

Narrative Cities - Literary Edinburgh

A Model to Follow

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Abstract

While Edinburgh is a beautiful and interesting city to visit *per se*, its literature is an added value which plays a crucial role in marketing the capital city. The importance of literature in generating tourism has been highlighted by a number of studies. The opposite is true as well: tourism can also lead to literature. Edinburgh is probably one of the best examples in this respect. Many people go there to just visit the city but encounter literature in unexpected places. This paper is an autoethnographic account of a literary tour in Edinburgh. It looks at how this city makes use of its literary heritage and why it is a great model to follow. The author contends that while literary tourism is open to any book lover, still, some strategies are needed to promote literature and bring it to the attention of people in new and interesting ways. The success of Edinburgh as a literary city owes a lot to the interactive ways used by its authorities to showcase literature and keep people interested through direct and active engagement. The paper has been structured as a combination of experiential and analytic writing, with the former reflected through an evocative autoethnography and the latter as an analysis of that experience.

Keywords: Edinburgh; literary tourism; strategies; model; autoethnography; UNESCO city of literature

Edinburgh, the multifarious sum of diversely enchanted, slanted, elated, deflated, rich, weird, splendid, cacophonous and sonorous works.

(Preface, *Umbrellas of Edinburgh*)

Introduction

While Edinburgh is a beautiful and interesting city to visit *per se*, its literature is an added value which plays a crucial role in marketing the capital. Being the birthplace and home to a number of writers, the book-minded are spoiled for choice.

Meeting literature in Edinburgh may be one of those memorable events that only a book lover can fully understand and appreciate. Fiction-wise, Edinburgh is magical, no wonder it is the first UNESCO world city of literature! And Scots know how to value and promote their literary legacy.

The importance of literature in generating tourism has now been highlighted by a number of studies in literary tourism (Squire (1994), Herbert (2001); Robinson and Andersen (2002), Smith (2003), Busby (2004), Watson (2006); Mansfield (2015), to mention just a few), which have considerably increased during the last few years. Tourism, however, can also lead to (more) literature by turning it into a product to be consumed. Edinburgh is probably one of the best examples in this respect. Many people go there to just visit the city and encounter literature in unexpected places and ways.

Reader-tourists looking to experience Edinburgh's literary destinations are presented with a wide range of choices. Whether it is actors taking you on a Harry Potter lit-tour through the streets of the city, visiting the Writers' Museum, Burns' Mausoleum, Scott's Monument, Stevenson's House, tracing Sherlock Holmes in Conan Doyle's habitat, paying a visit to the Storytelling Centre, or joining the wonderful book festivals, Edinburgh has it all.

This paper is an autoethnographic account of a literary tour in Edinburgh. It looks at how this city makes use of its literary heritage and why it is a great model to follow. It tries to offer the view of a city seen from a literary perspective by answering questions like: What does literature add to a city and people, both residents and visitors? What strategies can be used to leverage engagement with literature? What are the benefits of making literature more easily accessible? The author contends that while literary tourism is open to any book lover, still, some careful strategies are needed to promote literature and bring it to the attention of people in new and interesting ways.

The paper has been structured as a combination of experiential and analytic writing, with the former reflected through an evocative autoethnography and the latter as an analysis of that experience.

Methodology

The approach used in this paper is qualitative, a combination of primary research through the use of autoethnography, and secondary sources. The former is a result of the author's 3-month-stay in Edinburgh, a city which is used as a case study in this paper. Through a geocritical reading of literary Edinburgh, the author highlights the main literary spots in the city with a focus on the strategies used by the authorities to promote literature. She has used notes made about literature in the city before her arrival, during and after her literary visits as well as pictures taken in places associated with her literary tours.

Autoethnography helped the author to make an observation by using personal experience, later leading to reflection and analysis. Even though autoethnography is quite underused and underrated in the academia, several scholars encourage employing it as a research instrument by pointing out its values. Thus, Ellis and

Bochner (2006, p. 440) believe that autoethnography can contribute in bridging the gap between art and science. For Harwood and Eaves (2017, p. 151) it provides new forms of inquiry by using experience as a research method. In addition, it can “reveal that which is hidden from conventional approaches” by allowing to observe “self in participation” (Harwood and Eaves, 2017, p. 145) and offer an opportunity for “(re) claiming voice” (Holman *et al.*, 2013, p. 32). Another value associated with using autoethnographies is their being “highly personalised accounts that draw upon the experience of the author/researcher for the purposes of extending sociological understanding” (Sparkes, 2000, p. 21). It is thanks to an autoethnography that the author can provide personal recollections by sharing unique experiential stories and insights which can later lead to critical reflection.

