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Researching Literary Tourism

A Handbook for Students and Supervisors

University of Maribor Press

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Foreword

Dear Student (Undergraduate and Postgraduate),

Welcome to the handbook RESEARCHING LITERARY TOURISM: A HANDBOOK FOR STUDENTS AND SUPERVISORS.

Literary tourism is a field that is becoming increasingly interesting to students for numerous reasons. Research in this area has been on the rise for several years, yet researchers of literary tourism often find it difficult to connect with others who have researched in this subject. There are, however, some exceptions in this field. One is TULE (Centre for Literary Tourism - Il Centro per il Turismo Letterario at the Perugia Foreigners' University), which brings together literary tourism researchers from Europe. In the creation of this textbook, the editor, Dr. Jasna Potočnik Topler, who is also a TULE member, invited her TULE colleagues Dr. Rita Baleiro (University of Algarve, CiTUR), Giovanni Capecchi (Università per Stranieri di Perugia), and Dr. Charles Mansfield (UK Management College, Manchester), who research and teach literary tourism, to collaborate in writing a textbook on researching literary tourism. This handbook has been created in the frame of the TULE project, Establishing Literary Tourism Network in Higher Education (LIT-NET).

This handbook is designed to guide students and supervisors through the fascinating journey of exploring literary tourism — a field that blends literature, heritage, history, culture, social sciences and tourism into a compelling field of study.

The essence of literary tourism lies in its ability to connect readers with the places and landscapes of their favoured authors and literary works. Whether it is walking through the woods and meadows that inspired Lovro Kuhar – Prežihov Voranc, visiting Mark Twain's or France Prešeren's childhood homes, or tracing the footsteps of James Joyce through Dublin or Pula, literary tourism offers profound ways to experience literature beyond the pages of the book. Many literary figures have been adopted by cities and countries for the spirit or essence of their writings and these authors are celebrated in public monuments and street names.

This handbook aims to be student-friendly and equip you with the fundamental knowledge and the necessary tools to begin research in literary tourism. The book will guide you through the key concepts, methodologies, and practical considerations of conducting research in this interdisciplinary field by answering the questions that arise while starting the research and during its first steps. From understanding the historical significance of literary sites to engaging with local communities and using digital technologies, this handbook covers various topics essential for a comprehensive understanding of literary tourism, a field that combines literature, cultural studies, geography, history, linguistics and tourism management.

This handbook is also unique in its organisation. By answering what the authors believe are essential questions at the start of each literary tourism research project, the book aims to facilitate both theoretical understanding and practical application. It includes an overview of the field, guidance on research methods, practical tips, and recommended essential reading.

The authors wish you a successful and enjoyable research project!

1 Why Is It Relevant to Research Literary Tourism?

In 2006, Nicola Watson recalled that the research and practice of literary tourism was a "palpable embarrassment" among scholars, making them "thoroughly uneasy" (Watson, 2006, 5- 6). However, this uneasiness often coexisted with an undisclosed wish to go on literary pilgrimages or participate in scholarly meetings that provided literary tours and literary readings *in situ* (Watson, 2006). This attitude resulted from the predominant influence of structuralism and post-structuralism, which advocated that the literary text is turned in on itself; the text is the creator of its own referent and does not commit what is "outside the text" (cf. "il n'y a pas de hors-texte", Derrida, 1977, 136). In their view, language and texts are self-enclosed systems in which the critical connections are those between the text signifiers and not those between words and the natural objects they represent.

However, the context can always be addressed (cf. Derrida, 1977), and the notion of the text without limits is also a fact. In this view, the referent of the text is external to the text, and it is a representation of something external. Hence, the text is interpretable from elements outside itself and creates perceptions about these elements.

Reader-response criticism and the transactional theory of meaning formation (Rosenblatt, [1978] 1993; Iser [1974] 1978) significantly contributed to this view by advocating that only the readers' active interaction determines the 'realisation' of the text. This principle seems to consciously or unconsciously motivate visitors to go on literary tours; visitors who started to understand these practices as a way to fill in the gaps after the interaction between the projections of what they read and the elements they see in the space (Baleiro, Viegas & Faria, 2022). This view transferred to tourism studies via the geographical (Herbert, 1996) and humanist (Pocock, 1987) approaches to tourism, highlighting that the experience of the place aids in understanding the literary texts, the authors and the territory. This

perception motivated the expansion of literary tourism, which offers organised and spontaneous experiences to visitors, helping them better understand the text and its representations of geographical references. The more that tourists went on literary tours, the more interest researchers had in this study field and that expanded the research into literary tourism. This fact led us to the question: Why is it relevant to study and research literary tourism? The answer is that it is relevant for many reasons.

Local literary heritage is becoming increasingly attractive in growing globalisation, as it serves numerous functions, including promoting economic development, education, and critical thinking. Ethnologists, humanists and tourism researchers emphasise the role of participation and the "bottom-up" approach in achieving sustainability. Regarding all this, literary tourism and literary routes have become recognised tools in tourism for redirecting tourists and enriching destination experiences, thereby increasing its attractiveness and revenue.

With a posthumanist approach, literary routes also incorporate the natural environment and living beings, promoting empathy and exploring the social, geological, biological and cultural contexts of literary works. Technology, such as mobile applications and augmented reality, further enhances the tourist experience.

Literary tourism highlights the importance of revitalising literary heritage by involving various stakeholders and technology that enables interactive interpretation. Cooperation and co-creation with local communities promote sustainable tourism and healthy living.

However, proper communication and interpretation of literary heritage are essential for transmitting historical and cultural values and encouraging social dialogue.

One of the most important reasons for literary tourism research is **that it contributes to literacy, critical thinking, and creativity**. Thus, the concept of literary tourism integrates with Tribe's (2002) Philosophic Practitioner Education, which requires reflection on positive vocational actions (Tribe & Paddison, 2021). Reflecting, in turn, is among the communication skills taught through reading and discussions, and is an essential student learning activity in higher education (Veine *et al.*, 2020).

Literary tourism has the potential to **encourage in-depth reading**, which is essential for developing understanding, accomplishment and critical thinking. But we can only afford it in this fast pace of life if it is socially enabled and encouraged. Literary tourism is closely related to **slow tourism** and encourages reading for pleasure, especially during an individual's leisure time and holidays. Reading complex texts contributes to **understanding the world's complexity and** addressing complex social issues successfully. Again, all this is encouraged by literary tourism. Understanding the connection between literature and place can deepen readers' appreciation for diverse cultures and enable **cultural understanding, facilitating better communication** and **understanding of each other**. By fostering a connection between readers and the places associated with their favourite authors or books, literary tourism can encourage reading and education. This connection can inspire a love for literature and learning, promoting literacy and a broader understanding of the importance of storytelling, which also contributes to society's egalitarianism, greater empathy among people and **cross-cultural understanding**.

Furthermore, literary tourism provides insights into how literature shapes and reflects values, cultural identity, and heritage. Literary tourism can **contribute to a sense of community identity**.

Places associated with literature often become important symbols for local communities. Understanding the dynamics of literary tourism **helps communities leverage their literary heritage for cultural and economic benefits**.

By researching literary tourism, researchers can contribute to developing **strategies and policies** that enhance cultural tourism experiences and enrich them for visitors. On the other hand, literary tourism research has the potential to contribute to the preservation and conservation of literary heritage sites. By studying the impact of tourism on these sites, researchers can help develop sustainable practices that balance the need for access with the imperative to protect and preserve cultural and literary artefacts.

Research in literary tourism can inform best practices for **managing tourist flows**, preserving sites, and ensuring the sustainable development of literary tourism destinations. This is particularly important to avoid negative impacts such as over-tourism, which can harm the cultural and natural environment.

Studying literary tourism often involves interdisciplinary approaches, combining literature, cultural studies, tourism studies, and heritage management.

Research in literary tourism is diverse and growing, focusing on marketing and management, tourism destinations, and tourist satisfaction (Xuemei *et al.*, 2023). It has a high potential as an academic field (Çevik, 2020). To promote literary tourism theoretical innovation, **future research** should be **cross-disciplinary**, focused on in-depth research on the evaluation of sustainable tourism, policies and regulations, meanwhile communication and collaboration among literary tourism researchers need to be strengthened (Xuemei *et al.*, 2023).

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2 What Is the Relationship Between Tourism and Literature?

Tourism and literature have a complex relationship in which they influence each other. Tourism can inspire literary works and be a theme in literary fiction (*e.g.*, Olga Tokarczuk's *Flights*) and non-fictional texts (*e.g.*, Saramago's *Journey to Portugal*). Furthermore, reading a literary text can contribute to assigning meaning to a place and create a new perception of that place; in other words, it adds a new layer of meaning. Indeed, visiting a place described in the text can potentially add extra layers of meaning to the literary text and change the perception of the place. This happens because literary texts act as 'files of representation', whose elements (i.e. symbols, images) can be drawn into the physical space and direct the gaze of visitors, leading them to attribute new meanings to what they see and the places they visit (Rojek & Urry, 1997, 53). This happens even if the reader knows they are reading a fictional text, even when the element depicted textually is not a monument or built heritage but a landscape or something more abstract.

This connection is also made possible because literary tourism rejects the notion that the meaning of a place is immutable; it is always possible, by using the literary heritage of a territory, to create a literary tourism product, for example, a literary walk itinerary, and from that to tell a new story of that space, interpreting it in the light of literature. This process adds a new layer of literary meaning to the area, increases its tourist attractiveness or even creates new literary destinations.

Corfu is associated with many literary names. In the island's capital, the DMO has developed a tourist product that highlights the heritage of the Durrell brothers - writer and travel writer Lawrence Durrell (1912-1990) and writer and TV presenter Gerald Durrell (1925-1995). In the figure 2 you can see a tourist office providing information on literary tours in Corfu.
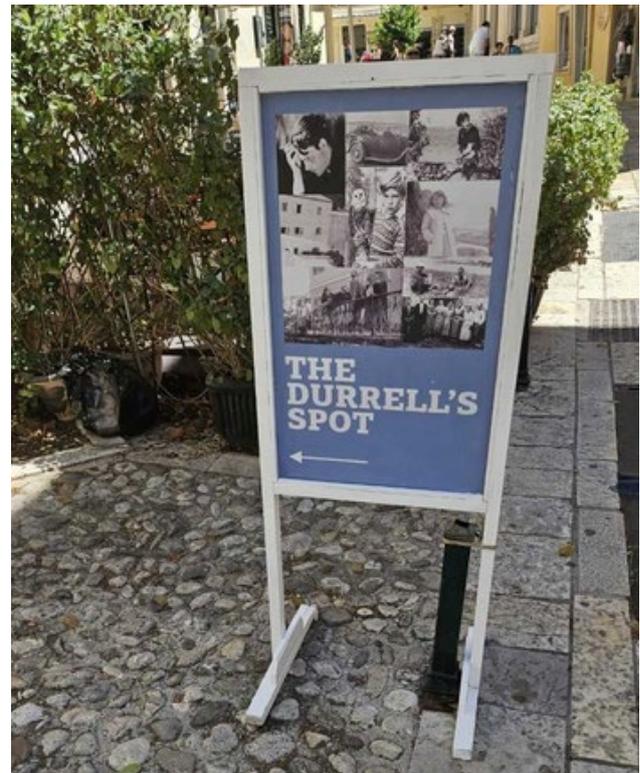
Figure 1: The picture shows one of the literary places in Corfu, Greece.
Source: Jasna Potočnik Topler

Figure 2: Tourist office providing information on literary tours in Corfu, Greece.
Source: Jasna Potočnik Topler

Not all writers agree regarding this connection between literature and the territory. Two modernist writers personify a paradigmatic example of this divergence of opinion: Virginia Woolf and James Joyce. On the one hand, Virginia Woolf states that 'A writer's country is a territory within his own brain; and we run the risk of disappointment if we try to turn such ghost-cities into tangible brick and mortar ... To insist that [a writer's city] has any counterpart in the cities of the earth is to rob it of half its charm.' (Woolf 1905, 41). On the other hand, James Joyce said (to Frank Budgen, one of his friends) that if Dublin were to disappear, his book *Ulysses* would illustrate it so perfectly that it could be rebuilt: 'I want to give a picture of Dublin so complete that if one day the city suddenly disappeared from the earth it could be reconstructed from my book' (cited in Budgen, ([1934] 1972, 69).

In other words, in Woolf, space in literature is understood as a construction of the imagination; in Joyce, the literary portrayal of space reflects the tangible materiality of the original so that Dublin could be reconstructed from the text. (This happens not so much through description but through the perception that the reader gains through the literary reconstruction of the city's atmosphere (see Budgen [1934] 1972, 69-70).

In short, fictional or non-fictional literary texts are perceived as a subjective representation of the real that can build bridges to the real. Therefore, the places of fiction, identified by literary cartography, can be mapped because "to tell a story is to draw a map, and drawing a map is always synonymous with telling a story" (Tally Jr., 2013, 4). However, it is essential to remember that 'A map enunciates our idea of the world, not its reality' (Onfray, 2007, 31. Our translation).

A literary map is always the result of a subjective selection and does not have the essence of the literary text (Onfray, 2007, 31. Our translation). However, the inscription of literary texts in space, through implicit and/or explicit representations of places, favours the manifestation of the literary text as a map because the literary text, when it offers readers descriptions of places, situates them in a space that, despite being fictional, still provides geographical reference points that allow the reader-tourist to orientate themselves in space (Tally, Jr., 2013, 2) which can be "extraordinarily useful" for the visitor (Tally, Jr., 2019, 129) and the tourist industry. Mapping the references of the literary universe onto the geography of the "real" world and producing new places, literary places, which, in turn, can result in literary tourism destinations.

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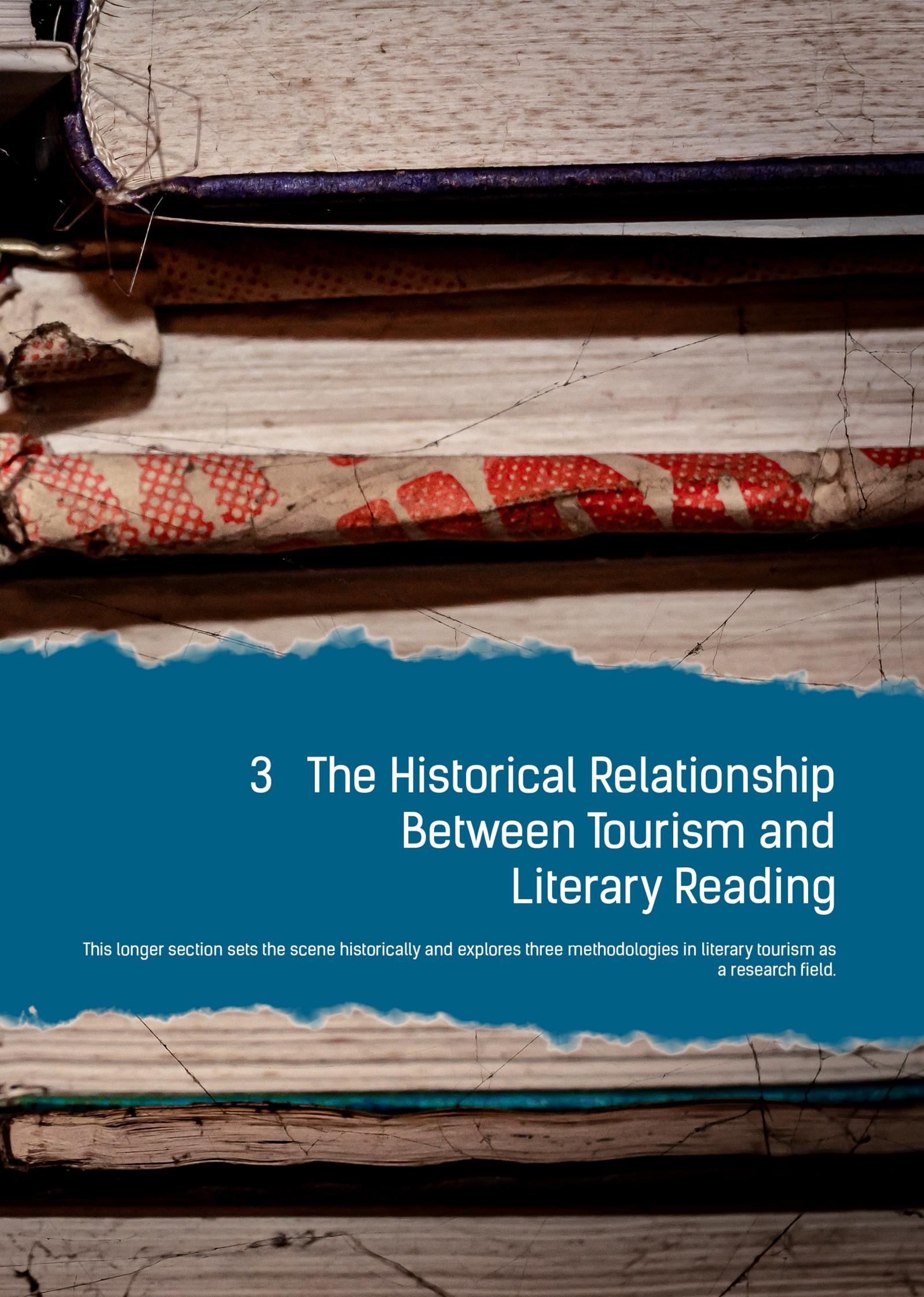
3   The Historical Relationship Between Tourism and Literary Reading

This longer section sets the scene historically and explores three methodologies in literary tourism as a research field.

