlantic Ocean of course you should go surf somewhere

02:59 Participant 1: it is evident right

02:59 Participant 5: yes they have the nature for it

03:00 Participant 2: it seems obvious I was not out doing it either but I was out there on Skye etc. so I can see why you can do it

03:07 Participant 1: yes I mean out on the other side of the coast I lived around Glasgow I mean there are [?] and there also plenty of options to surf if you go further down" (Translated from Danish, Appendix 2.2).

It is quite interesting that neither participant 5 or 4 associates windsurfing with Scotland, since they have both lived in Scotland for a short period of time, wherefore one would believe that they knew that a place such as Tiree is quite famous within the windsurfing and surfing communities. One could therefore argue that they have a somewhat old-fashioned perception of Scotland. It is furthermore interesting that participant 5 in some way found it funny that one of the videos actually dealt with windsurfing, as if it was not part of Scotland. However, due to what is mentioned above regarding Tiree being famous, one could argue that it makes sense that VisitScotland is displaying this side of Scotland to spread knowledge hereof.

Participant 2 communicates a different point of view about windsurfing compared to the others. Because of the islands and the fact that they are located in the Atlantic Ocean, he believes that it makes perfect sense to include them. His reaction might be due to the fact, as he states himself, that he has more knowledge about Scotland in regard to tourism due to the courses he participated in while studying in Scotland. However, from this statement, it is clear that he has geographical knowledge about Scotland, which participant 4 and participant 5 did not seem to have. Participant 2 expresses that he associates islands in the Atlantic Ocean with surfing. This might be based on further associations that the Atlantic Ocean is very windy and wavy. Since waves are the alpha and omega when it comes to surfing, and that wind is the alpha and omega for windsurfing, it is logic to him that islands located on the west coast are ideal for such activities. However, participant 5 somewhat changes her perception after participant 2 expressed his point of view, and suddenly agrees that "they have the nature for it". Here, nature might refer to the islands located in the Atlantic Ocean, and her change of opinion might be because she listened to participant 2 found that his point of view made sense. One could argue that when she realised that nature plays the biggest role in regard to surfing and windsurfing, she drew on her own experience with Scottish nature, which might be consistent with that of participant 2, as she suddenly thought it made greater sense. As participant 1 states "it is evident right", he expresses an agreement to participant 2's statement, and afterwards contributes with his own experiences from living in Scotland, namely that the

country offers many locations where it is possible to surf or windsurf. Later in the interview, the participants spent time, once again, on discussing windsurfing:

> "**24:47** Moderator: was there anything that surprised you about the videos or are they pretty consistent with the image you had or have of Scotland, was there anything that surprised you
>
> **25:02** Participant 1: I think that the thought of windsurfing did not cross my mind when I lived there but that is probably because
>
> **25:05** Participant 5: no me neither
>
> **25:07** Participant 1: it is probably because of the fact that I have never really found it interesting [det har aldrig rigtig sagt mig noget]
>
> **25:11** Participant 5: no because when you think about it makes perfect sense but it has just never
>
> **25:14** Participant 1: well I should just have gone to [?] straight south from me then I would have been there, there are both yachting events and all such things I do know that there were the world championships in yachting while I was there but I have never found it interesting
>
> **25:28** Participant 5: then you do not look for it
>
> **25:29** Participant 1: no
>
> **25:31** Participant 4: yes it was also exactly that, kitesurfing, it was like I could not recognise it and when I and it seems as if it was like go to the islands and practice kitesurfing and that is not what I associate with the islands at all, I mean the islands it is much more hiking treks
>
> **25:44** Participant 1: hiking treks and distilleries
>
> **25:45** Participant 4: yes yes distilleries yes" (Translated from Danish, appendix 2.2)

In their previous conversation on the subject of windsurfing, participant 1 agreed on the fact that it perfect sense that windsurfing was part of Scotland. However, later on in the interview in this discussion, he communicates that it was never something he thought of while living there, indicating that he does not perceive windsurfing as being part of Scotland's image. However, he states that he knew that the world championship in yachting took place while he lived there. One could argue that if he did know about sailing and events regarding this sport, why did he not know about windsurfing and surfing? He does state that neither yachting or windsurfing is something he found interesting,

wherefore it is typical that neither does one search for it, nor does one think of it in terms of its presence.