The first part of the paper has been structured as a journal entry in which the author recounts her story as a literary tourist in Edinburgh and all the feelings and memories associated with this experience. Following the account of an emotional attachment to a site where great literary figures lived and set their works, the author also provides a more detached analysis of the strategies used by the Scottish authorities to showcase the city’s literary heritage.

Edina, a literary diary¹

My first encounter with literature in Edinburgh takes place as soon as I set foot in the city when I arrive at Waverley Station—the only station named after a novel! As I get out of it, I meet the author of the novel in a majestic monument made from white marble showing Scott seated while surrounded by 68 statues of characters from his novels and sixteen heads of Scottish poets and writers. Built in the mid-19th century, it is the second tallest building ever dedicated to a writer.

But the meeting with Scott in Edinburgh cannot end here. I want to follow his footsteps in his beloved Old Town and see what he saw:

Such dusky grandeur clothed the height
Where the huge castle holds its state
And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massy, close and high,
Mine own romantic town! (“Marmion” cited in Carroll, 2017, p. 117)

Another day, I continue following the writer’s traces and get enchanted the same way he did:

¹ The author has limited her account and analysis to the literary places and events she attended.

If I were to choose a spot from which the rising or setting sun could be seen to the greatest possible advantage, it would be that wild path winding around the foot of the high belt of semicircular rocks called Salisbury Crags, and marking the verge of the step descent which slopes down into the glen of the south-eastern side of Edinburgh ... When a piece of scenery, so beautiful yet so varied ... is lighted up by the tints of morning or of evening ... the effect approached near to enchantment (Scott, 1818, pp. 77-78).

While walking with Scott on one side, Stevenson joins on the other every time my eyes set on a green landscape:

Into no other city does the sight of the country enter so far; if you do not meet a butterfly, you shall certainly catch a glimpse of far-away trees on your walk; and the place is full of theatre tricks in the way of scenery. You peep under an arch, you descend stairs that look as if they would land you in a cellar, you turn to the back window of a grimy tenement in a lane and behold, you are face-to-face with distant and bright prospects. You turn a corner and there is the sun going down into the Highland Hills. You look down an alley and see ships tacking for the Baltic! ... (Stevenson, 1878, p. 271)

There is no wonder why Stevenson kept two books in his pocket, one to read and one to write in – Edinburgh is so captivating in each thread of its texture!

My literary tour goes on with Burns Memorial. As soon as I enter, I am faced with quotes on the walls, coming from the bard's main works:

Edina! Scotia's darling seat!

All hail thy palaces and tow'rs ... ("Address to Edinburgh")

And thinking that he had never considered writing until he fell in love: "I never had the least thought or inclination of turning poet till I once got heartily in love, and then rhyme and song were, in a manner, the spontaneous language of my heart" (Caroll, 2017, p. 12).

I am lucky. There is a live performance of songs written by Burns on the day I visit. The special acoustics of this interesting circular Georgian era temple makes it quite a unique experience, evocative of sounds from another epoch. "My love is like a red, red rose" echoes in my ears even after I've left.

I head to my next destination, The Writers' Museum, the "house" of the three best-known writers of the city—Burns, Scot, and Stevenson. This is the typical case when from something just physical, a place becomes an experience. I am excited to be able to see and touch personal possessions of the writers, worship the first editions of their great works, feel closer to them by admiring their handwriting and other memorabilia. Gazing at their personal belongings brings a kind of intimacy which adds a special flavour to the experience. By celebrating the lives of the three great writers, a place like this seems to offer the answers to questions you often wonder about as a reader

with concern to an author: What did they look like? What inspired them? What influenced their creativity? Burns' songs being played in the background complement this charming story told by the museum.

A home for Scotland's stories

The Scottish Storytelling Centre is a place which makes me stop to take a few breaths of recollection. Never has it crossed my mind that as an adult I would feel so enthralled to be in a storytelling house! How could it be otherwise with a motto like "A story is told eye to eye, mind to mind and heart to heart!" I come across many parents, who, with the excuse of taking their children there, seem to enjoy going back to the days when they were little, by listening to recorded excerpts from the city's best-known storyteller, Stevenson, or live storytelling.