Two cultural practices became commercialised in the second half of the eighteenth century, travel for pleasure and literary reading for pleasure. It is the period now known as Romanticism; the term derives from the European word for the novel, *roman*. In particular, it is the novel of sensibilities, exemplified by Jane Austen's *Sense and Sensibility* of 1811, which converts literary writing into a way of making a living for the writer, and for the publisher; in the case of this novel of Austen's the commercial publisher was the Military Library. Tourism, that is, travelling for leisure made economically viable, often takes as its historical starting point the enterprise of the tour company, Cox & Kings founded in 1758. Thus, in Europe at least, an emerging literary readership who valued emotion and sensibilities coincided with the invention of travel technologies that made longer journeys feasible and relatively more pleasurable. One such advance in travel technology, for example, was Ackermann steering on horse-drawn carriages, which was invented in 1758 and patented in England in 1818 (King-Hele, 2002).

This section explores three productive lines of inquiry in the current state of literary tourism as a research field and a practice and phenomenon in cultural consumption and commerce, and proposes future areas for its development and its contribution to knowledge.

A study of tourism as a discipline in higher education shows that in 'England, tourism and hospitality are taught in 77 universities, whereas in France, 64 institutions deliver programmes in this area' (Mansfield & Séraphin, 2017, 59). The starting date for tourism teaching in universities was in the late 1960s, whilst English literature has been taught since the 1860s (Bonel-Elliott, 2000), initially at the University of Lille, France. Meanwhile in the UK, documents for teaching English as a literary writing discipline are extant in Quiller-Couch (1916), with his lectures delivered at the University of Cambridge from January 1913 onwards. Literary

tourism combines these two cultural practices of tourism and reading published literary texts for pleasure, which, thanks to technology and emancipation, began to take root in Western Europe from the Romantic era. With the growth of mass education in the last two decades of the twentieth century, the two practices became disciplines for study and research whilst also creating an educated class of professionals in the travel and heritage industry seeking meaningful careers.

This section outlines the state of this research, taking account of the departmental or disciplinary location of many schools of tourism in higher education, notably in management studies and business schools, and the impact that environment of understanding has on the place of literary tourism in commerce and the tensions of its relationship with post-industrial capitalism, economic development and consumerism.

Context - Place Value, the DMO, Emotion and Pleasure in Holidaymaking and Reading

'I am like the king of some rain-soaked land'
Baudelaire, (1857) Spleen, *Fleurs de mal*

This section explores the terms from ethnography that inform tourism knowledge. The definition of destination management organisations, DMOs, is particularly explored here, for the part these organisations play in tourism development. The DMOs of rain-soaked lands, for example Brittany or Manchester are led by elected local politicians and staffed by local government employees. Their role is to encourage inward investment and to promote a welcoming image to potential visitors of their cities or regions. Often, they have direct links with the planning consent process and their strategies shape not only the communication of the destination image, but also what facilities may be built in their area of control. Wealthier DMOs often sub-contract the marketing of their tourism

space to specialist consultancies, for example, the English Riviera Bid Company for Torbay Council in Britain, and in France, Finistère sub-contracted their promotional strategy to a Paris-based tourist-engineering consultancy. In France, careers in tourism engineering are accredited by the OPQIBI (Organisme Professionnel de Qualification de l'Ingénierie Bâtiment Industrie). OPQIBI oversees all engineering qualifications across building, industry, energy, environment and tourism, and is a membership organisation for companies in these commercial fields. This ensures secure, professionalised careers for graduates entering this job market.

When Bourdieu wrote up his field notes from his time spent with the Kabyle people in Algeria at the end of the 1950s, (Bourdieu, 1972) he proposed a concept that is now well-absorbed and taught in tourism knowledge studies, as the term, place-value. Bourdieu attempted to isolate why a particular field seemed to have a high value in the culture of the villagers. He could not ascribe any economic reason to this singling-out of the special place by the local people; he therefore proposed the concept of gratuitous place value. Indeed, he coined the term 'symbolic patrimony' (Bourdieu, 1977, 182), which today is more frequently called intangible cultural heritage. Only later did he develop his ideas on the discriminatory practices that he had observed into the notion of personal cultural capital (Bourdieu, 1979). This latter concept, cultural capital, is part of undergraduate teaching in business schools. It provides a grounding theory for class discrimination and for distinguishing demographics for targeted promotions in selling holidays; 'in a destination marketing context, for example, background information or general knowledge about the history, sociocultural, economic, political, and demographic aspects of a potential market can often be put to conceptual use to develop plans' (Xiao & Smith, 2007, 313). A destination management organisation, for example, the

tourism development team in a city council, might well know that Anatole France once stayed in their town and wrote there. However, if no significant group of people holds that writer's works in their personal cultural capital any longer then the city tourism staff will never find potential tourists ready to invest in a visit there. For literary tourism to take place a conceptual framework is needed with at least three points of reference, the place itself, the personal cultural capital of the people who will seek out the geographical place, and the practices that took place there in past times.

Marcel Proust conveys this three-cornered framework in *À la recherche du temps perdu*, when his narrator declares:

'Going to the Champs-Élysées Garden was unbearable for me. If only Bergotte had described it in one of his novels, I would probably have wanted to get to know it, like all those things whose 'double' had been planted in my imagination. Description warmed the things, made them live, gave them a personality, and I wanted to find them again in reality; but in this public garden nothing was attached to my dreams.' (Proust, 1989 [Original 1913], 386)

Figure 3: Proust's memories of the Champs-Élysées Garden now commemorated with a named walkway on the north-side of the main road. The study of naming streets is called odonymy.
Source: Charles Mansfield

Proust's contemporaries would have had the cultural capital to know that the character Bergotte, mentioned in the quotation, was modelled on Nobel laureate, Anatole France (1844-1924). Both the tourism developers, and those seeking to make a living from literary publishing need to take regular soundings on the cultural capital of their readers and holidaymakers. UK readers of Proust today probably do not value that allusion to Anatole France. His writings are not part of any campaign by publishers to keep his works in the public eye in Britain. This is made clear when compared with, say, detective writer Georges Simenon, whose Maigret novels are renewed for British readers by the publishing activities of the German company Bertelsmann, through their Penguin Books division (Spahr, 2019).

For the researcher in literary tourism this creates a field of inquiry around axiology, where value can be explored for the readers, and whether a novel can have intrinsic value, that is, can it be good in itself? It leads then into the field of aesthetics and literary worth, but this consideration of pleasure and beauty having a value is also studied in its application to geographical space, probably brought into western thought by John Ruskin's travel guides from the 1870s. Of course, geographical space has another system of valuation, that of considering it as property. For literary texts, their fungibility as property, was made secure by the Copyright Act of 1911 that evolved out of the Berne Convention of 1908. Authors, and publishers with capital, could trade and earn stable incomes from novels as property rather than writers only selling their labour on the next piece they produced to fulfil a commission. For Arthur Conan Doyle, who worked through this era, it meant that his story serialised from 1901-1902 in *The Strand Magazine*, could also become the book property *The Hound of the Baskervilles*, which still attracts literary tourists to its setting on Dartmoor in Devon. The ownership of the literary tourism space of Dartmoor has seen

fewer innovations. Edward III of England claimed it for his heir in 1337, so that today the Prince of Wales still owns 67,000 acres of it. It is land ownership from Europe's feudal era.

Land Ownership and Labour Management

For literary tourism the ownership of the geographic space and the buildings on that land are a major consideration from a material and management studies point of view. In France a membership organisation called Writers' Houses operates under the law of 1901 to bring together state funding and sponsorships to promote and guide visitors and young writers. The association was formed in 1986, and by 2011 employed 11 staff (Mel, 2021). In 2021, it offered writers' residencies at 134 properties across mainland France. It is well financed but the individual properties are owned in many and varied ways. In England, Wales and Northern Ireland, the National Trust owns and promotes as tourist destinations the houses that wealthy families of writers have gifted to the trust. In 2019, the not-for-profit trust reported record income of £634 million (NT 2019). The houses once lived in by Woolf, Potter, Kipling, Coleridge and Hardy along with Christie's Greenway home in Devon, England, are all owned and marketed as literary tourism sites by the National Trust. Naturally, these old buildings need repair and incur running costs. Furthermore, they need managing, so the trust recruits graduates from tourism management degree programmes offering careers and personal development whilst interpreting the literary geographies of the properties for its members. Much of the labour, though, is unpaid. In tourism management studies these unpaid workers are termed entrepreneurial oriented workers (Shaw & Williams 2004), who provide this free labour in the hope of accumulating employability capital.
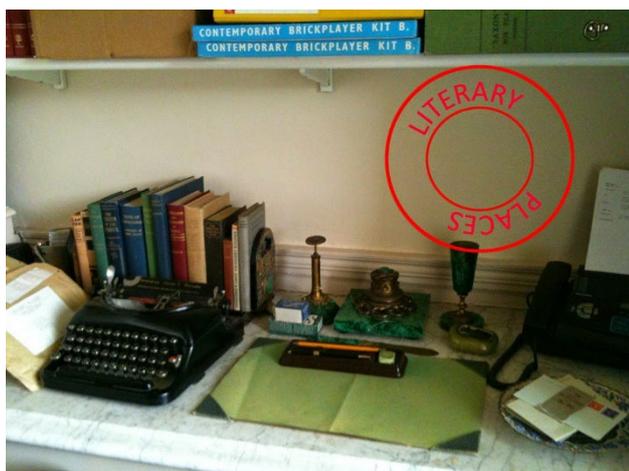
Figure 4: The Fax Room in the house of Agatha Christie (1890-1976), Greenway, Devon. Since 2000, Greenway has been owned and run as a literary tourism site by the National Trust in England.
Source: Charles Mansfield

The same enthusiasm that drives people to take on unpaid work in writers' former homes is manifest in academics of literary tourism, too, taking them beyond the academy to work with communities. Lindy Stiebel, for example, as early as 2004, demonstrated the intervention of interested, even activist academics into the realm of literary tourism when she developed a literary map of KwaZulu-Natal (Stiebel, 2004) specifically as a tourism development project to highlight local contributions to literature. Stiebel considers literary tourism as a sub-set of cultural tourism and so deals with three key issues both in her academic publications and in the visitor facilities her work has helped to build viz. (a) authenticity, (b) commodification, and (c) benefits. She emphasises that the question must be asked, who will gain benefits of any economic development work? At the time of writing over 100 writers were held on the database for this province of South Africa, although continued funding for the visitor centre property was in doubt for the first time in two decades.

Specialist research centres are now established in universities, not only to examine the phenomenon but also with Stiebel's activist aims, to develop literary tourism for the local commercial and cultural economies. For example, work on Coimbra in Portugal, follows one of the typologies for literary tourism spaces (Quinteiro, Carreira & Rodrigues Gonçalves, 2020). The researchers 'started by collecting the resources resulting from the intersection between authors and physical space, and then of those resulting from the association between the texts and the physical space' (Quinteiro, Carreira & Rodrigues Gonçalves 2020, 368); their quotation encapsulates the two overarching general types from the detailed typologies of the geography of literary tourism. This enthusiastic support of DMOs by academic researchers continues with another example from Montenegro (Vitić-Ćetković , Jovanović & Potočnik Topler 2020):

'Tourists visiting a destination are increasingly expecting an authentic experience and an adventure that will inspire and intrigue them, and in that sense, the storytelling concept can be a specific addition to the existing cultural and tourism product of Cetinje.' (Vitić-Ćetković, Jovanović & Potočnik Topler, 2020, 91).

In the literary tourism development above, the role of catalysts and imprimaturs is examined. The publications of literary travel writers act as both tourist guides for sights and sites but also create new authors who are followed for their insight and the pleasure their writing gives. Academics have coined more precise technical terms for linking literary texts and urban space since 2000, to connect literary geography with their work in the field. Sonia Anton, for example, at the University of Le Havre, uses the terms literary territory and literary cartography to explain how writers from different eras have included the streets and cafés in Le Havre in their novels, letters and poetry (Anton, 2013). She suggests that the urban space is created through these representations rather than simply documented from nature. Michel Collot, who leads an ongoing research programme at Paris-3 (Collot, 2020), speaks of an ecology of spatial creation

through layers of literary texts building on the earlier work of geocriticism, which emerged at the University of Limoges around 2000 (Westphal, 2000).

Auto-ethnographic approaches to understanding tourists' pleasure in literary places

'What an odd thing a diary is: the things you omit are more important than those you put in.'
Simone de Beauvoir (2006). The Woman Destroyed

Ridanpää (2011), and slightly earlier Watson (2006) can be considered as ushering in an embodied practice for investigating literary tourism. Although it is omitted in their published works, their method of fieldwork, which was to leave the academy to visit the sites where published authors had written, and had set their novels of sensibility, has all the hallmarks of auto-ethnographic diary-keeping. For both researchers, the phenomenon of literary tourism is self-evident and establishes within each of them an *affect* from a geographical and literary topology, which they investigate as literary tourism. Lennon's reading of Merleau-Ponty and Spinoza (Lennon 2015) makes their approaches psychologically intelligible:

'The imaginary shape the world takes for us is […] tied up with ways of responding to and acting in relation to it […] this is what we mean by claiming that it has affective texture. […] Merleau-Ponty draws attention to the fact that once we experience the world as having a certain shape we already have a world which is expressive, which carries affective content' (Lennon, 2015, 61) [our italics].

Literary tourism then, in the practice of Ridanpää and of Watson, expresses the world as an accomplished shape rather than communicating a world independent of the forms of communication. These forms of communication being both the literary text and the embodied content adopted by the tourists and the researchers at the literary sites. Watson sees the emergence of literary tourism as part of the dawning of Romanticism following the publication in 1761 of

Julie, ou la nouvelle Héloïse, an epistolary novel by Jean-Jacques Rousseau (1712-1778). Watson discovers, using her methodological approach of working through travel journals, that James Boswell in 1764 is the first literary tourist to search for the locations of a fictional character, at least in the western tradition, For Boswell, the character is Rousseau's Julie (Watson, 2006). Half a century later when the question of expressing emotion through developed sensibilities was being explored by Austen and the second wave of Romantic poets, Mary Shelley, Percy Bysshe Shelley, John Keats and Lord Byron follow in Boswell's footsteps from Britain to Lac Léman, Geneva where Rousseau lived and set the novel. Watson applies a hermeneutic reading, which emphasises the psychological aspects in the text of the novel, to show the production of literary tourism:

'[In his letters, the character] St Preux vividly delineates a mentality common to the reader-tourist, who typically suffers from a desire to be included within or to experience first-hand the fiction, but, invisible, unnecessary, and secondary to the fiction, he or she is forever doomed to frustration'. (Watson, 2006, 137)

The literary tourist is driven on to movement and travel by this frustrated desire to find the exact spot where the emotions are engendered in the novel's character. Watson finds this phrase 'the precise spot' in the *Journals of Mary Shelley*, 'We went again to the bosquet de Julie, and found that the precise spot was now utterly obliterated' (Shelley cited in Watson 2006, 142). Ridanpää exploring the rural edges of the Swedish village of Pajala, used in a novel also expresses disappointment at the scene of the spot where the story unfolds (Ridanpää 2011). Part of the urban built heritage, the Cobb at Lyme Regis where Louisa jumps down the steps to Captain Wentworth in Austen's *Persuasion* (1818), has become the archetype for literary pilgrimage through the apocryphal quotation attributed to Tennyson (*fl.* 1830) 'Don't talk to me of the Duke of Monmouth; show me the exact spot where Louisa Musgrove fell' (Tennyson, apocryphal).

Close-reading - a hermeneutics of the literary text for the reader and the tourism stakeholder

'Nobody was in their right place, nothing was done as it ought to be.'
Jane Austen (1814). *Mansfield Park.*

Can close-reading practices from literary studies help the researcher understand why certain novels contribute to tourism place value? Can they help the reader-holidaymaker towards a sense of fulfilment, to gain satisfaction from the holiday quest and to experience accomplishment? Can this approach help stakeholders, for example the DMO or hoteliers, to find the best books for their town? Best, of course, here is freighted with the use of space in the real world, societal values and personal cultural capital.

Belsey (1980) develops from Althusser's idea of interpellation (Althusser, 1971), the proposition that the reader is hailed by the literary text during reading (Belsey, 2002). Readers are called in to 'work by themselves in the social formation' (Belsey, 2002, 67) that is under creation in the unfolding text of the novel that they are reading and, simultaneously, in the powerful society that has produced the discursive practice of the realist novel. Althusser's concept of the hailing of the reader, translates into the reading experience as readers having already been to the destination, when they have read the novel. The literary text hails by deploying the deictic field during narration as if the reader were there. Simple, almost overlooked phrases of space, for example, 'a noise came up from the street' reposition the readers out of their home environment and into the space of the narrative, and very specifically into the exact spot where the addressee is being addressed. In 'up from the street' they are not placed in the street but above the street, up in, for example, a hotel room with the protagonist in the novel. Other phrases and shifters including, this one, that, over there,

outside, all subtly create this deictic field so that the literary tourist feels that they have already been in that space. Tourism stakeholders then need this type of detailed knowledge of the novels set in their destinations and towns.

If this deictic field maps onto identifiable street names, buildings and accessible views in the contemporary urban space, the literary tourist will gain satisfaction from the experience of exploring as they realise the cultural capital gained from reading the novel. The stakeholder has to complete this close-reading exercise on any candidate literature for their tourism offer. If a novel is sufficiently well-known, for example, from combining both the national identity for the visited country, and part of the reading culture of the tourist's own country then place value accrues from the literary text.