It is furthermore interesting that participant 4 is so surprised of the fact that windsurfing is part of the videos as well as part of Scotland, indicating that despite living there she still does not know everything about Scotland. Moreover, participant 4 consequently keeps calling it kitesurfing, even though it is referred to as windsurfing by all others throughout the interview, pointing to a limited knowledge hereof.

Participant 4 is very determined that she does not associate the islands with surfing and windsurfing, but rather with a place to hike, which participant 1 agrees on by repeating *hiking treks* and adding *distilleries*, which communicates that he too associates hiking with the islands, but also *distilleries* which produce whisky. Whisky is a traditional part of Scotland, wherefore it is logical that they associate Scotland with this. However, one could argue that if their only image of the Scottish islands is that of hiking and whisky, they might not know Scotland as well as they think they do, as one could argue that a native would experience the islands as being much more than those two things.

The interview clearly indicates that the video displaying the windsurfer did not trigger any Scottish associations in the mind of the participants, neither does it create a directly emotional link, as it was not something the participants had a personal experience with, which might be a result of the fact that neither of them became acquainted with this when living in Scotland. As for the image of Scotland, windsurfing is not perceived as part of it among the participants, however, several of them did in fact believe it made great sense, since "you have islands in the Atlantic Ocean of course you should go surf somewhere" (appendix 2.2, 02:29). Moreover, when asked about whether or not the videos had changed their perception of Scotland, several of them pointed out that it had opened their eyes for doing windsurfing in Scotland. Thus, even for the participants who had visited Scotland and experienced it for themselves, there were still things about Scotland that they were unaware of. Their perceived image of Scotland was therefore slightly different than the one projected, in terms of windsurfing.

All in all, the participants argued that nature is a huge part their perceived image of Scotland, and that it was represented well in the videos. Moreover, cities are part of their perceived image too, however, one could argue that this does not correspond with the projected image, as the cities are not displayed much in the videos. Moreover, they perceive the Scottish accent as being part of

Scotland's image too, and the participants thought it made the videos more authentic and also it evoked emotions within some of them. There are shared opinions regarding the music used. Most of the participants did not perceive this as typically Scottish, wherefore one could argue that it is not part of their perceived images. Furthermore, the kilt was expressed to be a symbol of Scottish culture, however, the participants all agreed that the kilt is not worn as an everyday garment, but is rather a tradition-bound form of clothing only worn at special occasions, wherefore it would be unnatural if everyone in the videos wore a kilt. The participants recognised most aspects of the videos; however, they were surprised of how much windsurfing was part of it and have now discovered this activity, indicating that windsurfing was not part of the participants' perceived images of Scotland. Moreover, all participants agreed that they want to go back as soon as possible, however, one stated that they did not need the videos to decide this, indicating that the videos alone have not affected this decision.

7.0 Findings

In this section, we will provide an overview of the findings from the analyses. First, the findings from the analyses of the videos will be presented followed by a presentation of the findings from the analyses of the focus group data.

7.1 Findings from the videos

The analysis of the video "Tiree Windsurfer – William's Story" showed that the main theme was *passion*. In some ways, it was clear that both the verbal mode and the visual mode complimented each other and contributed to a better understanding of the story. Furthermore, the theme passion covers both a passion for being an islander but also for windsurfing. The aural mode compliments the other modes in that the changing paces of the music match. In addition, the quiet and peaceful sections as well as the faster sections play on emotions.

In the analysis of the video "Exploring the Scottish Canals – Tim's Story", it was found that the main theme was *freedom*. This was especially apparent in his story about being oneself while sailing, and being able to live wherever you like without the presence of any roads, houses, people or pubs. Like in the video above, the visual mode and the verbal mode complimented each other at several points. We also found that his accent did not evoke associations to Scotland per se, but rather to Great Britain in general. Once again, the music compliments the calmness of the video.

The analysis of the video "Artist – Ellis' Story", we found that the main theme was nature as in inspiration. This became largely apparent through the visual mode, where the majority of the images shown were situated in the Scottish landscapes. Moreover, the verbal mode, i.e. Ellis' account contributed to this, as she describes her relationship with nature and how it forms her artwork and calms her mind. The aural mode compliments the other modes, as it is calm at first, and later on when the ruggedness of the landscapes increases, the music builds tension.