Inhabiting a writer's space

Little did I know before moving to Edinburgh that the building where I will be working for three months is also another piece in the literary puzzle of the city. I learn upon my arrival that it was the childhood home of 20th century writer Rebecca West. It makes a special impression to know you are working in one of the rooms (now turned into offices) where Rebecca lived as a kid and see some of the views she saw as a little girl. Hope Park Square where the house is located was to inspire her to later reproduce some of her recollections of the garden and its surroundings in her novel *The Judge* (1922).

Each Star, A Story

The next destination of my literary tour in Edinburgh takes me on a trail of stars!

Stars & Stories is an illuminated walking trail around the Canongate area of Edinburgh's Old Town highlighting the outstanding 500-year-old print and publishing history of this part of the celebrated Royal Mile. It features quotes and phrases drawn from famous books and publishing figures from across the ages (from the 15th century to the present), which are displayed in the windows of businesses and literary landmarks, such as John Knox's House, the White Horse, Clarinda's Tearoom and many more.

Each quote is surrounded by stars representing the motto of the Canongate, a quote from Virgil's Aeneid, "Sic iturad astra" meaning "thus you shall go to the stars", brought to life with this creative idea of words as light. Immersing yourself in a Literary Star Trail is one of those rare experiences which reminds you of how magical literature can be.

Playing Hide and Seek with Literature

I would have never imagined I would go back to playing hide and seek as a grown-up! *Message from the Skies* offers an ingenious way of playing with literature.

It is a collection of written pieces which offers a journey of discovery through the streets of Edinburgh from New Year's Day to Burns Night on 25 January. I am lucky to witness the first edition ever. The words of celebrated writers illuminate and animate landmarks around the city, with a specific theme each January—the one I attend celebrates women writers with a focus on Val McDermid's story "New Year's Resurrection" bringing back to life Susan Ferrier whose novels were very popular in the 19th century.

The story is told chapter by chapter² by using imaginative ways to keep you in suspense through a series of projections on 12 buildings and landmarks around the city. At the end of each chapter you are given a clue to find the next building where the next chapter is shown, in this city "whose streets sing of history, whose cobbles tell tales."

This way, you as a reader are given a chance to explore both this new piece of writing and the city. Thanks to this event, I manage to see buildings that I had never seen before. Most of the locations are those that have inspired some of the world's finest authors over the centuries—from Robert Louis Stevenson to Sir Arthur Conan Doyle, Muriel Spark, J. K. Rowling and so on.

A Walk with a Spark

My next literary experience in Edinburgh is a walk with Muriel Spark. I "meet" her in an exhibition organised on her centenary. The exhibition is an interesting display of the author's works and personal belongings, which provide the literary curious with a sneak peek into her life and career.

Walk the Book!

Whenever you are taking a walk in Edinburgh, it's impossible not to find yourself involved in a magical trail with Harry Potter, a haunted tour with Jekyll and Hyde discovering the dark side of Edinburgh, meet the Detective (*Sherlock Holmes* was inspired by a doctor at the University of Edinburgh even though the story was set in London), solve a Rebus puzzle by Ian Rankin, or even get drunk in literature on the Edinburgh Literary Pub Tour.

And this is not all! In Edinburgh, you'll come across many more gems in unexpected places, like quotes on neighbourhood walls ("Not all those who wander are lost", a line by Tolkien's poem), those on the Parliament Wall, writers' statues on the way

² a 19th century tradition of publishing chapter by chapter

(Fergusson's), Makar's Court, numerous bookshops, literary cafés (the Elephant House), touring actors and much more! I've never ever and nowhere seen more display of literature than in Edinburgh!

In this city of "shifting light, of changing skies, of sudden vistas" (Alexander McCall Smith), literature fits like a skin! Be it in the narrow wynds of the Old Town or the spacious squares of the New Town, the echo of Edinburgh's writers' footsteps will follow you as "there's no leaving Edinburgh, no shifting it around: it stays with you, always." (Alan Bold, cited in Edinburgh Evening News)

Discussion

Edinburgh possesses both of what Herbert (2001, p. 317) calls "general" and "specific" qualities. It is a beautiful city to visit *per se* with an interesting geographical position, stunning architecture, and unique history and cultural heritage. It also boasts a rich literary legacy.

As shown by the autoethnographic account, the presence of literature in the fabric of Edinburgh can take a variety of forms, some of which common to other literary cities (writers' houses and book-based literary tours) and others quite unique to the Scottish capital city such as The Scottish Storytelling Centre or events like the ones mentioned above (Stars and Stories, and Message from the Skies).