In their discussion of textual pleasure, Combettes & Kuyumcuyan (2010) explain the narrative device called free indirect discourse, as they establish from whose point of view event phrases are uttered (Combettes & Kuyumcuyan, 2010, 31). The moments of free indirect discourse cannot be attributed to any character in the story, nor easily to the narrator. They appear to emanate as social norms to which readers and characters must adhere. Consider the Austen quote from *Mansfield Park*, 'Nobody was in their right place, nothing was done as it ought to be.' (Austen, 1814). The voice of free indirect discourse speaks with the authority of doxa, that is, what may be permitted in this space. The doxa thus socialises and constrains the behaviours and thoughts leaving the liveable world limited but comprehensible. In the same way that the holidaymaker faces a blank social canvas when arriving in a new town, the reader of the novel is initially free to interpret any utterance in any way, social mediation begins to limit the practices that may be played out until the reader-tourist adheres to the established order, the doxa. In the novel, this social mediation is performed by the third voice,

often called, free indirect discourse. The DMO needs to be aware of what social norms this discourse establishes in any novel chosen to form part of their destination image branding in order to handle it sensitively for the reader-visitor.

Sensitivity in Co-creation and Narrative Non-fiction

'The Moving Finger writes; and, having writ, / Moves on' FitzGerald (1859). English translation of the Rubáiyát of Omar Khayyam

The use of literary travel writers in tourism engineering is discussed in relation to economic development in relatively unknown towns in Europe (Vitić-Ćetković, Jovanović & Potočnik Topler, 2020); this clear shift from pure research to economic development is apparent in funding opportunities from many research councils in the UK and EU. From this, it can be seen that a cultural practice as personal as literary tourism requires sensitive handling by the DMOs to avoid destroying the emotional value experienced through the sensibilities of the readers. Those in economic development also face the challenge of the unknown town, where their hoped-for holidaymakers do not even know that a famous writer is associated with spaces in their destination. However, heavy-handed intervention will discourage the type of tourists who seek the mystery and denouement of personal discovery, normally revealed by following challenging clues in the literary geography of the place.

Many literary tourists seek out the final resting place of their authors, for example, research from Lorraine Brown interviewed 53 visitors to the graves of Simone de Beauvoir and Jean-Paul Sartre in the cemetery in Montparnasse (Brown, 2016) over six weeks in summer 2013. The analysis of this research provides a list of motivations for literary tourism, including an admiration for the writers' politics, their attitudes to marriage, Sartre's engagement with a colonial war, and de Beauvoir's

contribution to the emancipation of women in the west (Brown 2016, 172). This demonstrates how representation of space in the symbolic form of literature is not the only reason that visitors seek out a closeness with authors they admire.

Commemorative statues and graves to writers also fulfil this function but the public authority that has built and maintained them often nuances their purpose to celebrate them as part of national or state culture. The south transept of Westminster Abbey in London has become known as Poets' Corner for the writers commemorated there. In the Iranian city of Nishapur, a visitor centre at the mausoleum of Omar Khayyam (1048-1131) attracts local Iranians to celebrate this Persian mathematician, whilst readers of English verse visit the mausoleum to celebrate him as a poet after Edward FitzGerald's 1859 translation of the *Rubáiyát* of Omar Khayyam. Agatha Christie keeps this line alive, from quatrain 51, for an English-reading public in the title of her novel *The Moving Finger*, published originally in the United States in 1942, and in this, makes visible the process of layers of culture proposed by Shelagh Squire in tourism (1994) after Johnson's (1986) circuits of culture model. A process which underpins the creation of literary tourism spaces by literary travel writers exploring destinations, writing of the activities of previous authors there, and passing on.

Table 1: Writers buried at the Panthéon, Paris

Year	Name	Lived
1791	Voltaire	1694-1778
1794	Jean-Jacques Rousseau	1712-1788
1885	Victor Hugo	1802-1885
1908	Émile Zola	1840-1902
1967	Antoine de Saint-Exupéry	1900-1944
1996	André Malraux	1901-1976
2002	Alexandre Dumas	1802-1870
2011	Aimé Césaire	1913-2008
2020	Maurice Genevoix	1890-1980

The popular commemoration of writers for their beliefs, with a visitor monument rather than a grave, can be seen in the Kabyle village of Tizi

Hibel. Here the author of *The Poor Man's Son* (1950), Mouloud Feraoun (1913-1962) is celebrated for his belief in education as a route out of subsistence agriculture. He embraced the French language as his writing medium, rather than one of the local Berber languages, for instance Kabyle, which has 6 million speakers. Nor did Feraoun choose Arabic, which was the officially recognised language until 2002. French as the literary language of choice still has a complex geo-political value for Kabyle intellectuals as can be seen in Lynda Chouiten's 2021 novel, *A Waltz*. Chouiten begins with an epigraph quotation taken from Albert Camus to signal this global literary heritage (Chouiten, 2021). Chapter 2 of *The Poor Man's Son* (Feraoun 1995), [original 1950] is a reminder that tourism was already valuing Kabyle places in the Atlas mountains in the 1950s, which was the same decade that Bourdieu started his fieldwork that led to the theory of gratuitous place value (Bourdieu, 1977, 182).

Figure 5: The Panthéon, Paris built between 1758 and 1790 is now the resting place of at least 9 famous writers (list is provided in table above).
Source: Charles Mansfield

The United States has its own nationally feted writer whose childhood began in subsistence agriculture. Her family lived on land that was owned under a system that limited personal freedom and mobility. Minnie Tallulah Grant was a sharecropper in Eatonton, Georgia when her daughter Alice Walker was born in 1944. This lack of ownership of any geographical space, and its concomitant lack of security leaves little physical trace of the writer for readers of *The Color Purple* (1982) to visit. However, Eatonton-Putnam Chamber of Commerce, have designed a driving route along Wards Chapel Road which passes a tree that stands where Alice Walker's birthplace was demolished. The final stop on the literary trail is Grant Plantation where Minnie Tallulah Grant was born. Echoes of Feraoun's notion that education is the first step on the road to freedom are brought out in Walker's life, who began school, unusually early, at only 4 years old. DMOs and Chambers of Commerce need detailed understanding of the history and politics of the novels and their authors to provide interpretation for literary trail tourists. MacLeod, Hayes & Slater (2009) explore this process in the UK. They examined 46 literary trails using content analysis. From their work, they propose a typology of three forms of literary trail:

1. Biographical, eg The Agatha Christie Mile in Torquay, Devon.
2. Literary Landscape Trail, eg The Robert Burns Trail in Dumfriesshire.
3. Generic Literary Trail, eg Bristol Literary Trail.

Since their process analysed in detail the promotional and interpretation materials, their results provide DMOs with useful information on content and language use. They found that the language is similar to promotional copy from advertisers and that the leaflets emphasise the role of the institutions involved in the design of the trail. Thus, a less authentic narrative is communicated to the literary tourist, who sees only limited evidence for the writers' lives or their works in the curation process (MacLeod *et al.*, 2009, 168). In their recommendations to trail curators, to

designers and to interpretation writers they suggest the following to make the trail into a more satisfying experience for tourists:

1. Engagement stories, which include: Emotional prompts, and, sensory prompts.
2. Personalisation opportunities, which include: Interaction, and co-creation (after MacLeod *et al.,*2009, 165).

Thus, a more sensitised catalyst text is needed to maintain the connection between literary space, the literary author and the reader-visitor. This is discussed in futures below.

Futures: Curators of Geographical Literatures

Literary travel writing offers up to holiday readers the necessary research to associate locations with the lives and works of literary authors. This publishing genre presents the geographies of earlier writers with the sensitivity required to maintain trust and interest for the specialist literary visitor; the travel framing also makes the books attractive to those planning the same journey described in the work. Two key example writers, from European literature are, W G Sebald (1944-2001), especially in his short travel pieces set in Corsica, *Campo Santo* (2003), and in his more detailed journey through East Anglia, narrated in *The Rings of Saturn* (1995); and Sven Lindqvist (1932-2019) with his journey into Africa, *Exterminate All the Brutes* (Lindqvist 1996), original Swedish in 1992 as *Utrota varenda jävel*. Both Sebald and Lindqvist carry previous writers' works with them, for example, those of Franz Kafka, Joseph Conrad, and Stendhal, whom Sebald disguises with Stendhal's family name of Beyle. This disguising, erasure and gentle dissimulation in Sebald's travel narratives contribute to the mystery, and create puzzles to solve for the literary tourist (Sebald, 2003); (Sebald 1995). It seems Angier (2021) falls under Sebald's literary travel writing spell and

becomes drawn into literary tourism during her research for his biography, 'And ten years after [Wertach town had opened the Sebaldweg] I walked down the Sebald Way myself' (Angier, 2021, 57-58). Angier is alert to how Sebald carries Kafka with him when she shows how Sebald borrows a character from Kafka for the travel book, *Vertigo* (Angier 2021, 72). For the generation of reader-tourists after Sebald, it is copies of Sebald's books that they will carry with them to find the exact spot where Max stayed in his old home town of Wertach when walking and writing in November 1987.

Figure 6: The Unic Hotel at 56 rue du Montparnasse, 75014 Paris, France, around which much of Modiano's story revolves in *The Black Notebook* (2012). Visited in 2017 during fieldwork on Modiano's locations.
Source: Charles Mansfield

However, contemporary authors are still under-represented by literary travel writers. An example of a contemporary novelist who represents narrative geographies that a sensitive literary travel writer could explore is Nobel laureate, Patrick Modiano (b. 1945). Modiano has been mapping a literary geography of Paris over half a century, which crosses into the twenty-first century with *Dora Bruder* (1997), *La Petite Bijou* (2001), *Dans le café de la jeunesse perdue* (2007). [*In the Café of Lost Youth*] and *L'Herbe des nuits* (2012). [*The Black Notebook*]. Like Simenon before him with *The Yellow Dog* (1931), which was set in the emerging seaside town of Concarneau in the 1930s, Modiano also chooses resorts and spaces of leisure for his settings. In *Villa Triste* (1975) the story opens in the spa town of Annecy in 1960 on the Boulevard Carabacel, which can easily be found by visitors today. Modiano continues to catalogue the street names and places, Avenue d'Albigny and the old hotels where the literary travel writer can research while carrying a copy of *Villa Triste* to understand the sensibilities of the young Victor on the run from national service and the Algerian War (1954-62).

In Modiano's recent novel, published in October 2021, the author creates a geographical literature of holiday spaces accessible from Paris. The book's title, *Chevreuse*, begins this characterisation of known locations, which Modiano deliberately conflates with a character's name Marie de Rohan (1600-79), also known as the Duchess of Chevreuse. Modiano constructs this connection in the method of a literary travel writer by telling of the loss of a book on the train back from Normandy to Saint-Lazare station in Paris. In the story, readers learn that *The Memoirs of the Cardinal de Retz* (Gondi, 1899) is the misplaced volume (Modiano, 2021, 15) in which Madame de Chevreuse plays a significant role. Modiano thus acts as curator, showing by careful collection rather than didactically, what would make perfect holiday reading for emotional explorations west of the capital, and at the same time adding his own novel

to this collection. Indeed, even at the risk of being didactic here, page 15 in *Chevreuse* is a complete set piece of narrative curation since Modiano finds a way of marking the page in the character's copy of the lost memoirs. Later, he returns to a topological folding of space (Shields, 2013, 131) by declaring that, over time, memories of places will form a secret province, whose existence no map can ever disprove (Modiano, 2021, 42). Modiano uses the pre-revolutionary geographical term of province here as an echo of Retz's concern with the inflamed provinces in his journal entries for 1649 (Gondi 1899). Modiano refers to very specific maps in his literary geography, the maps drawn up by an occupying force, called *l'état-major* in French. These types of maps were made of Vietnam in July 1945 when a dividing line was drawn by the chiefs of staff at Potsdam along the 16-degree latitude. By December 1946, war had broken out between the French and the Việt Minh. The main story of *Chevreuse* returns to this time period, repeatedly; the time when the occupying force attempted 'to striate the space over which it reign[ed]' (Deleuze & Guattari, 1988, 385). Recent experimental approaches are providing a research methodology for uncovering the rich, entangled spaces of literary geography by deep-mapping (Mansfield, Shepherd & Wassler, 2021) similar to the way in which Modiano works in fiction.

In conclusion then, literary tourism is constantly renewed but remains invisible or unmapped, with geographies only co-created in the sensibilities of readers. The canon of classic novels and their authors are celebrated and made visible in the properties that have been acquired and maintained as museums and visitor centres. As a career, literary tourism demands a knowledge of two disciplines, but these are taught widely in university departments and have a long history. Finally, three main avenues of research have been opened up in this essay which reflect the current state of knowledge in this field; it is hoped that this will

inspire further work at this level to better understand the phenomenon.

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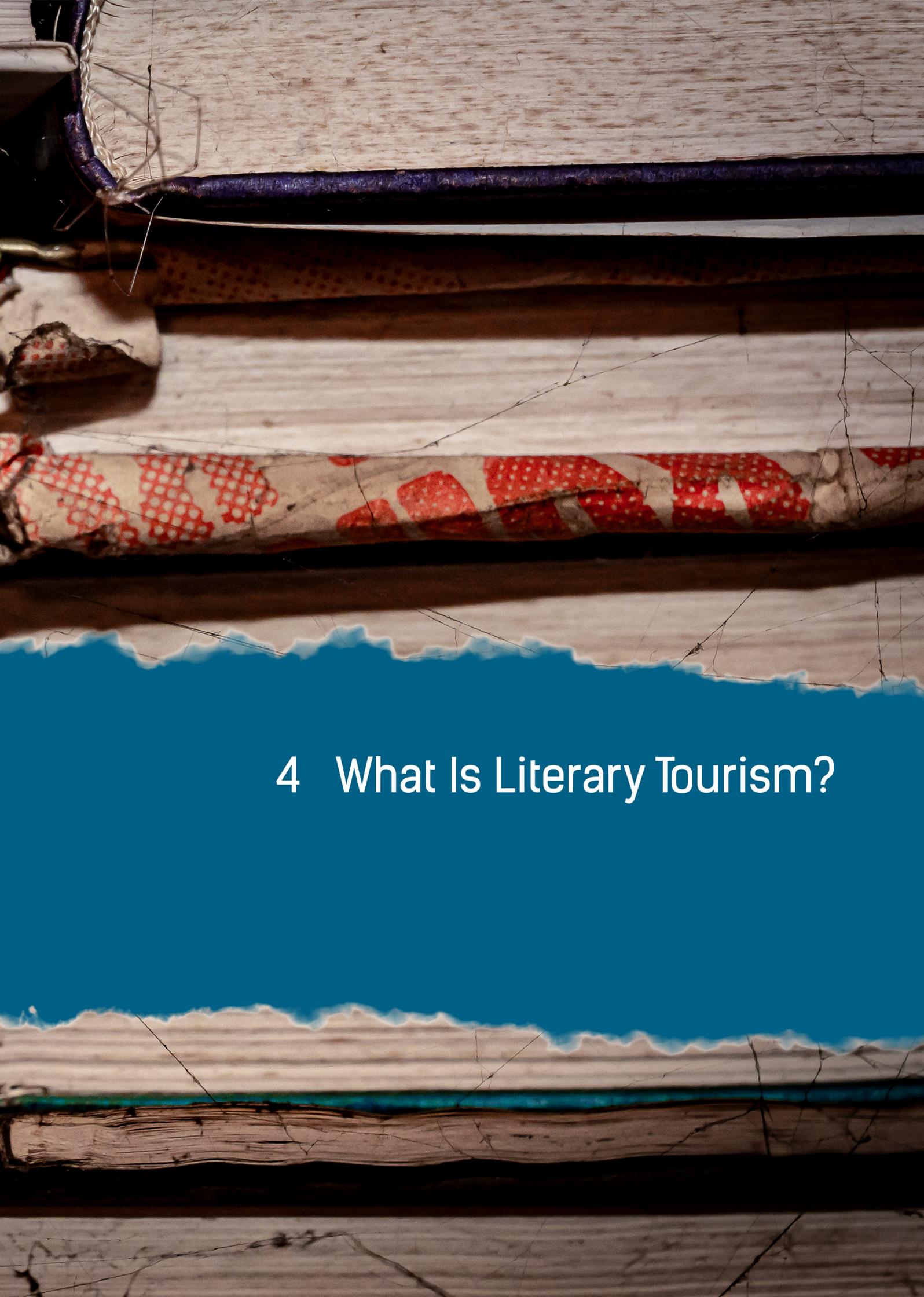
4   What Is Literary Tourism?

Tourism is a social phenomenon, 'a worldmaking medium' (Hollingshead, 2004, 30), a practice of producing and consuming products and experiences and an instrument for creating, mediating and reformulating identities and meanings of the world. Tourism, conceived as travelling for leisure, first appeared as a business with the formation of the travel company, Cox & Kings, in 1758. Literary tourism is a niche of cultural tourism as it relates to cultural heritage (Robinson & Andersen, 2002). Literary tourism refers to travelling to places represented in fictional and non-fictional literary texts, places associated with writers' lives and deaths, places that have inspired literary authors and places produced to celebrate literature and its authors (Hendrix, 2008, Croy, 2012). In literary tourism, literary intermediation is a structural element. Literary intermediation refers to one of the effects of literature, either in the text or outside the text, as a memorial element or material element that becomes an intermediate between the reader and the space, the past and the future, the nearest places and the furthest.