In the analysis of "Edinburgh Military Tattoo Lone Piper – Andy's Story" the main theme was found to be pride. This was evident in the use of Scottish symbols such as tartan, bagpipes and the Scottish flag in the visual mode, but also in Andy's description of his experiences as a lone piper and being part of the military. Once more, the music came to compliment the calm nature of the video, but it also complimented the more action-packed scenes. Overall, the projected image through the videos is that Scotland is a calm place, with passionate and dedicated people who are proud of what they

do. In addition, the image projected is that of nature being of utmost importance. In Scotland, there is something for everyone to enjoy as the activities are diverse.

7.2 Findings from the focus group with participants who have not visited Scotland

In the analysis of this focus group, 11 themes were identified: Pride, nature, history, gloominess, peace and quiet, emotions, stereotypes, inadequate videos, loneliness, storytelling and music.

In terms of pride, the overall perception was that the main characters from the videos were proud to be Scottish. It was a dominant perception that nature was an almost indispensable part of Scotland. However, some of the participants would have liked to see a different side as well. Gloominess also appeared as a theme, as some participants perceived the videos as being quite melancholic and sad, and a big contributor to this was the music. The next theme found was inadequate videos, as many of the participants mentioned that the videos were not enough to convince them to travel to Scotland. The next theme dealt with history: For some of the participants, this came to mind after seeing the videos, for instance the tradition of whisky but also the nostalgia and retrospection in the videos were mentioned. The theme peace and quiet was identified as well: Many of the participants associated Scotland with peace and quiet after seeing the videos. It was clear that most of the participants saw Scotland as a contrast to a hectic world and as a breathing space. The next theme identified was emotions. Here, some thought the emotional aspect of the videos was too much, and one even used words like "pathetic" and "nauseating." However, other participants felt that some of the videos felt compelling but also a bit romanticised and not very realistic. Loneliness was also identified as a theme. This appeared when some of the participants pointed to a lack of community. In addition, isolation and individualism was mentioned. Most of the participants did not feel that the music used was very Scottish, and some wonder why there were no bagpipes used, pointing to their perception of Scottish music equalling bagpipes. One mentioned that it was somewhat sweetly, and one did not mention the music at all, pointing to a problem establishing an emotional connection via the music. In addition, the music was perceived to be somewhat sad and melancholic. The next theme was that of storytelling: Here, the perceptions in terms of the effect of the stories were mixed. Some participants felt that the stories contributed to an increased understanding of what was going on, and that they put a face on experience. Others, however, felt that the individual stories were not inviting or present enough, and that this made it difficult for them to relate to the stories. Furthermore, the individual stories meant that the

community, Scotland as a whole, was less apparent. Tying the stories to people made the stories easier to remember for some. The largest theme identified was stereotypes. Here, the participants felt that many of their existing stereotypical assumptions about Scotland were confirmed, including red hair, bagpipes and kilts, but also the importance of Scottish nature. Alcohol and pubs were mentioned as well, and many were surprised to see windsurfing as they did not associate this with Scotland. Some would have liked to see more about whisky and beer, as this was something they associated with Scotland, and here their existing perceptions did not align with the videos. In addition, the accent was mentioned as one of the only things uniting the people in the videos. Overall, this group did not respond well to the videos, and the overall perception of the videos were somewhat negative within this group. In addition, the participants did not feel like visiting Scotland based on the videos, indicating that they were inadequate in terms of creating an emotional bond with the participants.

7.3 Findings from the focus group with participants who have visited Scotland

In the analysis of this focus group, 8 themes were identified: Culture, nature, emotions, sound, weather, stereotypes, activities, and urban Scotland excluded.

The first theme identified was culture. This became apparent in the participants talking much about traditions, language and pride of Scottish heritage after watching the videos. In addition, they recognised bagpipes as a symbol of Scottish culture. Nature was also a major theme, and all participants mentioned Scottish nature as described as beautiful and rugged, something that corresponded well with their prior associations. They thought that the videos focused on nature to a high degree, and that this aspect of Scotland was well represented in the videos. However, in their opinion, the other side of Scotland including cities was lacking, creating an image of Scotland being more than just nature. Another theme identified was emotions, as they all expressed a longing to go back to Scotland. To them it felt like home, and seeing the videos evoked strong emotions in the participants. In addition, the Scottish accent evoked feelings of belonging as well as longing to go back. To the participants in this group, the accent was thus a very important aspect. They described the accent as beautiful and genuine, and it created a feeling of happiness to the participants, and it evoked strong associations of Scotland, the only exception being Tim, who did not sound Scottish to them. There were mixed opinions in regard to the music; some felt it created a calm, quiet and down to earth mood and was well-functioning, whereas others felt it