Even though some literary awareness is crucial in understanding, enjoying, and making the best of a literary experience, still, some strategies are necessary to showcase and further promote the literary heritage to arouse interest. This is why the Scottish authorities have created interactive ways involving literature to attract even those who are not the typical bookworms or literary pilgrims or "well educated and with the cultural capital to enjoy literary places" (Kim et al., 2007, p. 1167). The experts are well aware that literary activities are a great instrument to communicate ideas, beliefs, and traditions (Squire, 1994, p. 109) and keep people interested through direct and active engagement.

The City of Literature Trust is the brain of most of what happens in the literary Scottish capital. An independent company and charity, it runs projects and creates networks with the aim of transforming the literary city and connecting people so that "everyone everywhere has opportunities for literature to be part of their lives, creating learning, wonder and joy" (Edinburgh City of Literature). The Trust aims at bringing literature to the streets of Edinburgh, as a way of increasing the involvement of people in the city's literary life.

The community is considered as very important in Scotland. An example of this is when a few years ago, an addition of literary quotes on the wall of the Parliament asked for

the collaboration of ordinary people, which resulted in submissions from all over the country that were then short-listed by a special jury. The Herald Scotland considers such engagement with the people as one of the greatest successes of the Parliament. This focus on community is in line with the ideas of a number of scholars. Thus, Herbert (2001, p. 317) contends that developers need to consider visitors' perceptions and needs. Hoppen (2014, p. 134) goes even further by suggesting that a deeper and active engagement of visitors with literature and place can enhance their sense of identity, which can in turn be used in future, sustainable destination branding strategies. All this is also in line with the Trust's belief that "literature in its broadest sense enriches the soul and brings joy, and that it is a true way to understand and celebrate ourselves, our city and our nation" (Bowden).

According to Marques (2019, p. 68), engagement of different stakeholders is essential to contribute to what she calls "local development with global impact." *Stars and Stories* manages to involve both locals and visitors, as well as businesses. The project is a collaboration of literary organisations, local businesses, and community groups. It succeeds to get several different parties involved by creating an interactive experience for the people as well as including business life (as quotes are often displayed on the windows of several small businesses) and thus marketing and helping local economy: "As a small business on the Royal Mile, Canongate Stars and Stories brings together so much for us," a small business owner said. (Publishing Scotland)

In addition to the Writers' House, The Scottish Storytelling House, a unique, award-winning centre, is another way Edinburgh uses to keep its literary tradition alive. With the motto: "The story is told eye to eye, mind to mind and heart to heart", it is the world's first purpose-built centre sharing live storytelling, dedicated to preserving and recounting stories, an activity which has been going on since 2006. This centre has created what Richards (2020, p. 5) calls an "experience design model" which encourages local communities to make use of artistic and storytelling skills as a way of creating experiences which are engaging and participative.

The *literary events* organised in Edinburgh are an example of how literary tourism can take new forms and how Edinburgh has been successful in providing an interesting approach in the ways it brings literature to the people. These forms of the presence of literature in the city are the pieces that help to "build up a certain image of the place" (Marques and Borba, 2017, p. 60). Visiting "Stars and Stories" for instance may make one curious to find out more about the publishing history of the Canongate or the area itself.

Events are also one of the main marketing tools Edinburgh uses to promote its literature and more broadly, its cultural and architectural heritage. "Stars and Stories" and "Message from the Skies" for example are the kind of trail which "gives order to

a sequence of locations, which are selected for inclusion in the trail because together they will make sense, form a whole” (Robinson and Andersen, 2003, p. 9) and can involve the literary tourist on many levels. They are also good examples of how to fight seasonality as they can be organised year-round. Furthermore, they offer an experience which goes beyond just leisure as they also have educational and cultural benefits.

The benefits of bringing literature in the streets are multiple. Unlike the past when literature was only provided to the privileged few and considered to be the exclusive right/domain of the elite, now it is being offered to everyone. This strategy aims at making literature accessible to a wider audience, which contributes to the “popularisation of high culture and, in a sense, the aestheticization of everyday life” (Gentile and Brown, 2015, p. 25). The latter researchers believe that literary tourism enables interaction between readers, writers and places. This was also the belief of Robinson and Andersen (2002, p. xiv), a few years ago:

As aesthetic cultural tourism, literary tourism is distinctive. Literature (prose, fiction, poetry and drama) is not like other art forms. Unlike the visual arts and music, literature can potentially be engaged with at a personal level by anybody who can read and understands the conventions used by the author in telling a story or arranging words to create aesthetic and semantic patterns. The author and the reader are closer to sharing the art, you might say, than the sculptor or ceramic artist and their audience.