Literary tourism journeys may have a long or short temporal duration and spatial dimension and they might comprise visits to the places where a writer lived or to the real or imaginary places featured in their work, visits to the landscape that inspired his or her texts, visits to booktowns that may host literary festivals, *e.g.*, the small Welsh village of Hay-on-Wye, has become internationally famous since Richard Booth opened the first secondhand bookshop there in 1961, and it is now home to numerous bookshops. Its festival structure has been copied by several places around the world, for example, the FestivaLetteratura in Mantua, Italy; the Folio Festival, in Óbidos, Portugal. Literary tourism may also comprise visits to the UNESCO Cities of Literature, for instance Exeter or Edinburgh which is known as the city of Walter Scott, Robert Louis Stevenson and Robert Burns, to whom a Writers Museum is dedicated (Arcos-

Pumarola, 2019). Literary tourism results from the promotion of the literary heritage of a territory in order to highlight the uniqueness of that territory. Worldwide there are many instances of this strategy to increase tourist demand and simultaneously preserve literary heritage. An illustrative example of this process is the city of Concord, in Massachusetts, USA, which has adopted the title of 'literary mecca' thanks to its connection with Ralph Waldo Emerson, Henry David Thoreau, Louise May Alcott and Nathaniel Hawthorne.

Although literary tourism is an increasingly popular cultural and heritage tourism niche, it is not new, and diverse shapes of literary tourism have existed even in ancient times. Back in the 1300s, there were pilgrimages to the places associated with the memory of Francesco Petrarca and Laura (the woman loved and sung about in *Rerum Vulgarium Fragmenta*) in Provence, southern France (Hendrix, 2008). Also in the 1300s, people travelled to Dante Alghieri's tomb in Ravenna. Giovanni Boccaccio, in his *Trattatello in laude di Dante* (whose first draft dates back to the years 1350-1355), pointed out how Florence, the city in which the author of the *Divine Comedy* was born and from which he had been exiled for political reasons, had lost to the benefit of Ravenna, then and in the centuries to come.

An important chapter of literary tourism, however, concerns the period between the late 1700s and the first half of the 1800s. In Romanticism, as admiration for the subjectivity of the creative poet became established, tours to the places of writers and their books intensified. The Grand Tour travellers and intellectuals in this historical and cultural period visited places associated with poetry and writing: Lord Byron, for example, during his stay in Italy went to Arquà, where Petrarca spent the last years of his life, to Ravenna, linked to the memory of Dante and to Ferrara, the city of Ludovico Ariosto, author of *Orlando Furioso* and of

Torquato Tasso, the poet who, in the second half of the 1500s, wrote *Gerusalemme Liberata* and was imprisoned in the asylum of Sant'Anna for being considered a mad poet. The cell in which Tasso was confined became an attraction. Apart from Byron, also Percy Bysshe Shelley, Samuel Rogers and Stendhal went to Florence to visit the church of Santa Croce, to which Ugo Foscolo had dedicated verses in *Sepolcri*. In 1847, Gustave Flaubert, together with his friend Maxime Du Camp, went to St. Malo to pay homage to the sepulchre that Chateaubriand (also among the visitors to Torquato Tasso's prison in Ferrara) had built for himself on a small island in front of the Breton town (Capecchi, 2021-2022).

In the 1700s, the topographical accuracy of some literary texts opened up the novel to the real world and precipitated the desire to visit these places first-hand. Nicola Watson (2006) recalls that as early as 1764, a traveller, James Boswell, walked in the footsteps [the literary places] of the character Julie from Jean-Jacques Rousseau's epistolary novel *Julie, ou la nouvelle Héloïse* (1761). This novel was probably the biggest bestseller of the century, making Rousseau the first celebrity author after Petrarch in the 16th century (Darnton, [1984] 2009, 243-244).

In the 1800s and early 1900s, literary tourism trips were mainly undertaken by individual men, not groups of visitors as now (Capecchi & Mosena, 2023). After the second half of the 1900s,, new products were created to promote travelling to the places of writers and writing. One of the first products designed to promote literary tourism in European countries was the *Homes and Haunts of the Most Eminent British Poets*, published in 1847. However, the majority of these guides were published in the 1900s and 2000s. The *Guide littéraire de la France* (1964) is an exemplary and in many respects pioneering case of the growing interest in literary tourism. In its introduction, there is an important reflection on literary tourism

and its growing interest in the scope of cultural tourism. Additionally, the *Guide* is exceptionally thorough in the information it provides to prospective visitors. The number of tourist guides increased significantly in the early 2000s, namely in Italy, as a consequence of the creation of Literary Parks (Persi & Dai Pra', 2002; Marengo, 2022).

The post-Covid years, finally, signal a further development and increase in literary tourism, associated with the growing need for travelling with cultural motivations and to discover places less travelled by mass tourists. Some tourists look for itineraries that favour slowness and sustainability. This recent and ongoing phase is also matched by the intensification of studies and research on the subject and the growing attention of the tourism industry to this expanding tourism niche (Pitakso *et al.*, 2024).

Literary tourism then combines two cultural practices: travelling and reading, which, thanks to technologies in transport and in printing alongside social emancipation, began to take root across the classes from the Romantic era and the novel of sensibilities, epitomised by Jane Austen's *Sense and Sensibility* of 1811. With the growth of mass education in the second half of the twentieth century, the two cultural and commercial practices became research objects and research subjects whilst also creating an educated class of professionals in the travel industry seeking meaningful careers.

The link between study and research on the one hand and economics on the other is one of the fundamental elements of literary tourism. If writers can create literary tourism places (Pocock, 1981), it is necessary to study the link between an author and a place and to select the passages of their work that tell the story of that particular site. In this sense, research concerning literary travellers offers the preliminary information for building, around the literariness of a place, adequate tools (such as

literary guides, either printed or in Apps, but also more concise publications, such as leaflets and brochures) and literary tourist products and experiences that tourism operators will be able to manage. For literary tourism products to emerge, literature must meet economics, and scientific and academic research must provide the basis for better defining literary products' content and promotional and communication strategies. Some fundamental reflections are connected to this development, and consequences must be considered when determining literary tourism. We limit ourselves to highlighting some of them. Scientific research without practical application does not generate literary tourism products, but tourism products unsupported by scientific research and theoretical reflection have, in general, fragile foundations and are inadequate from a cultural point of view. Hence the necessary link between the field of research and tourism professionals. Literary tourism needs to be approached, at the same time, from several points of view and with distinct skills, as its very nature is transdisciplinary: literary, geographic, museographic, economic, and marketing knowledge are needed to define it and to stimulate it. Literary tourism does not address only the (admittedly small) audience of literary experts. However, it aims to involve those who are more generically attracted to cultural travel, have an interest in reading, and are sensitive to the interweaving of knowledge, experience and emotions.

Without the possibility of tracing, in this handbook, a complete panorama of the present, we conclude this section by saying that literary tourism has become the focus of systematic study and

Table 2: Forms of Literary Tourism

Form	Description	Examples
Places Represented in Texts	Travelling to real or imaginary locations depicted in literary works.	Visits to settings from novels, such as *Pride and Prejudice* locations in England.
Writers' Life and Death	Visiting sites associated with the personal lives and deaths of authors.	Tours of Shakespeare's birthplace in Stratford-upon-Avon or Hemingway's home in Key West.
Inspirational Landscapes	Exploring landscapes that inspired literary works.	Trips to the Lake District, which inspired Wordsworth and Coleridge.
Literary Festivals and Booktowns	Attending festivals or visiting towns dedicated to books and literature.	Hay Festival in Hay-on-Wye, Wales; FestivaLetteratura in Mantua, Italy.
UNESCO Cities of Literature	Travelling to cities recognized for their literary heritage and contributions.	Edinburgh, Scotland; Melbourne, Australia.
Memorial Sites	Visiting memorials and tombs of famous writers.	Dante's tomb in Ravenna, Italy; Chateaubriand's sepulchre in St. Malo, France.
Homes and Haunts Tours	Guided tours of places associated with prominent authors.	'Homes and Haunts of the Most Eminent British Poets' tours.
Literary Parks	Exploring designated parks that celebrate literary heritage.	Literary Parks in Italy, dedicated to various authors and their works.
Literary Walks and Itineraries	Participating in guided walks and set routes exploring literary themes and histories.	Jane Austen's walking tours in Bath, UK; literary walks in Paris exploring Hemingway's haunts.
Pilgrimages to Literary Sites	Historical and modern journeys to places of literary significance.	Pilgrimages to Petrarch's locations in Provence or Dante's sites in Florence and Ravenna.
Romantic and Grand Tour	Historical travels to sites associated with Romantic and earlier literary figures.	Lord Byron's visits to Italian literary sites; Grand Tour destinations in Europe.
Literary Museums	Visiting museums dedicated to specific authors or literary movements.	Writers' Museum in Edinburgh dedicated to Walter Scott, Robert Louis Stevenson, and Robert Burns.
Post-Covid Slow and Sustainable Tourism	Focusing on sustainable, culturally motivated travel to lesser-known literary sites.	Post-Covid emphasis on discovering less-travelled literary destinations.

research activities (Çevik, 2020); (Mansfield, 2015). In Europe and beyond European borders, there is a flourishing number of publishing initiatives about this tourism niche, which is progressively more present in the proposals of tour operators. Expressions such as "literary journey", "literary itinerary", and "literary walk" are now used with increasing frequency on tourism marketing web pages, while literary heritage is increasingly valued as a promoter of a territory and a propeller of visits. However, "more and more" does not mean "always": as such, there is, in the field of literary tourism, ample room for work to make sure that the added value that literature can guarantee to a place is discovered, studied and communicated, to motivate travel and thus, with the consequent positive economic effects, literary tourism.

This table illustrates the various forms of literary tourism, emphasising the diversity of experiences and destinations available for literary enthusiasts.

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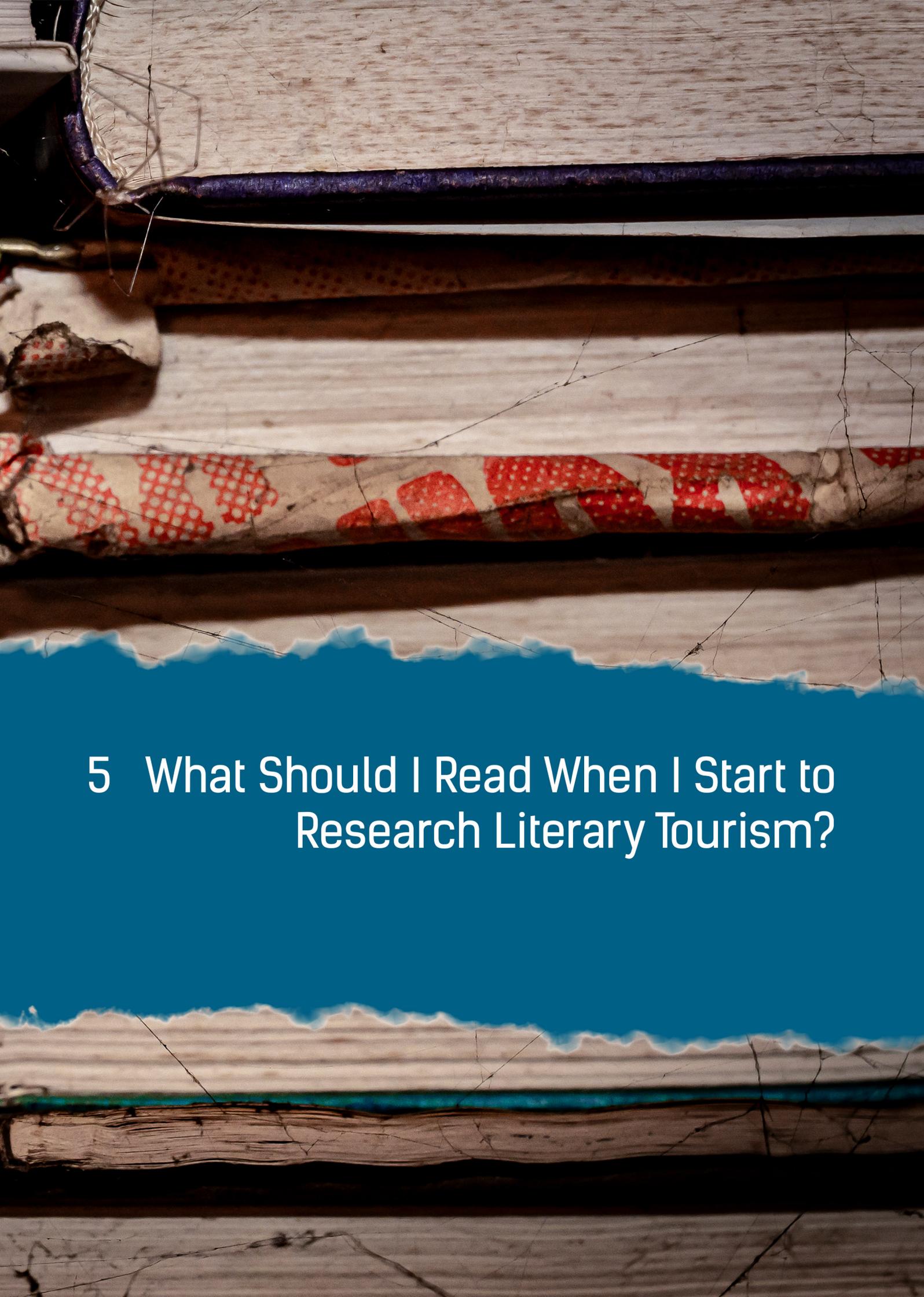
5   What Should I Read When I Start to Research Literary Tourism?

This handbook is useful introductory reading when starting research on literary tourism as it offers essential information and many suggestions for further reading in the sections headed, References. For a deeper understanding of the literary tourism phenomenon, it is important to explore a range of foundational texts, academic papers, and books that provide both theoretical frameworks and case studies. Here are some recommendations:

MacLeod, N.E. (2024). *Literary Fiction Tourism: Understanding the Practice of Fiction-Inspired Travel* **(1st ed.). Abingdon: Routledge.**

MacLeod's monograph places literary fiction tourism within its historical, theoretical, and managerial frameworks, and examines the current offerings of literary tourism sites and experiences. It emphasises the connection between imaginative worlds, literary reputation, and tourism. The book delves into various forms of literary tourism globally, including biographical sites, imaginative sites, literary trails, and book towns, highlighting the challenges of interpreting and managing these for visitors.

Capecchi, G. (2022). *In the Poets' Footsteps. Literature, Tourism and Regional Promotion,* **Leiden-Boston: Brill.**

This book comprehensively explores the space of literary tourism and how literature can introduce, promote, and contribute to the awareness of cultural landmarks. Aimed not only at literature enthusiasts, but also at those who love to travel along less beaten paths; it tells the story of literary tourism between the beginning of the 1800s and today. Capecchi surveys the methods most used today, namely printed and online literary guides, that offer a wide panorama of writers' homes and evaluates literary festivals as events capable of giving cultural and economic opportunities to the territories that host them. Rich in examples and case studies, capable of linking literature and economics, the book is itself a journey: a trip to real or imaginary locations, in the footsteps of poets, to discover places that have hosted and inspired great writers.

Agarwal, S. & Shaw, G. (2018). *Heritage, Screen and Literary Tourism.* **Bristol: Channel View Publications.**

The book by Agarwal and Shaw offers a broad introduction to the concept of literary and movie-induced tourism, tracing its history and exploring its various dimensions.

Watson, N.J. (2006). *The Literary Tourist.* **London: Palgrave Macmillan.**

Watson's book is an introduction to the concept of literary tourism in its early form as an emerging research topic.

Roberts, Z. (2022). *Literary Tourism: Linking Cultural Capital, Tourist Experiences and Perceptions of Authenticity* **Plymouth: Pearl.**

A useful source of guidance is to find a completed PhD thesis by a successful doctoral candidate in the field of literary tourism. The example discussed here is by Dr Zoë Roberts (2022), *Literary Tourism: Linking Cultural Capital, Tourist Experiences and Perceptions of Authenticity*. It is available to download free from a stable url by searching with this DOI reference DOI 10.24382/742

Dr Zoë Roberts' thesis is useful to you near the start of your writing for its structure, which she shows in table form on pp.28-30 as Table 6. Consider Roberts' way of dealing with her Literature Review, for instance, where she has broken the review down into (2a) Literary Tourism - for an overall look at the whole field, then (2b) and (2c) to explore her two main theoretical

positions, *videlicet*: authenticity and cultural capital after Bourdieu (Roberts 2022, 28).

You should always make your methodology clear for your own reference and your supervisors' and then later for your external examiner and other readers if they want to test your results or pick up on the study where you left off. One of the roles of PhD research is to add your contribution to the growing field of knowledge in a particular area. Roberts' Table 6 clearly shows how to make it straightforward for the examiner to find and look at your analysis of the various corpora of data that you have collected.

Figure 7: Granite bench installed overlooking the beach at Perranporth, Cornwall UK, to commemorate the novelist, Winston Graham (1910-2003). Winston Graham had a hut on this spot where he would do his journaling and writing. Roberts visited this site during fieldwork for her doctoral research.
Source: Charles Mansfield

Analysis is not enough at postgraduate Level 8 study, that is PhD level, you must synthesise new knowledge. That is why Roberts has allocated a whole chapter to this, chapter 6. She deliberately uses the language and the processes of her methodology to arrive at this new knowledge. For example, she proposes a new theory, that of the authentic gaze in Section 6.1, from p.349 onwards (Roberts 2022, 349), basing her argument for this new contribution to knowledge on the literature

she has reviewed back in chapter 2 and using her analysis of the empirical data that she collected during her literary tourism project.