was too much and did not create associations with Scotland. One missed bagpipes, indicating that he would have liked a more traditional type of Scottish music. Stereotypes was the next theme identified: For instance, the participants saw the small boy with red hair from video 1 as typically Scottish. They also discussed kilts, and the fact that these are for special occasions and for tourists, and that it would have been unnatural if all the characters in the videos had worn kilts, indicating that they have experienced Scotland in real life, and are therefore aware that it is not an everyday attire. The next theme is weather, and here most participants mentioned that they were surprised that the videos only showed sunny weather, as some of them associated Scotland with more rainy weather, and even several weather phenomena in one day, once again an example of a discrepancy about perceived image and projected image. Activities as a theme was also identified, and here the participants were surprised to see windsurfing in the videos. There was great agreement among participants that activities in nature such hiking, mountain biking, climbing and backpacking were associated with Scotland. The final theme which was identified was urban Scotland excluded. Several times, the participants agreed that the videos needed to display more cities, and that this part was lacking in the videos. They talked about Glasgow and Edinburgh, and they thought these cities were underrepresented.

Overall, this group expressed a positive view of the videos and of Scotland as a whole, and overall their perceived images aligned with the projected image.

8.0 Discussion

The following section seeks to discuss findings from the analysis in relation to the sub-questions presented in section 1.1.

1) What image of Scotland does VisitScotland project through the four videos from the campaign?

The analyses revealed four different themes within the four videos, that is passion (for windsurfing and living on an island), freedom, nature as an inspiration, and pride.

Recurring in all videos is that VisitScotland uses an interaction between image, text and sound to create a certain image of Scotland. In regard to the sound, the analyses showed that it was the same music playing through all videos, which somehow created a coherence between the videos, as they differ in regard to the themes presented as well as the characters and stories told. One could argue that the sound is not associated with being typically Scottish or Celtic, even though the music did include instruments such as violins and flute, which can be associated with the Celtic genre. However, as the tempo of the music was low-pace and piano tunes made up most of the music, it is more similar to a classical music genre. Moreover, Celtic music is often associated with high-pace creating a joyful atmosphere, whereas the music in the videos created a somehow melancholic atmosphere due to the use of the minor scale. It can therefore be argued that VisitScotland deliberately chose not to use a typical Scottish music. This is due to the fact that one could argue that if they wanted to be recognised through the choice of music, there are other music pieces which would be associated with Scotland and Scottish culture such as bagpipes. Therefore, by using less recognisable music, one could argue that they want the receiver to focus on other things than the music. However, at the same time, the music is quite grandiose, which could be an attempt to evoke emotions within the receiver. The reason for choosing this type of music could thus be to create an emotional bond with the receiver. In addition, perhaps it is an attempt to establish that Scottish music is not just bagpipes, and to avoid bagpipes associations, as it is part of a very traditional image of Scotland, in an attempt to change this image.

By focusing on different themes, VisitScotland attempts to create a broader image of Scotland, in contrast to showing the same image in four different ways. In one way, they create an image of Scotland as a country, where nature plays a large role, where there are passionate people, where

there is freedom to do whatever you want, as well as pride of being Scottish and sharing their culture, history, and heritage with tourists. However, at the same time, they try to showcase attractive locations to the tourists and inform them of what Scotland has to offer. For example, you can go to Tiree and get acquainted with sports like windsurfing, surfing and paragliding and at the same time explore the island life, or you can channel your inner creativity and explore Scotland to find inspiration. One can also explore nature and remote parts of the country to find inner peace and unwind. Additionally, they try to show the cultural side of Scotland by showcasing elements from Edinburgh castle and traditional symbols as bagpipes and kilts.

