Paranormal tourism in Edinburgh: storytelling, appropriating ghost culture and presenting an uncanny heritage

Abstract
The paranormal industry in Edinburgh has become a thriving niche within the country’s tourist market. While ghost walks have been explored in anthropology from the perspective of spectacle, this thesis investigates and analyses the cultural framework which has furthered the success of the industry. Namely, the ways in which the paranormal industry have appropriated the beliefs and practices of an overarching ghost culture: a community of believers, investigators, mediums, and all those who actively attempt to engage with the paranormal. The increased visibility of the paranormal within popular culture has spurred a wide interest in the unknown and unexplained. Ghost hunting television shows and the prevalence of ghost stories has inspired the desire for unique experiences, and for audiences to contextualise the supernatural within their own lives. The paranormal industry has grown to accommodate this intense, active enthusiasm for all things spectral, and belief has become a commodity. This burgeoning fascination in ghosts has become an important aspect of how Scotland is sold as a destination. While commercial paranormal industries exist in other cities around the world, the historical perception of Scotland as other has created a precedent for the connection between Scottish national identity and the spectral. This thesis further investigates the ways in which the tourist industry continues to solidify the connection between Scottish heritage and the paranormal.

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The heritage and cultural industry form a very important part of travel and tourism. In this section of the report the analysis has been conducted for the growth and development of the heritage and cultural industry focusing especially on the UK. Further the discussion of potential conflicts in the conservation of heritage and cultural resources has also been conducted. There has been tremendous growth in the tourism in Glasgow and Liverpool while in London and Edinburgh the programs are being developed so as to maintain the sustainability the interest of visitors. Thus overall the growth, contribution and development of heritage and cultural tourism have been huge in UK. Discuss potential conflicts in the conservation of heritage and cultural resources referring to the case studies. Stories and storytelling as a potential resource in cultural tourism. Certain aspects of oral and folk tradition are a part of basic scientific research of literature and folklore. Researches of oral and folk literature, with a special focus on their older origins, demonstrate how they are preserving Croatian cultural identity as well as those Mediterranean Central European influences. That is how a story in tourism becomes “the soul vitamin”, it is a place where dreams, poetry and arts meet, and stories take us back to our instinctive lives, to our deepest knowledge. Culture resources become tourist attractions by planned designing, while the process of interpretation which includes selecting and designing or “packing” makes them a product.