Finally, in a business management setting, always include a chapter at the end on management implications. This will give you the opportunity to show applications for your findings and for your new theories to employers, entrepreneurs, DMOs or other stakeholders in the area that you have researched.

Sebald, W. G. (1990). *Vertigo [Original German - Schwindel. Gefühle]* **Frankfurt: Eichborn Verlag.**

W G Sebald's travel book, *Vertigo*, is available translated into many languages now. This makes it useful for tourism studies since many language groups will have access to Sebald's method of literary travel writing; furthermore, the two key authors that Sebald carries with him in this travel narrative, Kafka and Stendhal, are also available across many languages. *Vertigo* provides the researcher with a literary travel text to study as an example of what we call a catalyst text for tourists who go on to visit the places that Kafka and Stendhal knew. The style and genre of Sebald's writing are also examples of methods that researchers can adopt themselves to follow the footsteps of an author and later design a travel route that will be relevant to the appreciation of that author. For example, the narrative-building feature called 'twill' (Mansfield & Potočnik Topler 2023, 20-22) is explained by analysing an extract from the English translation of *Vertigo* (2002) for literary travel writers in the tourism industry. A Portuguese translation is available as *Vertigem* (2008), translated by José Marcos Mariani de Macedo for Companhia das Letras.

Robison, M. & Andersen, H.-C. (Eds.) (2002). *Literature and Tourism: Essays in the reading and writing of tourism.* **London: Thomson.**

This book by Mike Robinson and Hans-Christian Andersen is a valuable and pioneering contribution to literature and tourism studies. It reveals how literature has often been a crucial inspiration for tourists and how tourism has always inspired literary authors. Departing from North American, British, and European literary authors and texts of diverse periods and genres, this book thoroughly examines the intersection between literature and tourism.

Baleiro, R. & Pereira, R. (Eds.) (2022). Reading between the scenes: Cinematic representations of literary tourism. In R. Baleiro & R. Pereira (Eds.), *Global Perspectives on Literary Tourism and Film-Induced Tourism* **(pp. 1-16). Hershey, PA: IGI Global.**

This chapter is included in a volume that brings together contributions from nine countries and addresses the concepts of literary and film-induced tourism. They all stem from pivotal research on these tourism niches and offer new advances and innovative methodological approaches. This chapter by Rita Baleiro and Rosária Pereira is likely the first to examine cinematographic representations of literary tourism. Departing from the analysis of the two films (*The Leisure Seeker* (2017) and *Paterson* (2016)), the authors reveal how these two cinematographic productions convey diverse portraits of literary tourism and literary tourists. In *The Leisure Seeker*, the literary tourism experience is portrayed from the visitor's perspective in a manner that clearly reveals disappointment, in *Paterson,* the experience is much more positive.

In case you would like to read about literary tourism in the Slovene language, the following monograph is available (in print and online version that is free):

Potočnik Topler, J. (2020). *Literarni turizem in priložnosti za njegov razvoj v Sloveniji : Louis Adamič - pisatelj z zgodbo, ki povezuje Slovenijo, Balkan in Združene države Amerike.* **1. izd. Maribor: Univerzitetna založba Univerze, 2020. 132 str., ilustr. ISBN 978-961-286-408-8. https://press.um.si/index.php/ump/catalog/book/519, DOI: 10.18690/978-961-286-407-1.**

Useful for research can be the consultation of Rita Baleiro (CiTUR), Giovanni Capecchi (TULE), Jordi Arcos-Pumarola (CETT) - Orgs., *E-Dictionary on Literary Tourism*: https://www.unistrapg.it/it/ricerca/ricerca/dipartimenti-e-centri/centro-per-il-turismo-letterario-tule/dizionario-tule-e-dictionary-of-literary-tourism

Capecchi, G. - Mosena, R. (ed.) (2024). *Turismi danteschi. Itinerari, esperienze, progetti.* **Pergugia: Perugia Stranieri University Press,** pdf online: https://www.unistrapg.it/sites/default/files/docs/university-press/turismi-danteschi.pdf

The volume collects the proceedings of the conference on Dantesque tourism, organised by the TULE Centre and held at the University for Foreigners of Perugia in spring 2023. The places where Dante lived, for long or even very short periods, along with the geography in his writings, beginning with the *Divine Comedy*, have become or can become the starting point for the promotion for cultural and literary tourism. The text compares the most important experiences that have arisen in Italy to enhance the territory and present new itineraries and projects that are linked to the author of the *Divine Comedy*, proposing a route, from Ravenna to Rome, that crosses Tuscany, Marche and Umbria.

Capecchi, G. - Mosena, R. (ed.) (2023). *Il turismo letterario. Casi studio ed esperienze a confronto.* **Perugia, Perugia Stranieri University Press**. pdf online: https://www.unistrapg.it/sites/default/files/docs /university-press/tule-turismoletterario.pdf

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There are, of course, many more sources, particularly given postgraduate and supervisor readership, among them: **Seaton, A.V. (1996). Hay on Wye, the mouse that roared: Book towns and rural tourism.** *Tourism Management,* **17 (5), 379-382** (the article discusses the case of the town Hay on Wye first as booktown and then as festival).

The following article:

Busby, G. & Shetliffe, E. (2013). Literary tourism in context: Byron and Newstead Abbey. *European Journal of Tourism, Hospitality and Recreation, 4* **(3), 5-45** discusses literary tourism in Byron's hometown.

Finding new Reading with Google Scholar Alerts

Of course you will be searching for new articles using your university library search facility to create your literature review and you might already have discovered Google Scholar and even set up your own page in Google Scholar Citations. However, Google offers an academic reference search service that runs in the background and alerts you if any new articles or books appear in your specified search range.

Start at Google Scholar and use the side menu drawer to ask for Advanced Search. Then type your keywords and dates into the relevant boxes. An example is given below. It is useful to specify 'without the words', because in urban literary tourism, football articles often crowd out the literary tourism references in your search.

Figure 8: Search fields to design an alert to new literature in your chosen subject field. Notice how when setting a search for cities it is wise to avoid references to 'football' as this will create too many redundant returns.
Source: Charles Mansfield

Try out a few attempts to design your Advanced Search Specification and run it. When you feel your search design finds the new articles that interest your work then set that design as an Alert using the button over in the screen's margin
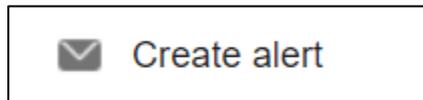
Figure 9: Create alert

Google Scholar then returns you to a screen showing all the alerts that you have set. This search will continue to run in the background. You do not have to remember to run it. If you start to be overloaded with alert messages then use this page to cancel or refine your search design.

If you have a free Google Account and Gmail address a more general worldwide web alert service is available to alert you to mentions of a particular city and writer. Simply Google for 'Google Alerts'. You can turn on and off these general web alerts but beware, once you have chosen which gmail address to send them to, then that email address cannot be changed.
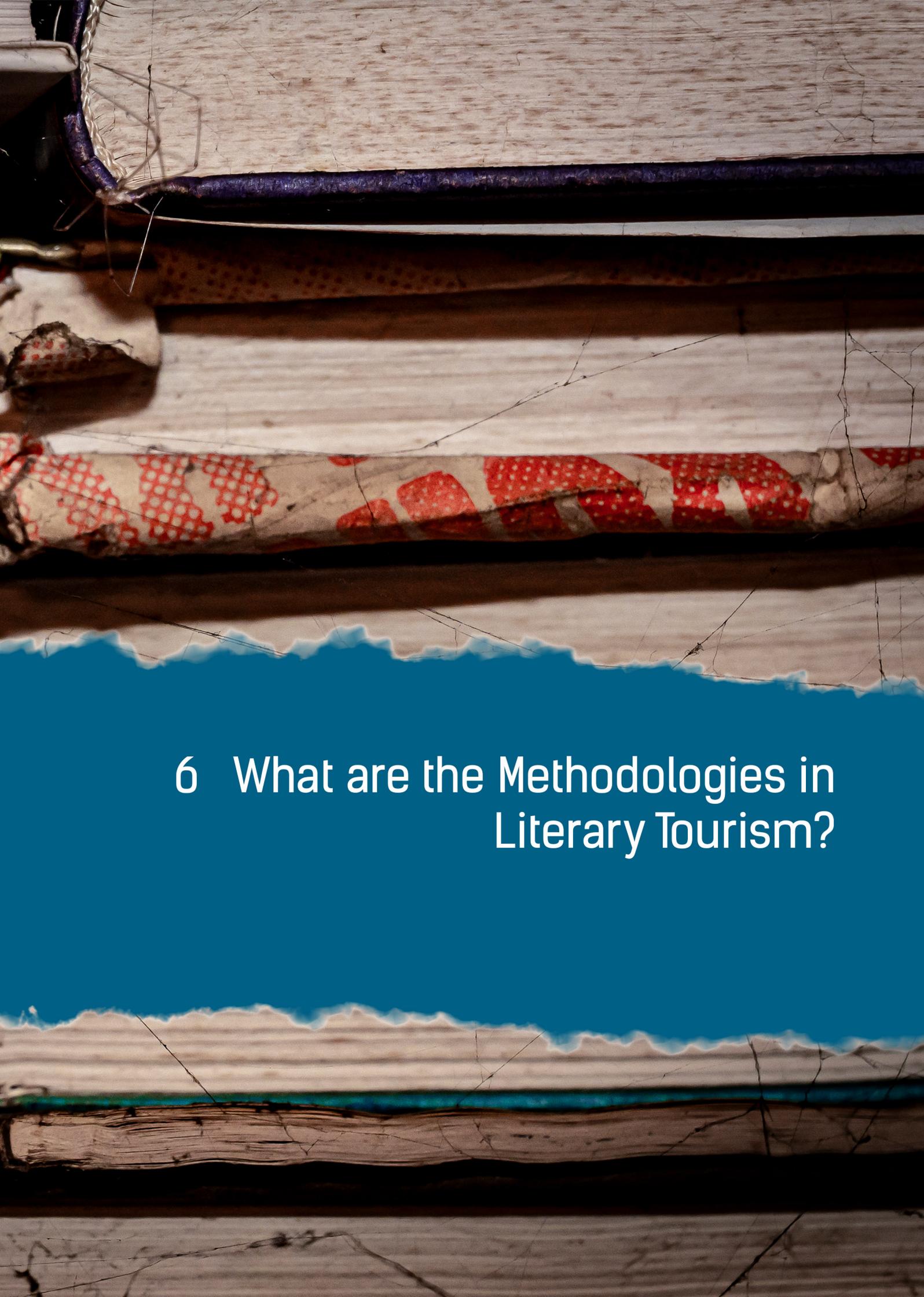
6   What are the Methodologies in Literary Tourism?

In his 2020 research, one of Çevik's research questions was which research methodologies were applied in scientific articles on literary tourism between 1997 and 2016. Çevik (2020, 8) established that the majority of the reviewed papers were qualitative; they accounted for 86.29% of all published empirical papers, and in these studies case study design was the most commonly used qualitative research design. Only 6% of the reviewed papers were designed as conceptual papers, and quantitative papers comprised 7.26% of all publications reviewed in the research.

'Observation and interview techniques were mostly applied to gather data in qualitative studies. In addition, a considerable number of studies, especially in travel writing, have used textual analysis, document analysis, or discourse analysis techniques to gather data.' Çevik (2020, 8)

Literary tourism research, indeed, employs various methods to explore the intersection of literature and tourism. Some common research methods in this field include:

The Range of Data Collection Techniques

– DATA COLLECTION AND DATA COMPILATION, also called DESK RESEARCH that includes DESCRIPTION OF BASIC TERMINOLOGY AND LITERATURE REVIEW (books, journals, scientific articles, archives, statistical databases).
– ARCHIVAL RESEARCH: Researching historical documents, manuscripts, and correspondence to trace the origins and evolution of literary tourism destinations and activities. Authors' own letters to friends and publishers can reveal much about the places they were visiting whilst working on one of their novels.

– CONTENT ANALYSIS: Close reading and examining literary works, such as novels, poems, and travelogues, to identify themes, representations of place, creation of emotional *affect* in readers, and their possible impact on tourism.
– QUANTITATIVE ANALYSIS: Using statistical techniques to analyse large datasets, such as tourist arrivals, expenditures, and socio-demographic profiles, to identify trends and patterns in literary tourism demand and supply.
– ETHNOGRAPHY: Conducting fieldwork in literary tourism destinations to study social interactions, rituals, and meanings attached to literary heritage by different stakeholders.
– SURVEYS: Collecting data from tourists visiting literary sites or from stakeholders participating in literary-themed activities to understand their motivations, experiences, and decision-making.
– CASE STUDIES: Analysing specific literary destinations, events, or initiatives in depth to explore their development, management, and impacts.
– INTERVIEWS (SEMI-STRUCTURED INTERVIEWS) & CODING: Conducting in-depth interviews with tourists, authors, local residents, and tourism stakeholders to gain insights into their perceptions, attitudes, and behaviours related to literary tourism is a common research method in literary tourism. Coding is the systematic process of organising and categorising qualitative data obtained from interviews. It includes transcription of the interviews, reading through the transcripts multiple times in order to gain an understanding of the content, to identify recurring themes, and develop a coding scheme. Codes are short phrases or keywords that capture the essence of the content of the interview and are systematically applied to relevant sections of the interview transcripts; in

the initial phase the coded data is analysed to identify insights, patterns, maybe some trends.

Some sample interview questions, using the town of Novo Mesto and the writer Dragotin Kette as examples. The questionnaire can of course be adapted to other places and use different writers:

1. In your opinion, which type of tourism do you think is the most important for Novo Mesto, and which type of tourism is potential and would be reasonable to develop?
2. What are the most common reasons for visitors to visit Novo Mesto?
3. In your opinion, how well-developed is literary tourism in Novo Mesto?
4. What do you think are the barriers to the development of literary tourism in Novo Mesto?
5. How does the Municipality of Novo Mesto incorporate literary tourism into its tourism offerings?
6. What knowledge in the field of cultural and literary heritage do you believe tourism workers should have?
7. How would you describe the poet, Dragotin Kette and how is he included in the tourism offerings in Novo Mesto?
8. Do you have an idea of any new tourism offerings related to Dragotin Kette that would be sensible to include?
9. In your opinion, how would the visitation of the city be influenced by a literary festival honouring Dragotin Kette, and why do you think so?
10. How does the poet Dragotin Kette contribute to the development of literary tourism in Novo Mesto through his works and recognition?
11. What is your vision for the development of the municipality, what role does tourism, and specifically literary tourism, play in it?
12. How could we achieve the realisation of your vision?

PARTICIPANT OBSERVATION: When researchers use this method, they join in literary tourism activities to be active observers of analysed topics and interactions.

MAPPING: Employing maps, Google Maps and other available tools to mark literary houses, landscapes, routes and the tourism businesses of other stakeholders in tourism and hospitality. .

LOCAL STORIES: Research in literary tourism can be designed to explore local literary stories that can add value to the community by building the collective and individual connection to place, and, simultaneously strengthen the tourism offer. From this perspective, **key research questions** can be suggested, including the following:

– What is the role of literary stories and literary heritage in building a storyworld of a destination?
– Can communities reclaim their identity and re-discover their place and its potential in the world through telling literary stories of place?
– Is the value of storytelling central to regenerative development?
– What is the value of literary stories at destinations?
– How can literary tourism be used as a tool for mitigating overtourism?
– How can literary tourism be inclusive?
– How can literary tourism and travel writing help to raise awareness about climate change?

One of the students formulated the following research questions for their BA final thesis on the author Dragotin Kette:

– What knowledge does a tourism provider need to promote literary tourism?
– In what ways does the Municipality of Novo Mesto in Slovenia incorporate literary tourism into its tourism offers?

- What place does literary tourism hold in the Municipality of Novo Mesto?
- How does the author Dragotin Kette contribute to the development of literary tourism in Novo Mesto through his works and recognition?
- How can we create an interesting tourism product based on the author's heritage?

How to use Grounded Theory in Literary Tourism Research

Constructing theory that is grounded in the data collected during fieldwork in literary places is a highly productive method in tourism studies, following the work in grounded theory by Kathy Charmaz (2014). Three steps characterise this method: elicit longer testimonies of recounted experience, analyse the passages of the testimony using gerund coding, and form new hypotheses using memo writing. The researcher should break the interview transcriptions into stanzas, single units of meaning; to read more on stanzas and to see examples, please see the work by Catherine Riessman on narrative methods in research (Riessman 2008, 34).

For a researcher in literary tourism, when conducting these inquiries in literary locations, a source of valuable interviewees can be the other visitors enjoying the experience. The gerund coding of the transcribed interviews reveals the acts that these respondents believe they are making during the period they are recounting. Additionally, travel writer's blog posts can be treated as stanzas of data and can be examined using the coding process. A 2-column table is a practical method of breaking up the testimony into separate stanzas and adding the gerund coding alongside, like table 3.

When a theme emerges from the coding, the researcher opens memo-writing boxes for journaling their thoughts and to develop the theme. It is good practice to add layout design to the boxes as tables, including a working title, and colour coding of a category word at a higher level to group the gerunds. Here is an example grounded in the text from the table 4.

Table 3: Two-column template for gerund coding for re-use in grounded theory research coding. Designed during the research for the book: (Mansfield & Potočnik Topler 2023, 90).