Instead of creating a somewhat generic image using only images and voiceover, VisitScotland makes the videos more personal, as they put a human face on spirits of Scotland, that being the characters in the videos, which makes the videos more appealing and easier to understand. One could argue that by including Scottish people from all over the country as representatives, it establishes credibility and reliability, which is important when establishing an emotional bond with the receiver. In addition, the use of a Scottish accent in three of the videos adds an element of genuineness, and it ties the persons more closely to Scotland. This helps create associations in the minds of the receivers. As for the video with Tim, who does not seem to have a Scottish accent, one could argue that he represents newcomers in Scotland, and he is a symbol of Scottish openness and hospitality, and that Scotland is homey and familiar and for everyone. One could argue that the videos do not represent a typical tourism campaign or advertisement, where destinations often praise themselves fulsomely, once again adding credibility and reliability.

Each video creates an image of Scotland, but together they attempt to establish an image of Scotland as a whole, where the spirit entails many different characteristics making the image broad and versatile.

One might argue that VisitScotland represents both traditional iconography, but at the same time they include elements that might be less familiar to tourists, such the canals and windsurfing.

As VisitScotland uses personal stories to promote Scotland, one could argue that these characters are in fact functioning as brand personas. Moreover, as literature states, brand personas often possess characteristics such as courage, determination, curiosity, and flexibility. As all characters in the videos possess several of these characteristics, we argue that they are brand personas.

However, at the same time, for a brand persona to be successful, literature states that it has to be consistent and easily recognisable. As VisitScotland uses several brand personas, we argue that it might not be as successful as it is no longer consistent. Furthermore, not all the brand personas are perhaps easily recognised as Scots.

As mentioned in section 2.1, Yeoman et al. (2005) talk about how things such as sport, mountain climbing, and scenery are among those things that attracted visitors earlier. One could argue that VisitScotland still plays on this, as they present the sport of windsurfing in the video about William, and as Scottish nature and its scenery is displayed thorough all videos. This could therefore indicate that VisitScotland somehow seeks to attract visitors by showing them what they expect. However, VisitScotland has added other elements to display, which indicates that they are trying to show that Scotland is more than traditional iconography.

2) What are the perceived images of Scotland among the two focus groups? And how do they differ?

In the following discussion of the perceived image of Scotland among the focus groups, the group with participants who have not visited Scotland will be referred to as *group no visit*, whereas the group who previously visited Scotland are referred to as *group visit.*

The analyses of the focus group interviews revealed that nature was a recurring topic of discussion within both groups. Group visit expressed that the image of Scottish nature was well represented in the videos, and it was described several times as being incredibly beautiful and fantastic. One could argue that the participants are not relying solely on the images displayed in the videos, but also on their own experiences from living in Scotland. In regard to group no visit, there was an agreement that the nature presented in the videos aligned with their existing image of Scottish nature. This indicates that no matter the background, nature is a large part of the Scottish image among the participants. However, even though group visit finds nature to be well presented in the videos, they argue that this is a somewhat one-sided image of Scotland, as they believe that that a cultural and urban aspect of Scotland is part of their Scottish image too. Therefore, they missed a representation of urban Scotland in the videos and argued that you cannot go to Scotland without exploring both nature and city. In this connection, they emphasise cities such as Edinburgh and

Glasgow, to which one can argue that these exact cities are emphasized as all participants lived in or around these two larger cities to which they have an emotional attachment to. In addition, some participants from group no visit expresses a wish to see another side of Scotland as well, and as such, there were some points of agreement between the two groups.

Group no visit discussed the music and how it was very melancholic, where to one participant wondered why bagpipes were not included. This indicates a traditional and somewhat stereotypical image of Scottish music. Additionally, bagpipes were mentioned several times throughout the interview indicating that this was a strong Scottish association among these participants. Group visit argued that they were not surprised that the videos did not represent kilts further, as it would have created a somewhat unnatural and unauthentic image of Scotland, as the participants in this group drew on own experiences where these were typically only used at special occasions and that the kilt was a uniform. Moreover, they expressed that the kilt is some kind of tourism item, as one can buy it to take home. In group no visit, some of the participants furthermore expressed an understanding as to why bagpipes were not included, as it would have become too caricatured. In both groups, however, one participant expressed that the bagpipes were missing, indicating that regardless of background, the bagpipes were strongly associated with Scottish music. Thus, there was some agreement in both groups that bagpipes are a Scottish symbol, but some expressed that using it would have contributed negatively to the videos.