Making literature more accessible also has educational potential. Gentile and Brown (2015, p. 27) acknowledge a gap regarding the role that literature and arts can play in making education more appealing by offering new approaches to our cultural traditions.

Another advantage is that the “general qualities” (Herbert, 2001, p. 317) of literature can be used to promote the attractiveness of literary places by their being located in scenic environments or historic settings. Arcos-Pumarola et al. (2018, p. 175) believe that literary heritage can help “to showcase less visited city areas” as well as “broaden destinations’ image beyond mainstream topics, with the aim of improving the sociocultural sustainability of destinations”, and “enrich our perspective of our environment.” This is true about a number of events described in the autoethnography. “Stars and Stories” for instance, not only involves one with literary quotes, but it also sheds light on the outstanding 500-year-old print and publishing history of the Canongate area by taking one to hidden gems which would have probably not been discovered otherwise. Likewise, “Message from the Skies” not only has been constructed in a very imaginative and ingenious way to create suspense in terms of content, but it can also be credited with engaging locals and visitors with both the literary and urban landscape.

The strategies employed in Edinburgh see literature as “a resource to attract visitors interested in the culture and the intangible richness of a territory” (Arcos-Pumarola et al., 2018, p. 181) as well as a way of “arousing interest among tourists and for imparting meaning to places” (Müller 2006, p. 216) and “improving their relationship to the city and changing their perspectives” (Marques and Borba, 2017, p. 77). Connection of sites (literary, urban, historical) creates “a more potent and penetrative tourist product, not just in promotional terms but in a wider intellectual sense, too” (Andersen and Robinson, 2002, p. 22).

As such, using literary tourism as some form of search/discovery and involving active engagement of the participants may help create more meaningful experiences within a local culture, which is in turn consistent with what *creative tourism* entails. Richards (2020, p. 4) sees creative development as co-creation involving locals as well as visitors. He believes that this would also further valorise tangible and intangible resources by giving them new layers of meaning thanks to application of creativity. This is also in line with the OECD’s (2014, p. 7) plan to move away from traditional models of cultural tourism based on heritage to new models of creative tourism which focus on innovation and intangible content. Similarly, the approaches employed by the Scottish tourism authorities meet the Creative Cities Network’s goal for cities to “fully capitalize on their creative assets and use this as a basis for building sustainable, inclusive and balanced development in economic, cultural, environmental and social terms” (UNESCO).

All the above-mentioned events and many more are a way for Edinburgh to show its commitment as part of the Creative Cities programme “to place *creativity* at the core of their development strategies” (UNESCO). This symbiosis between tourism and creativity can also be translated into economic profits “from added symbolic value generated by creativity” (Richards, 2020, p. 9). Such events are also consistent with OECD’s idea of creative activities that bring together producers, consumers and places by using technology, talent or skill to create immaterial cultural products, and creative experiences (2014, p. 14). Creativity adds a novel, unique, experiential dimension to literary tourism. It enables more engagement of common people, which can in turn produce more positive income on a personal, community and economic level. Richards (2020, p. 4) believes creativity is a catalyst which makes things happen. Whiting and Hannam (2014, cited in Richards, 2020, p. 2) think that when people get involved, they are more likely to turn a trip into a source of inspiration and find new ideas.

All this would probably have not been as successful as it is without the help of *digital technology*. Alan Bett, Literature Officer at Creative Scotland, states that digital channels are making literature more accessible for an increasing audience. “Message from the Skies” for example, manages to display both literature and architecture through a multitude of art forms (visual, sound, graffiti, acting) which enable an experiential reading of literary works through alternative media. In addition, an app can be downloaded for extra information about the story or directions to the different

projection locations. Another advantage of this app is that it makes the project easily accessible to foreign visitors by translating the story into seven languages and by reading the text in English to visually impaired audiences (The NEN).

Another example of the use of digital technology in addition to the ones mentioned is that of Book Week Scotland which organised its first Virtual Festival in 2017 (Creative Scotland), offering a wide range of events to audiences anywhere, allowing them to live literature as well as actively participate. Technology can facilitate the delivery of effective and more sustainable tourism. This has become a matter of fact in the Covid era more than ever before.