Gerund Coding using actions words ending in -*ing*	Stanzas from the respondent's transcribed testimony
Discover*ing* self. Document*ing* self. Display*ing* own cultural capital	Friday 28 March 2014 The world is a book and those who do not travel read only one page", this is probably my all-time favourite quote written by St Augustine. I want to travel. All my life I have wanted to travel. To discover new places, the more remote the better. It is only when travelling that I feel truly at peace with myself. Any journey is for me as much a journey of self-discovery as of discovery of an unknown environment. In just under two weeks we leave for Concarneau. It is still too soon for me to have the butterflies in my stomach as one might have just before leaving on any trip, but excitement is mounting. This time anticipation for travel is greater than usual. I would classify myself as a very spontaneous and last minute traveller. On the 3rd of January I went to Paris, I booked the flight the day before!! This time planning and research have gone into organising the journey. I think this is the first time I've read a book set somewhere and then specifically planned to go and visit that place.

Table 4: memo-writing template for re-use in the post-coding phase of grounded theory projects.
Designed during the research for the book: (Mansfield & Potočnik Topler 2023, 90).

MEMO-WRITING – Creating the identity of the travel writer	IDENTITY
Sentences are written using the first person or I-narrator, establishing the cultural capital of the narrator. The notion that the narrator is prepared to display their own cultural capital, and make discoveries about the self is made clear early in the data.	

After spending time carefully journaling the idea in memo-writing format, the emerging themes are followed-up from the academic texts studied during the first literature review or, if not already discovered, then through additional academic

reading. Indeed Charmaz (2014) even proposes that additional literature review work is completed during this process. References and quotations are then added into the memo-writing box until sufficient evidence has been accumulated to write-up the new synthesis of theory grounded in the interpreted data.

References

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Additional Digital Resources

Please explore our additional resources for methods and methodologies in the companion Google Drive folder at this url address or scan the QR Code:

Figure 10: QR Code link to Google Drive folder of additional resources and slides. Where recordings exist for presentations then the YouTube links are given on the presentation slides.

7 How do I Design a Literary Itinerary?

The construction of a literary itinerary is based on study and research work. First, it is necessary to carefully reconstruct the life of the author to whom the itinerary is dedicated and to carefully read their works. The study of the author's biography and the books they wrote must be carried out paying particular attention to the places: from this point of view, literary research with the aim of constructing an itinerary must be characterised by a topographical approach. As far as the author's life is concerned, the focus is on tracing the places where he or she lived: the house where they were born or the house in which they stayed for a limited period of time (these buildings have sometimes become museums, other times they are marked by plaques or signs, other times they are not marked and recognisable); the places they frequented, the café where she or he used to go, the streets he or she used to walk, the library where she or he went to study; some places that are linked to their life and their posthumous celebration (the cemetery where the grave in which she or he is buried is located, the monument erected in their honour in a square, in a park or along a street).

Their literary works must also be explored in search of the places described in the text: streets, squares, buildings, landscapes. There are literary works that contain precise indications of places: in this case, it will be easy to extrapolate descriptions or brief quotations that can be placed at an exact point of the itinerary. Other literary works might describe landscapes and environments without specifying the precise point to which these descriptions refer, but very often these descriptions contain elements capable of effectively restoring the soul of a place and its profound character. Finally, the research should not neglect other possible documents: for example, epistolary documents, journals or diaries and biographies, but also photographs and audiovisuals showing a writer in the places where he or she lived can be useful.

The collection of all this material constitutes the wealth of information for the construction of a literary itinerary. Based on the material collected, it becomes possible to identify points of interest, to which the biography and work of an author is linked. These points of interest become the stages of the itinerary. Typically, the itinerary is projected onto a map or chart, so that the route to be followed is evident to those who wish to follow it. Each stage is marked with a sign (usually a number) and is accompanied by an explanation.

The size of the textual part accompanying each stage may vary, especially depending on the information tool used. The most common cases are as follows

– paper or map (printed or electronic) with the literary itinerary. In this case the textual part must be limited and contain a few basic indications to understand why that place is signposted;

– brochure. The brochure, which of course may have more or fewer pages, nevertheless allows the use of longer texts, even if even these tools do not envisage the insertion of too substantial a textual part; it is generally limited to a concise explanation of why the place is a point of interest, with the possibility of adding a short text by the author referring to that specific place;

– App or online itinerary. This tool has an information base that is close to that of the brochure. It allows, however, to include in-depth information (also with longer texts by the author) and also provides audio support: the explanation of the author's time there can be heard in the reading (in one or more languages) sometimes done by a computerised voice but (preferably) entrusted to a professional reader;

– printed literary guide. The literary itinerary can also produce an actual literary guide. In this case the textual part may be more extensive. It

is important to emphasise that the guide proposing the itinerary may take on different aspects depending on the audience it is aimed at. If it is intended for a public of the curious but not exclusively literary experts, it should not contain excessively long texts and should have all those components that make a guide interesting for tourists: an accurate and attractive iconographic apparatus, graphic aspects that favour the readability of the text, useful information for the traveller (where to eat, for example, or where to stay overnight), maps and charts with the literary route.

The literary itinerary can also be signposted stage by stage. Even in this case, there are different communication strategies and different types of information signs. The information sign, however, which must fit into the surrounding environment without causing negative visual impact, must have a limited textual content, always bilingual (often with English as a second language) and it is advisable to have a QR code that refers to additional texts and information for those who wish to explore further.

The construction of a literary itinerary must measure itself against two other important aspects: the place where the itinerary is located and the length of the route. The itinerary can take place in a city or an inhabited area, but it can also take place in countryside landscapes: immersed in the landscape of Provence, France, are, for example, the promenades and randonnées dedicated to Jean Giono. It can also be short (a few kilometres, with a duration of 1-2 hours) or longer, until it becomes a full-day walk or spread over several days. The itinerary needs appropriate signposting and tools, which are aimed at those who go on foot (e.g. the Cammino di Dante which, in Italy, connects Florence and Ravenna and which is appropriately signposted according to the trekking system, with the logo reproduced on tree trunks or on small signs) but also at motorists: this happens along the Ruta di Don Quijote in Spain and along the Strada degli scrittori in Sicily.

Who drives and how does a literary itinerary take place? The literary itinerary can take place autonomously by the traveller who has procured the necessary information tools or who pauses to read the signs. However, literary itineraries for groups have also been experimented with: these itineraries can be organised on special occasions (an anniversary linked to the writer, a particularly significant holiday, a literary festival) but can also be offered on a more regular basis, especially at weekends and in seasons when the climate is more suitable for outdoor walks. In some cases, the itinerary is led by an actor, who recites the author's texts along the way.

In the Literary Parks, one type of itinerary is called 'Sentimental Journeys'; along the Cammino di Dante in Casentino (Italy), the guide generally wears a costume reminiscent of Dante's dress. In order for tourism-related economic activities to be consolidated from literature and for the studied and planned itineraries to become a tourist product, it is essential that these itineraries are managed by professional guides and promoted by tour operators and tourist agencies. This step is not easy and stakeholders must appreciate the investment required for these: literary itineraries often remain cultural proposals put forward on certain occasions by voluntary associations or public institutions. For a consolidation of literary tourism experiences, the objective must remain that of creating a tourist offer entrusted to professionals and specially trained literary guides. This step guarantees the quality and durability of the literary itinerary proposal, but for this to happen, there must be profit margins for the tour operator. The economic value of the itinerary can be better ensured by interweaving the literary itinerary with an itinerary to discover the typical productions of a place, starting with food and drink productions, which constitute important aspects of

the culture and traditions of each region of the world. In this way, the literary tourist will be able to follow his or her route through the places where an author has lived and described, stopping, for example, at a craft workshop, a wine cellar or a typical restaurant.

Please also see in section 16 the 'Case Study on Designing the Script for a Guided Itinerary'

J.-L. Carribou, *10 balades littéraires à la rencontre de Jean Giono*, Marseille, Le Bec en l'air, 2004 e *15 balades littéraires à la rencontre de Jean Giono, Marseille*, Le Bec en l'air, 2012
Cammino di Dante da Firenze a Ravenna: https://www.ilcamminodidante.it/
Ruta de Don Quijote: https://www.spain.info/es/ruta/don-quijote/
Strada degli scrittori: https://www.stradadegliscrittori.com/

Figure 11 (right): Paris in 1956-57 where he wrote the novella, No One Writes to the Colonel (1958). The site is now a hotel and this bronze bas relief sculpture and plaque commemorate his sojourn. A letter from the French poet, Arthur Rimbaud also shows that Rimbaud lived in this same building in June 1872.
Source: Charles Mansfield
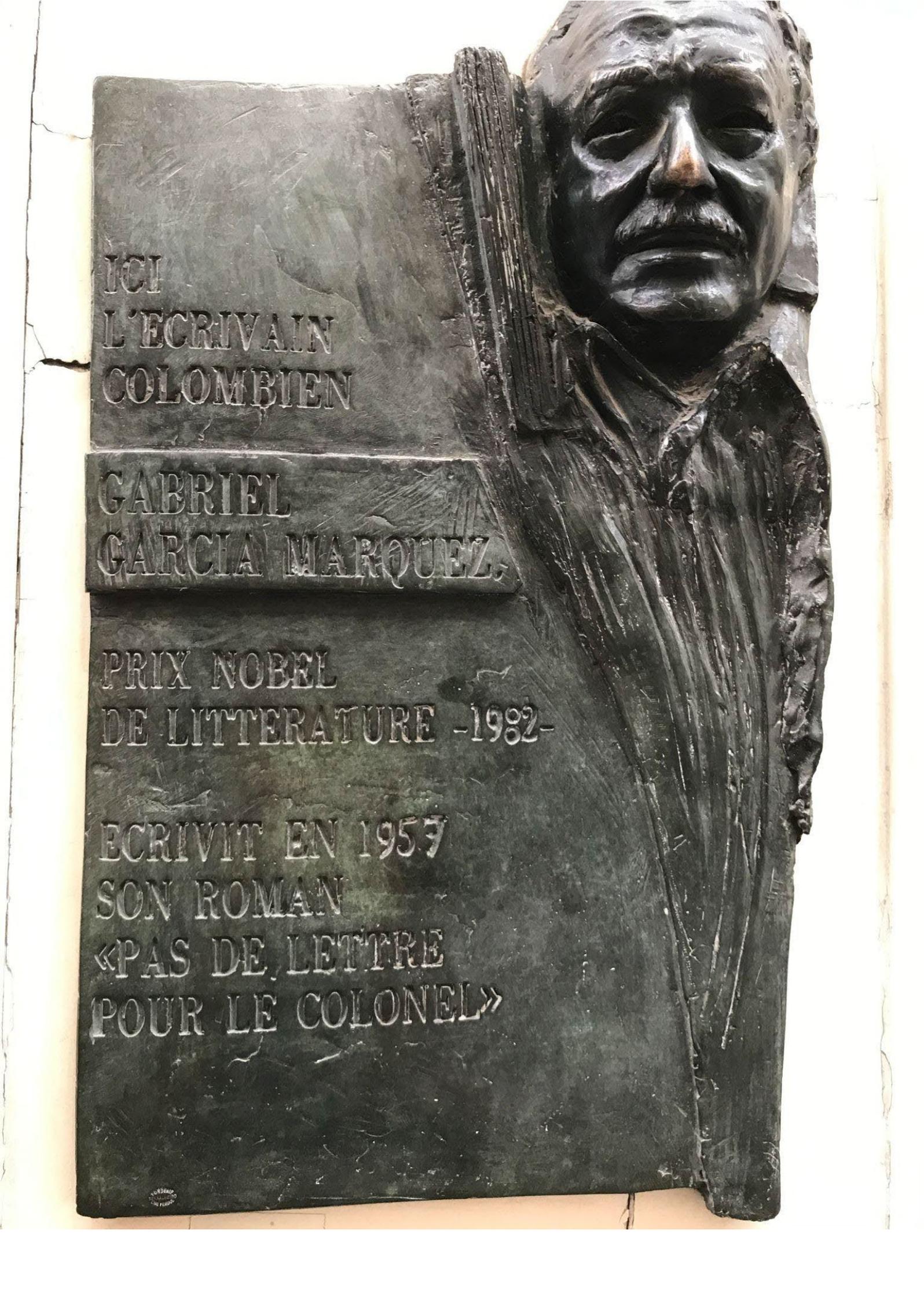
ICI
L'ECRIVAIN
COLOMBIEN

GABRIEL
GARCIA MARQUEZ,

PRIX NOBEL
DE LITTERATURE -1982-

ECRIVIT EN 1957
SON ROMAN
«PAS DE LETTRE
POUR LE COLONEL»

8 What Academic Skills Should I Have to Carry out Research in Literary Tourism?

To carry out research in literary tourism, a student-researcher should possess a combination of skills. Among some of the key skills are the following:

–   Analytical and problem-solving skills will help you critically analyse information and literary texts, historical and cultural contexts, assess data, evaluate them and implement solutions.

–   Communication skills in general (reading, writing, listening, speaking) are essential. Especially the ability to write, articulate your ideas, interpret, present and discuss your findings and results. In addition to that, speaking and listening skills are significant, especially when you decide to employ interviews as a method of your research.

–   Digital skills and being able to use a computer, tablet or mobile phone, various apps and digital tools is significant for searching, storing and analysing information. It is good if you are familiar with mapping and Geographic Information System (GIS).

–   Knowledge-management systems design to keep and find your own critical writing and ideas journaling over the years of the research project.

–   Organisational and managerial skills are necessary for managing your research in terms of time, objectives, methods, resources, limitations and decision making.

For further reading the following book is recommended:

Baleiro, R. & Quinteiro, S. (2018). *Key concepts in literature and tourism studies*. Lisbon: University of Lisbon. https://www.researchgate.net/publication/330113803_Key_concepts_in_literature_and_tourism_studies

Working Definitions in Literature and Tourism – A Research Guide (2022). Edited by Sílvia Quinteiro & Maria José Marques. Algarve: CIAC / Universidade do Algarve. Project: Lit&Tour : Research in Literature and Tourism Studies. https://publicacoes.ciac.pt/index.php/litntour/working-definitions-in-literature-and-tourism.

9 How Can Literary Tourism Contribute to the Current Tourism Industry?

Literary tourism is part of cultural tourism and therefore occupies a niche space in the tourism industry. This niche, however, appears to be increasingly expanding, as can be seen from the numerous initiatives that have sprung up around literary tourism projects: literary guides in print or online, literary itineraries proposed with increasing frequency, and the promotion of literary heritage pursued with greater determination and attention even by public administrations. In this context, tourist agencies and tour operators proposing trips to places of literature are also on the increase, at least in Europe: from this point of view, a targeted search for geographical areas, regions and countries of one's competence and interest is suggested, and everyone can check on portals and tourist websites for the increasingly widespread presence of literary tourism proposals. The increase in spaces for literary tourism is linked to several factors: the tiredness of places already well known and visited by mass tourism; the desire and curiosity to discover city districts, villages and landscapes still little visited; the link that exists, in many cases, between literary tourism and slow tourism; the emotional and experiential value of literary travel. After the Covid-19 pandemic, more attention is being paid to journeys linked to walking and open-air itineraries and also to journeys involving a more conscious and profound approach to the places visited.

Literary tourism experiences can fit into contexts characterised by a strong presence of tourists, sometimes even in situations of over tourism. In these cases, of course, the aim is not to make tourists discover new tourist destinations, but to make them more aware and respectful of an area that also has a literary history and must be experienced with respect. It is therefore a relationship with the tourism industry that aims to make the impact of tourism on territories more sustainable. With these objectives in mind, for example, the Eugenio Montale Literary Park in the Cinque Terre, Italy was born. A literary itinerary is

proposed in the Algarve, and the Fondacio Josep Pla near Girona proposes a knowledge of the territory through its literary culture near the Costa Brava, traditionally visited for its sea and nightlife.

In most cases, however, literary tourism projects aim to make people discover new territories and regenerate marginal areas. Among the expected consequences, there is also that of helping to rebalance - at least in part - tourist flows, by shifting a part (even a small part) of the tourism that goes to places that are saturated in terms of tourist presences, towards places that are little visited today. Literary projects that originate in marginal places have considerable relevance from an economic point of view: they can help regenerate abandoned or depopulated villages and depressed areas. In these contexts, literature often represents the added value to be used. In Italy, there are recent and more distant examples that deserve to be taken into consideration: Aliano, the village in Basilicata where the writer and painter Carlo Levi was confined between 1935 and 1936, has been reborn as a village thanks to the Carlo Levi Literary Park, established in 1998 and focused on the valorisation of Levi and his book *Cristo si è fermato a Eboli* [Christ Stopped at Eboli] (1945), which recounts the experience of exile and describes Aliano (called, in the novel-testimony, Gagliano); more recently, in 2021, a Literary Park dedicated to the writer and lexicographer, Policarpo Petrocchi, author of the first important dictionary of the Italian language (1887-1891), was created in Castello di Cireglio, a small village in the mountains around Pistoia, where 80 people live in winter. These are just two examples of places outside the tourist spotlight that invest in literary heritage. In the case of Aliano, the results are obvious: in the village, where there were no tourist beds or restaurants and where the old part of the village was abandoned and in ruins, today there are 200 beds, there are three restaurants and much of the old village has been restored (also with European funding) and is public property: among other buildings, the house where Levi lived

has been renovated and has become a museum, and an art gallery has been created with some of Levi's works.