Another rather stereotypical image brought up in group no visit was that they found it strange that only one red haired person was represented in the videos, as their existing image of every Scot being red haired came from the movie "Brave". One could argue that this is not a realistic image, as it stems from a fictional children's movie perhaps playing on stereotypes that most people recognise. However, one of the participants was aware that it was a somewhat caricatured image. Additionally, only one from group visit mentioned the red hair stereotype, but she was well aware that it is in fact a stereotype and not an accurate representation of reality. This was not brought up by any other participants in group visit, which might be due to the fact that they have experienced Scotland in real life and not just through popular culture, wherefore they are aware that this stereotypical image is not reality.

Another prevalent image in group no visit was that you are somewhat lonely in Scotland, and that a sense of community is missing. This effect was created by the individual stories in the videos, which created the image of a lack of community. However, this was not addressed in group visit as they, in contrast, pointed to an image of Scotsmen as being homey, kind and accommodating, thereby pointing to their experience that there is a sense of community in Scotland. In addition, they expressed how they quickly felt at home, and loneliness is rarely associated with homeliness. Here, the extent of the participants' knowledge of Scotland plays an important role in terms of perceived image; group no visit relies heavily on the videos, whereas group visit draws on experiences and emotions created through first-hand experience. Moreover, group visit expressed that they perceived Scotsmen as being warm, welcoming, and hospitable, whereas group no visit saw it as more lonely and gloomy. VisitScotland somehow seeks to project both sides; that it is possible to be yourself, for instance seen in Tim's story, but also to be surrounded by people, for instance seen in Ellis' story. One could argue that the reasons why group visit has a different and warmer view on Scotsmen is due to the fact that they are drawing on their own associations and experiences, whereas group no visit solely base their perception on the videos.

Both groups discussed windsurfing, and neither of them associated this with Scotland. However, as the Scottish west coast and islands, Tiree especially, are quite famous for sports such as windsurfing and surfing, it is rather interesting that group visit did not know about this. This might be an indication that they do not know Scotland as well as they believe. Thereby, one could argue that despite living there for a period of time, they rather have a somewhat narrow and typical touristy perception of Scotland that being, they primarily have a knowledge about well-known parts of Scotland.

In terms of the characters' accents, participants from group visit thought it created recognisability and was described as fantastic and that it made them happy. This indicates that the accent creates sense of belonging within the participants and created a somewhat emotional bond based on a homeliness. However, within group no visit, one participant mentioned the accent in terms of being difficult to understand, and another participant expressed how she felt that it was the only thing that represented a Scot spirit. Based on this, one could argue that as the accent is a very small part

of Scot spirit, VisitScotland might not have conveyed this adequately, if this is the only aspect she associates with Scot spirit.

Generally, the videos did not affect the participants from group no visit in terms of wanting to visit Scotland. There was a general agreement that the videos were inadequate, and that some participants were keen on visiting Scotland, but not because of the videos. This indicates that traditional marketing efforts are not very effective within this group. One could argue that group no visit was more critical of the videos shown, and that the image this group gets of Scotland was somewhat negative. In contrast, the participants from group visit did express a want to go to Scotland, but this was not entirely based on the videos either, but more on existing experiences and bonds with Scotland, meaning that they are better able to relate to the images shown in the videos. As such, the traditional marketing efforts were not efficient within this group either. However, group visit expressed a more positive perception of the videos, but this could be due to the positive associations already established of Scotland. As literature states, tourists who have already visited a certain destination will be less receptive to a DMO's marketing efforts, whereas individuals who have not visited a particular destination are largely receptive to word of mouth communication rather than traditional marketing efforts. However, in this case, we find that there is an inconsistency between our findings and literature, as the participants who have visited Scotland were more positive towards the videos as opposed to the participants that have not visited Scotland.

For group no visit, the opinions regarding the use of individual stories were mixed: Some felt that they contributed to an increased understanding and that they made it easier to relate to the events in the videos, whereas others felt that the individual stories were not inviting and present, and these participants thus felt less able to relate. In group visit, however, there was general agreement that the individual stories told by Scots created a more authentic atmosphere. One reason that they are not able to relate to the stories could be that the brand personas used are presented as different characters and not one consistent character.

In one way, one could argue that many of the participants actually do express that their image of Scotland is what the videos present, hereunder a lot of nature. However, at the same time, some participants found that elements were missing in the videos, including more bagpipes, urban representation, whisky and pubs. Therefore, one could argue that there is not a complete coherence

between the projected and perceived image. Additionally, the participants who have already visited Scotland expressed that Scotland was well represented in relation to their image of Scotland. This means that for this group, the campaign can be considered more successful because the level of correspondence between the perceived and projected image is higher. This might be a problem because VisitScotland presumably mainly wants to attract tourists who do not know much about Scotland and who have not already been.