In the same vein, LitLong is a unique digital map of literary Edinburgh created through a database of nearly 50,000 excerpts from over 600 books (novels, short stories, letters, memoirs) by almost 300 different writers set in Edinburgh. Excerpts feature the use of an Edinburgh place name, allowing each to be given a set of coordinates and pinned to the map. The database was created using text-mining tools by a project team involving researchers in both English Literature and Informatics at The University of Edinburgh. The app uses special processing technology to find literary works set in Edinburgh and to access the results easily.

Technology is also expected to be of great help in the Literature House, a space designed to tell Scotland's story of great literary works and writers, "a place where you can experience an evolving, immersive exhibition – its data-driven wizardry" (Edinburgh City of Literature) which will soon be part of Edinburgh's Literary Quarter.

Marques and Borba (2017, p. 86) believe that digital technologies can play a significant role in the co-creative remaking of a city, revitalising it by linking the tangible and intangible in a more interactive and playful way. They also add that technology can enhance the experiences of both visitors and residents. Most of the literary strategies employed in Edinburgh make use of digital technologies which address a variety of audiences, connect people with place, and help cities become more engaging for both locals and visitors, as proved by the literary events described above.

Conclusion

This paper provided an account of the strategies used by the Scottish authorities to promote literary Edinburgh. Autoethnography was chosen as a way of approaching the city, as a method of inquiry which gave the author the opportunity to observe and later analyse.

Edinburgh is a big, dynamic stage which offers many ways to delve into its literary heritage and enhance tourism year-round, especially in the shoulder season. Its

thriving literary tourism industry is the result of its association with world-renowned writers, but it also owes a lot to the clever strategies used by the authorities to attract both locals and visitors.

By mediating between high and popular cultural practices, these strategies aim at reaching diverse audiences. They focus on community and its involvement through innovative, creative ways as shown by the author's autoethnographic experience. As such, literary tourism in Edinburgh has succeeded in working as a vehicle for preserving and transmitting cultural values to a variety of people, not just to those with an appropriate educational background.

In addition, literature has also served as leverage for the promotion of the urban landscape by showcasing well-known and lesser-known landmarks in the capital city. It has helped in creating a new understanding of place by adding new layers of meaning to the city spaces and the marketing of the city. A literary experience in Edinburgh makes it possible to capture the meaning and spirit of the city while also valorising heritage. The Scottish tourism authorities have succeeded in shaping literature to the local spaces by creating interactive events which enable an experiential engagement of a variety of audiences. As such, literature acts as a pull factor attracting (more) tourists who may also get interested in other forms (cultural, architectural) of the city's heritage. Furthermore, the creation of new literary tours and products has increased SME involvement.

Such involvement with literature, in turn, enriches one's destination choices. In Edinburgh, literature appears in a number of forms to choose from, ranging from writers' museums to libraries, literary cafés, tours, events, festivals, literary projections, storytelling, digital maps and mobile applications.

Events are one of the main marketing tools Edinburgh uses to promote its literature and more broadly, its cultural and urban heritage. They are also good examples of how to fight seasonality. Furthermore, they offer an experience which goes beyond just leisure as they also have educational and cultural benefits. Events can be credited with helping create new tourists as often, they are just accidental tourists who may later be converted into literary ones thanks to the interest raised by activities like the ones described in this paper.

Creativity as a development strategy is what mostly sets Edinburgh apart in its literary tourism success. It makes literature more interesting by making it more interactive and involving. It creates a unique narrative of the city, by offering a new and interesting perspective and understanding of both, the literary and urban space, which, in turn enables a more authentic experience for the people. The initiatives developed manage to popularise literature by shifting it from text-only to the street and making it available

for everyone. As such, from exclusive/elite art, it becomes intertwined with everyday life and hence more easily accessible.

In addition to creativity, technology is another key to the success of literary tourism in Edinburgh. Digitization has been successfully embraced by literary tourism in Edinburgh. The development of a number of applications and use of different forms of technology (audio, visual, digital) has managed to effectively promote literature and make it more interactive and present in readers' lives by offering memorable, immersive experiences. This is in line with the trend of the digitisation of tourism, which, in this specific case helps to optimise visitor experience and increase the visibility of the literary tourism sector.

All in all, a combination of strategies focusing on creativity, community and innovative digital technology offers an experiential approach to literature and helps to provide a more distinct image of a place or give new life to existing literary places. These strategies have managed to achieve UNESCO's aim to make cities inclusive and sustainable among other things. As such, Edinburgh offers a great model to follow in having successfully managed to integrate literature in the fabric of the city in new, creative ways.

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