The challenge of literary tourism, which generally involves people with a high educational qualification and medium to high spending power, is therefore to be the starting point for projects that combine culture and economy. The cultural element is the fundamental prerequisite: literary tourism is created to remember an author and their work, to promote reading, to bring a potential audience of curious people and the younger generations closer to literary texts in general. But the cultural project also becomes a tool for territorial promotion and has an economic spin-off: in terms of activities and professions linked to tourism (accommodation facilities, restaurants, tourist agencies, guides and tour leaders) and in terms of the typical products of the various territories. In fact, an entire territory might be promoted around literary tourism: craft productions or those linked to food and wine become an integral part of the project and can benefit from a renewed attractiveness of the areas in which they are located.

A curious case of the link between literary tourism and the tourist industry concerns those buildings that were once the homes of writers and now house tourist activities. The house in Edinburgh where Robert Louis Stevenson, author of *Treasure Island* (1883) among others, lived, now houses two rooms for bed and breakfast, while the home where the Italian, Niccolò Machiavelli wrote *Il Principe* [The Prince] in 1513 (located in San Casciano, near Florence) is home to the Gruppo Italiano Vini; a B&B was created in the house in Lisbon where Fernando Pessoa lived, and the same thing happened with the small villa on the Sicilian sea (in Punta Secca, Ragusa) that was used as the home of Inspector Salvo Montalbano in the highly successful television adaptation of Andrea Camilleri's novels.

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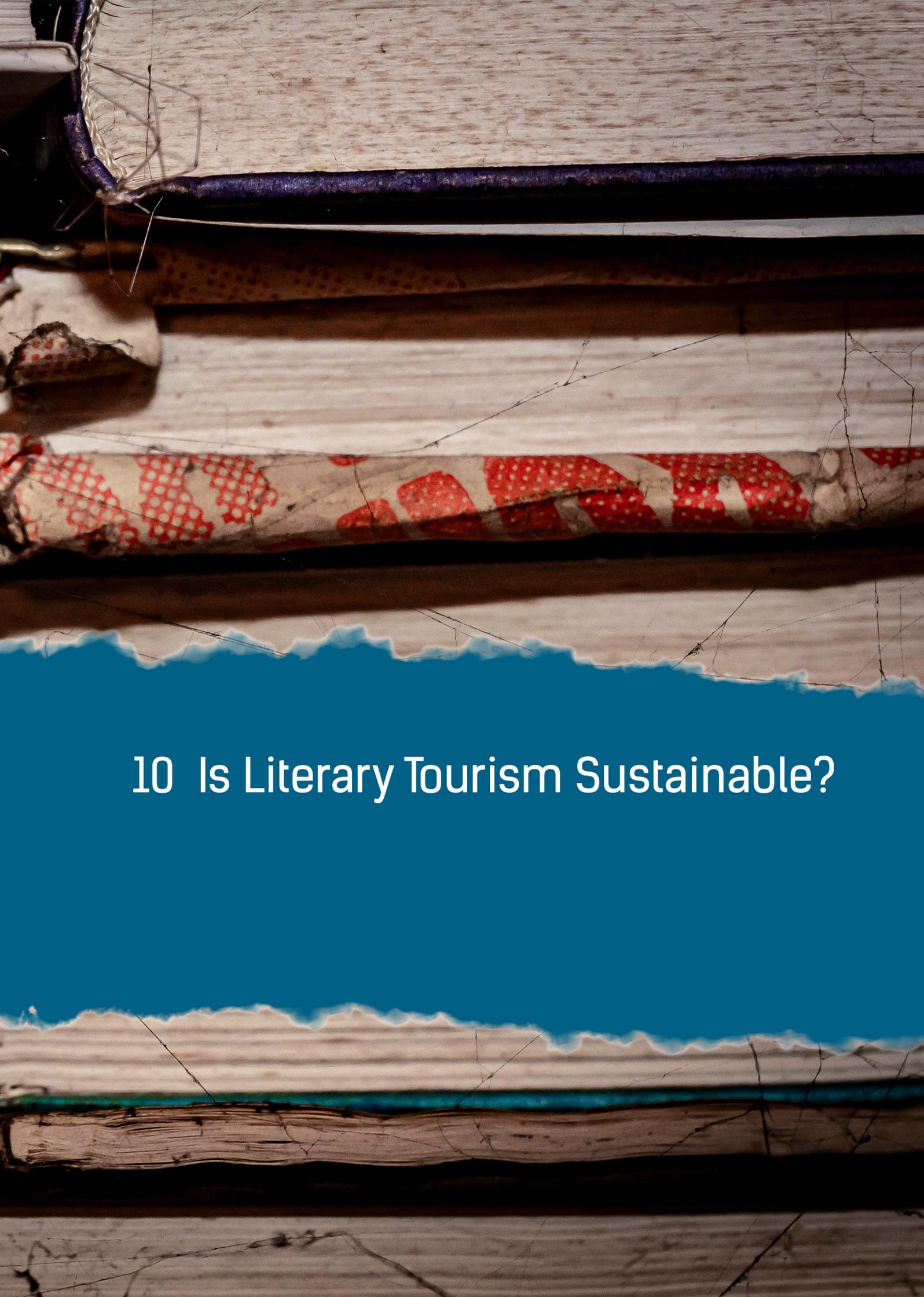
10 Is Literary Tourism Sustainable?

How and why is literary tourism sustainable? Why can literary tourism be significant in rural or remote destinations? What are the benefits of literary tourism for the local populations? What are the potential benefits of literary tourism?

Literary tourism contributes to slow tourism and to sustainability (Jovanović & Potočnik Topler, 2022). Many literary tourism activities, such as walking or hiking tours, visits to museums and authors' places of birth, and attending literary festivals, are considered low-impact and environmentally friendly. They require minimal infrastructure and have a lower carbon footprint compared to other types of tourism. Literary routes, for example, often lead travellers to less known villages, historic landmarks, and cultural and natural attractions. They, thus, contribute to authentic experiences and give to the local community a chance to improve economic gain (Yang & Wall, 2009).

Literary tourism has become a popular tool for attracting cultural tourists, a tool in the redistribution of tourists and income from the most visited areas to less crowded ones (Ilić *et al.*, 2021; Potočnik Topler, 2022). Literary routes have the potential to increase enjoyment and offer educational experience, increase visibility in the tourism market and the length of stay and tourism spending, introduce less known attractions, and the routes have the ability to improve the destination image (Meyer, 2004; Ilić *et al.*, 2021). In addition to that, literary places and literary destinations can attract visitors all year-round, rather than being limited to peak holiday seasons. Literature indeed has the potential to be the foundation of new tourism products and destinations, especially in rural and remote areas, where it can provide the foundation for an alternative revenue stream. Literary tourism is strongly connected to the identity of the locals and consequently, local communities can be empowered by engaging with literary tourism through involving the locals in the creation of tourism experiences. This participatory approach is a prerequisite of sustainability and it ensures that tourism development aligns with community values and needs.

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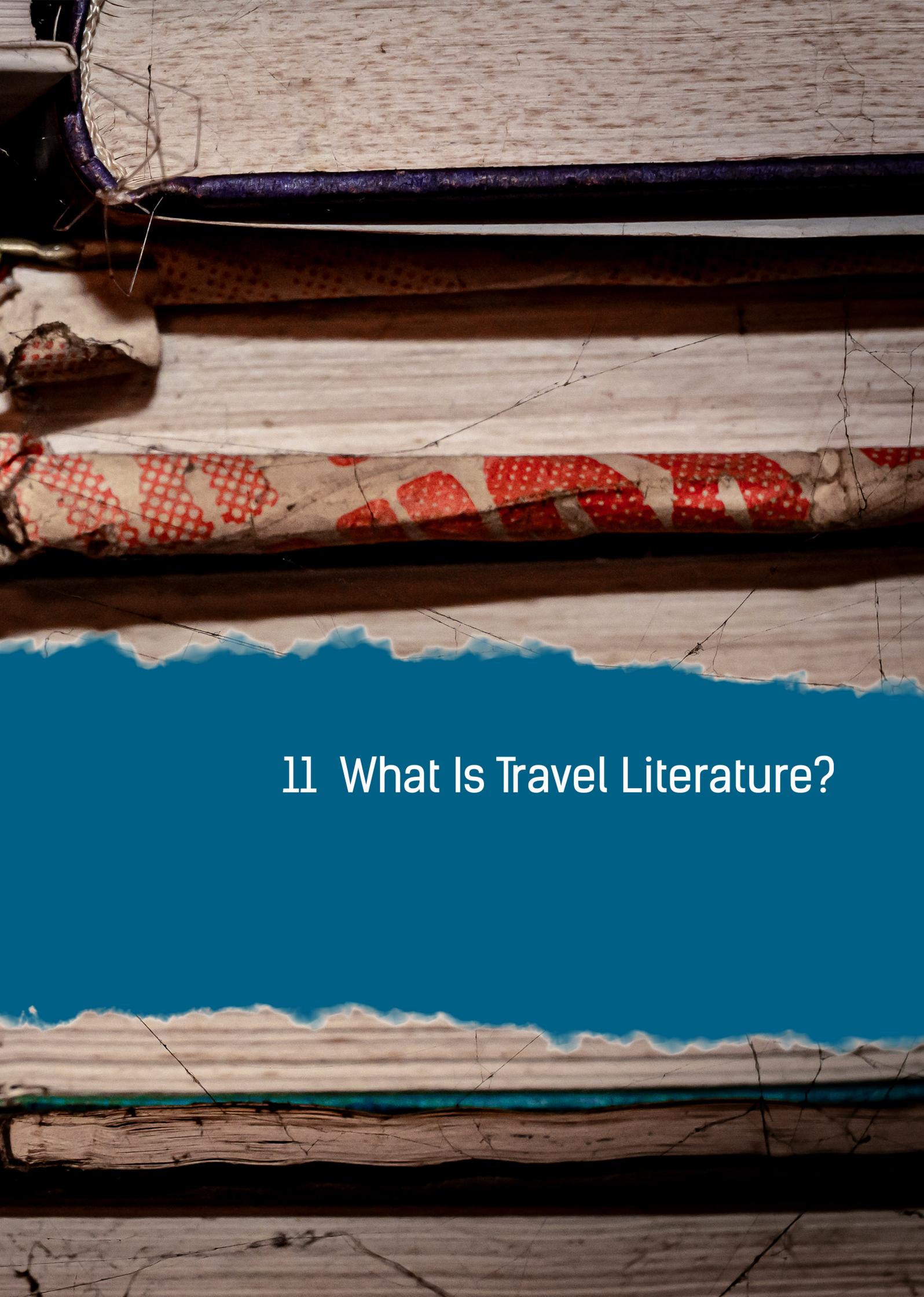
11 What Is Travel Literature?

Travel literature is often used in conversational discourse, but scientific articles or dictionaries do not provide an exact definition. It is often characterised as 'an elusive genre' (Pérez-Martínez, 2023, 197). Pérez-Martínez (2023, 197), who emphasises that 'travel literature can be a way of approaching eudaimonia and an interdisciplinary meeting point', offers a historic overview of travel accounts, mentions not only ancient Greek travellers and Homer's *Odyssey* where 'Ulysses goes through many cities' (2023, 201), but also the Grand Tour. Davey (2023), who also uses the term 'accounts of travel' (Davey, 2023, 283), argues that travel literature has been well illustrated since the 18th century with various drawings, paintings, engravings, and lithographs of architecture, topography, people, flora and fauna, and later on with photography. Cogeanu (2014, 2) writes that 'travel literature presents a peculiar characteristic: an element of personal involvement, i.e. the textualised presence of the author. The presence of this organising consciousness makes the difference between a scientific travel report and a literary travel account.' And continues:

'Travel literature adapts as a consequence: subjectivity, even idiosyncrasy becomes the condition certifying the authenticity of vision' (Cogeanu, 2014, 3).

In some cases, travel literature was born to narrate literary journeys. Particularly significant, for instance, are the journeys made and recounted by intellectuals, scholars and writers to the places where Dante Alighieri lived or that were recalled in his *Divina Commedia*. In 1839, Jean-Jacques Ampère published his *Voyage Dantesque*, while in 1897,

Alfred Bassermann printed *Dante's Footsteps in Italy*. In many other cases, travel literature has generated further literary journeys or has been used to enhance places and landscapes narrated by travelling writers. In the context of the Grand Tour, for example, Goethe's *Journey to Italy*, which originated from the itinerary undertaken in the second half of the 18th century, was used and continues to be quoted for the phrases or pages in which a city, a region, or a landscape traversed by the German writer in love with Italy is described.

A widespread tendency today is to have a writer describe a city or a country. This has been done, for example, by José Saramago for Portugal, Tahar Ben Jelloun for Morocco, the Italian Simonetta Agnello Hornby for London, the city where she has lived for many years. The subjective view of writers helps to make different journeys, to follow lesser-known itineraries even in cities with a strong tourist presence. Writers also generally have the ability to condense the soul of a place into a few sentences.

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12 What Are the Obstacles in the Promotion of Literary Tourism Products?

This question does not have a straightforward answer, as the reasons vary across different destinations depending on the circumstances at each destination. Promoting literary tourism products involves several challenges that can hinder their development and success. One of the challenges is that the literary tourism market is heterogeneous (Ingram *et al.*, 2021). Obstacles to successful promotion can therefore be related to the lack of finances, lack of tourism infrastructure and accessibility issues, issues regarding the local stakeholders and community engagement, policy and many other place-specific issues. It has to be emphasised that active participation of the local community and local stakeholders is essential. Collaboration and active engagement are pointed out also in the research by Hoppen *et al.* (2014). Still, there are some recommendations for successful promotion. They involve a combination of strategic planning (identifying the target audience and, based on that, developing engaging and authentic literary tourism experiences that are

not necessarily limited to literary tourism), effective marketing (employing traditional and social media), community engagement (collaboration with local stakeholders), and leveraging technology (organising online and virtual tours, apps). Literary tourism products can be effectively promoted, especially if they are created by the locals, employing the bottom-up approach, and combined with other activities and other types of tourism, creating enriching experiences for visitors and tourists. In this way, literary tourism products support the local economies and preserve literary heritage.

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13 Why Is the Concept of Place Critical in Literary Tourism Studies?

The concept of place is critical in literary tourism studies because place is that meaningful unit of space that makes the intersection of tourism and literature possible. Literary tourism takes shape in place.

Place is concrete, whereas space is abstract: 'What begins as undifferentiated space becomes place as we get to know it better and endow it with value.' (Tuan, 1977-2011, 6). The process that transforms the abstract into the concrete is the attribution of social meaning – or the process of placemaking – which can be individual or collective. In the tourism industry context, the decisions of visitors or stakeholders endow meaning to places. In the case of the former, meaning is created after a complex interpretation process conditioned by the visitor's prior knowledge and experience, emotional interaction, and personal and collective memory, among other elements. All these components take part in placemaking.

On the other hand, in the tourism industry, the promoters pre-interpret, create and map the place after identifying its heritage, cultural value, and attractiveness to visitors. However, this does not mean the visitors play a passive reception role; in their interaction with the place, visitors must play an active role in decoding and constructing the site.

In literary tourism research, the attribute, literary, complements the concept of place, revealing that a literary place is meaningful after acknowledging its connection with literary texts and literary authors. Literary places are at the core of every literary tourism experience and destination of literary touring (Herbert, 1996).

On their first visits to literary places five hundred years ago (Hendrix, 2008), most visitors shared a combination of admiration and dissatisfaction that motivated the literary touring: admiration for the author, seeking to celebrate the genius at its source (Hendrix, 2008), and dissatisfaction with what

visitors knew about the author's life, work and geographical context (Hendrix, 2009). In the visitors' active interaction with these places, there is often a process of adding or confirming texts' meaning via observing the physical scenario where the writer wrote the text or the physical setting of the events depicted in the fictional or non-fictional literary texts. Hence, the experience of the literary place is paramount to establishing 'high-cultural associations' and enabling the acquisition of 'literary capital' made possible by reading and enjoying the literary site (Urry & Larsen, [1990] 2011, 154).

The visitors' active interaction with the literary place recalls the transactional theory of meaning formation (Rosenblatt, [1978] 1993), which advocates that only the reader's active interaction determines the realisation of the text (Iser, [1974] 1978). In this view, the literary text is incomplete until readers interact with the black marks on the page and complete the text by filling in the gaps with projections of what they consider valid. Likewise, visitors co-create literary places (and, ultimately, literary tourism experiences) after their transaction with the elements in space. This process does not eliminate the fact that, in most cases, the tourism promoters have created and encoded meaning to the literary place through instructions that trigger the visitors' hermeneutics and perception work (Zhao *et al.*, 2013). However, until the interaction of the visitors, neither the place nor its meaning is complete. This interaction calls for a pause, not for movement, which meets Tuan's perspective when he states that the place allows pause. Its counterpart – space – allows movement, and '[…] each pause in movement makes it possible for a location to be transformed into place.' (Tuan, 1977-2011, 6).

The concept of (literary) place is critical in destination differentiation, in the visitors' perception of the destination (i.e., its cultural and literary significance), in destination marketing, in

sustainability (i.e., it promotes the preservation of the literary heritage and literary landscape) and in cultural and literary exchange and enhancement. In short, the concept of place is a foundational element in tourism studies, and the construct of literary place is the most significant component in creating literary tourism products and in the experience of literary travel: a medium through which a range of cultural meanings and values is communicated (Squire, 1994).