The themes identified in the videos and in the focus group data have some similarities, for instance nature and pride. This indicates that there is coherence between what VisitScotland wants to show and what the focus groups perceive.

3) How is destination branding and storytelling used to create an emotional bond between Scotland and the receiver?

VisitScotland seeks to create an emotional bond between Scotland and its audience by using brand personas presented as the characters within each video. They seek to establish an emotional bond by putting a face on intangible experiences through the use of personal stories. By doing so, an attempt is made to make the stories more relatable for the receiver. However, one could argue that the use of brand personas are not entirely successful in regard to literature, as VisitScotland does not use one consistent brand persona, but rather 17 different ones. The use of individual stories did not work well for all participants, as some were not able to relate, thus failing to establish an emotional bond with these participants. One could argue that by using many different brand personas, it is crucial that the receiver sees the video with a theme which he or she is able to relate to, moreover, the video with a brand persona sharing the same characteristics.

In regard to destination branding, the literature suggests that it positively influences consumer choice, but in this case, most participants do not want to visit Scotland solely based on the videos. Therefore, one could argue that VisitScotland does not succeed in creating emotional bond in their use of destination branding.

9.0 Conclusion

This section will conclude on the findings from the analyses and discussion in regard to the research question:

> **How is Scotland's image constructed by VisitScotland in videos from their campaign, and how do the two groups perceive the image of Scotland based on these videos?**

Scotland's image is constructed through the use of three modes, a verbal, visual, and aural mode, including a combination of images displaying parts of Scotland, a verbal story told by Scots, and the use of music and a Scottish accent. VisitScotland projects the image of Scotland being a place for passion and dedication, nature, culture and where people are proud to be Scottish. Furthermore, they project an image of a destination with activities for everyone. VisitScotland tries to establish an emotional connection through the use of storytelling and brand personas, however not generally successful in the minds of the focus group participants. VisitScotland plays on traditional iconography, but tries to it portray from a different perspective, namely from the perspective of Scots themselves, attempting to make the stories more credible. However, they also try to move away from the traditional image, e.g. by using more generic music.

Scotland's image perceived by the focus group participants who have visited Scotland (group visit) was generally more positive than the focus group with participants who have not visited Scotland (group no visit). Moreover, group visit's perceived image of Scotland aligned better with the projected image, however not in terms of windsurfing and weather conditions. Both groups were not convinced solely based on the videos, however we discovered that group visit responded more positively to the videos than group no visit, and this is inconsistent with literature.

The theme stereotypes was bigger in group no visit in contrast to group visit, and this might be because group visit draws on real life experiences, rather than tv and popular culture. Thus, group visit might have a more accurate image of Scotland.

It is important to note, however, that this study only includes a small part of the campaign, and that in order to achieve a more accurate idea of the image projected through the videos, all videos should be analysed. In addition, this also means that the focus group participants base their perceived

images on a small part of the campaign and, once again, for their perceived images to be accurate, they should have watched and discussed all 25 videos. However, we argue that since this was not possible, this study still gives an indication of the image VisitScotland tries to project of Scotland, and the participants' perceived images of Scotland. Furthermore, we argue that this study also gives indications of how a campaign attempting to promote a destination such as Scotland is perceived differently between people that have already visited the destination, in this case Scotland, and people that have not. The visit group is more positive, and the campaign evokes more emotions within this group. In addition, they are better able to identify with the brand personas perhaps because they are more easily recognised as Scottish. It could be problematic that group no visit is not as easily affected if VisitScotland tries to attract this group, i.e. new visitors, to Scotland. In other words, none of the groups are convinced to travel to Scotland based on the videos from the campaign, and thus they do not attract them, possibly due to a lack of strong emotional bonds.

Sometimes using a very firm theoretical framework might be limiting, and important things might be left out, because they do not fit the framework. To avoid this, the empirical data was given more space in this thesis. In addition, we are interested in the participants' experiences, and no theoretical framework can tell us what participants experience. One disadvantage of this approach is that the structure might be lost, because the certain elements of a theoretical framework to guide the analysis is missing.

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