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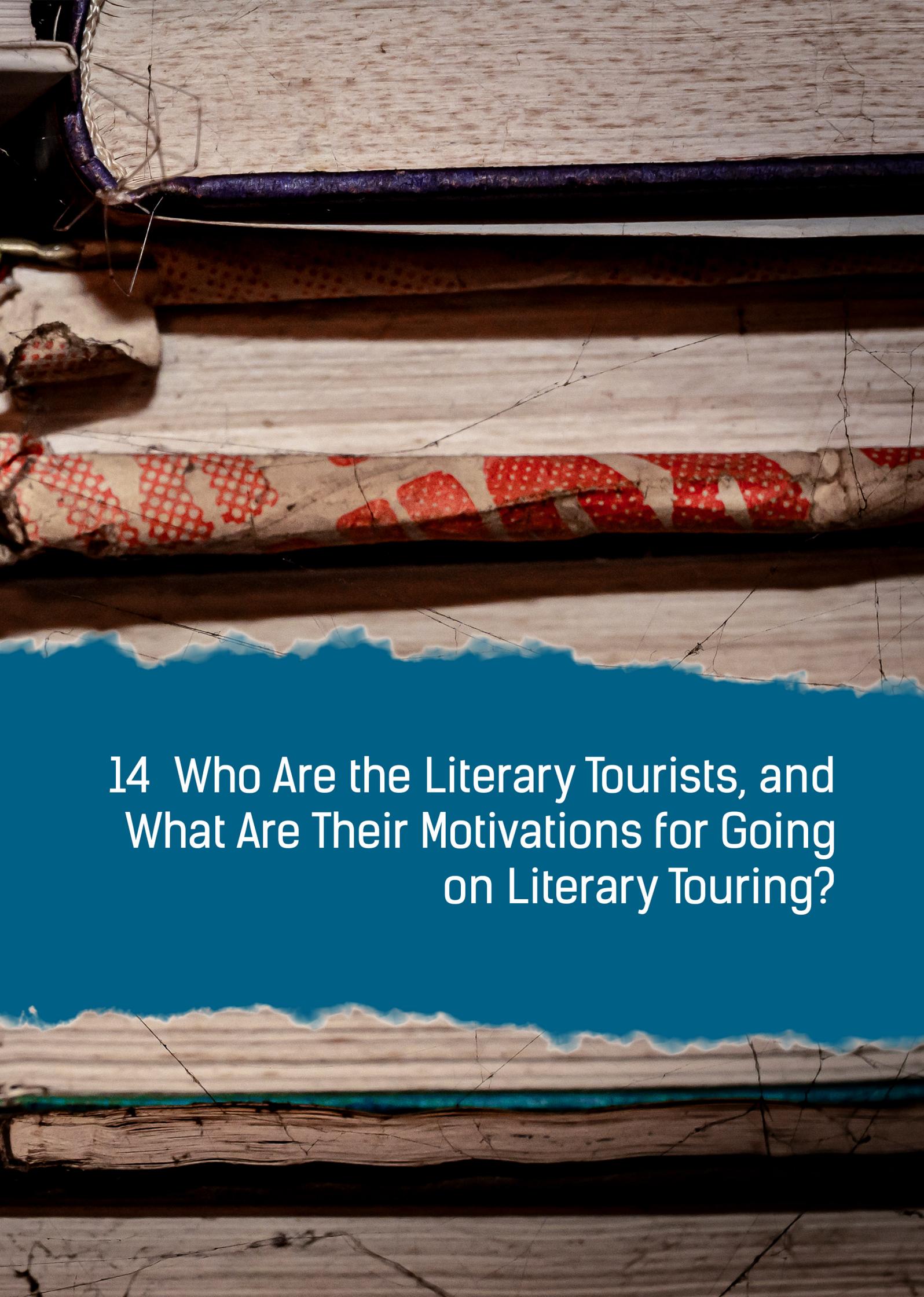
14 Who Are the Literary Tourists, and What Are Their Motivations for Going on Literary Touring?

Literary tourists travel to literary places, that is, places of literary significance. However, it is often challenging to isolate literature and literary authors from among a broader range of motivations for visiting a particular destination, as it may happen that visiting a literary site may just be a consequence of another primary motivation to travel. This means that while there is a large number of visitors who travel to literary sites, only a few might have purposefully chosen those sites because of their connection to literary art. Thus, literary tourists are a niche audience in tourism, as most literary tourism is 'incidental [...] with the literary theme forming a small part of their itinerary' (Croy, 2012, 121). As such, genuine literary tourists may be defined as those who primarily travel to literary festivals, book festivals, writers' home museums, and literary landscapes, among other literary sites. Hence the identification of literary tourists precedes the identification of their primary motivation.

Motivation entails an intricate system of biological and cultural influences that provides value and steers travel choices, behaviour and experience (Pearce, Morrison & Rutledge, 1998; Pearce, 2011). A literature review of literary tourism motivations reveals the various motivations associated with particular literary sites. Squire (1994) studied the visitors to the Beatrix Potter Museum, near Sawrey, a Lake District village in England and identified nostalgia as the main driver: a nostalgia towards childhood memories associated with the reading of the author and her texts and a nostalgia for the English countryside, which connects with the physical geography of that literary place. Herbert (2001) analysed the visitors' motivations to go to Dylan Thomas' burial place in Laugharne, France and to Jane Austen's places in Chawton, England and concluded that some wished to learn about the authors' lives and texts and to emotionally engage with the author's and texts' places in a leisurely, relaxing environment.

Along with nostalgia, emotional engagement and willingness to learn, literature is a potentially great motivator for tourists to visit literary landscapes: 'Without doubt, literary connections are fundamental reasons for tourists and travellers to seek particular experiences' (Price, 1996: 375). In this scope, travel literature that portrays landscapes and interprets characters may directly motivate tourists to travel (Tetley, 1998).

Due to discrepancies in the levels of motivation to go on literary tours, Bu and colleagues' (2021) research concluded that the visitors they surveyed could be divided into three clusters: the 'Literary Inspired' tourists with medium motivation scores, the 'Literary Neutral' tourists with the lowest motivation scores, and the 'Literary Motivated' tourists, who were strongly motivated by literary art. A review of related literature helps to summarise that literary tourism motivations include spiritual and cultural enhancement (Macionis & Sparks, 2009; Robertson & Radford, 2009), emotional connection (Herbert, 2001), engagement with history and heritage authenticity (Busby & Klug, 2001; Chhabra *et al.*, 2003;), escape (Gentile & Brown, 2015); engagement with the plot, history and heritage (MacLeod, Shelley, & Morrison, 2018; Ryan *et al.*, 2009; Wang & Zhang, 2017), a search for an authentic experience (Fox, 2008).

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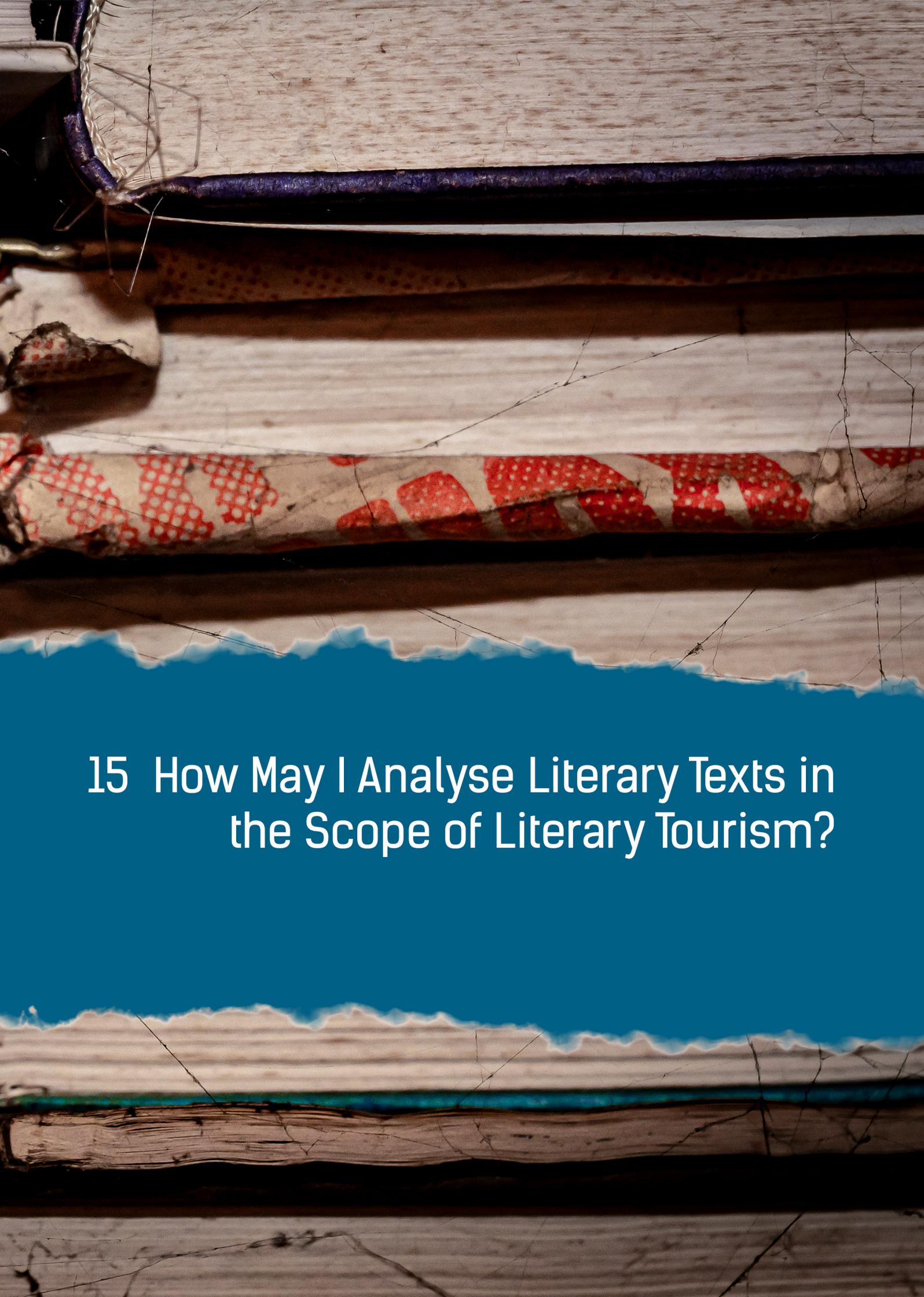
15 How May I Analyse Literary Texts in the Scope of Literary Tourism?

One approach to analysing novels and other literary texts is to find places in the story that are identifiable, and possibly still in existence today so that tourists can enjoy discovering places from the book. If the identifiable places carry a particular emotionally charged moment from the story then these spots are all the more exciting for the visitor, the researcher and potentially those planning a literary walk. The skills you will need to find these moments in the text are diverse, from understanding metaphoric and imagistic language through to botanical and climate awareness for different geographical locations, in all, what may be called a heightened sensibility to affect in writing.

Figure 12: Mayflower or hawthorn blossoms in mid-May in Britain. (Latin name: *Crataegus monogyna*, or in French *aubépine*). These have the rare pink-tinged blossoms.
Source: Charles Mansfield

The inclusion of plants by authors, especially in fictional garden or park settings can provide a point of analysis for the literary tourism researcher. Consider, for example, the role and symbolism of the hawthorn flower in Proust's first volume of *In Search of Lost Time*. First, the young Marcel, as the narrator, alerts readers to the bitter-sweet scent that mayflowers exude, like that of almonds in

frangipane (Proust, [1913] 2002,115). This opens a long section where the delicate flowers become a symbol. The section, often referred to by literary critics as the Tansonville Hedge, contains a particularly emotional and powerful moment as the narrator, the young Marcel, peers through a hedge of mayflowers, some blossoms turning pink rather than the usual white colour (Latin name: Crataegus monogyna, or in French aubépine). This literary exploration is a long diffraction of all that the petals and stamens of the delicate, yet abundant blossom can stir in the young Marcel. The affect of this section can be a trigger to encourage readers to seek out Tansonville to see if the pink-tinged hedge can still be found today.

Figure 13: Dense hedge of Portuguese Laurel in flower in late May in Southern England and Normandy. Latin name *Prunus lusitanica*.
Source: Charles Mansfield

In Gide's 1909 novel, *Strait is the Gate*, a dense hedge of Portuguese Laurel plays a key role in the unfolding story set in gardens in Normandy, in Fongueusemare near Le Havre. This type of laurel is evergreen in England and Western France and so is often chosen as a hedging plant to provide privacy for garden perimeters or garden rooms all year round. This planting adds mystery to a small space used in domestic situations which, in turn, lends itself to intrigue in literary narratives. Without spoiling the story by revealing something too soon, here is Gide's scene-setting for one of

the moments that literary tourists might want to re-capture since it is charged with emotion:

'One evening, I was lingering out of doors reading, and as I lay in the grass in the shade of one of the big copper beeches, separated from the flower-walk only by the laurel hedge, which prevented me from being seen but not from hearing [...]' (Gide 2024. loc. 326)

Literary tourism researchers will need to understand some of Gide's key tropes and interests not only to read the novel more closely but also to align themselves with the avid readers of Gide's work and enjoy what it is that they enjoy in his books. For example, Gide has a deep interest in bringing in other texts and other voices to substantiate the unfolding story. He provides his readers with what seem to be authentic discoveries of secret journals, private letters, diary entries and conversations that provide voices which are not the narrator's and thus read dialogically across the single authorial point of view. With this in mind, a researcher creating materials or travel writing to accompany a walk with André Gide would play with this idea of including discovered texts that provide both mystery and dénouement.

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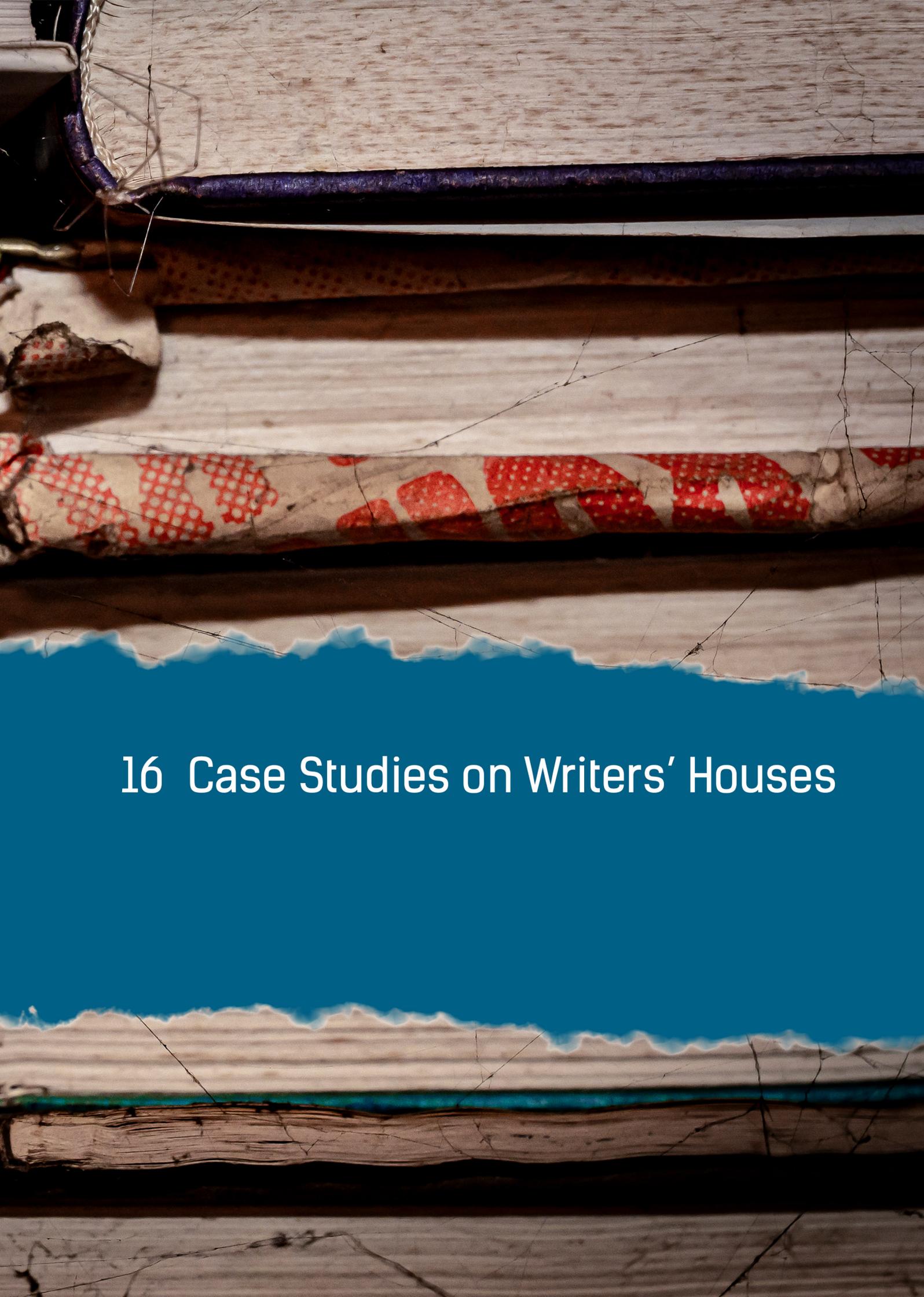
16 Case Studies on Writers' Houses

Examples of living writers welcoming visitors to their own homes during their lifetimes may be found in biographies and autobiographies, here for example is a note from a recent biography of Albert Camus (1913-1960):

'Over the winter, Camus had been living and working in the village of Lourmarin, between Aix and Avignon in Provence. He and Francine had bought an old house there in 1958 with his Nobel Prize money. Here he was as contented with life as he had ever been. [...] He could have written a lyrical pitch for a real-estate agent or the Loumarin tourist office. 'The intense light, the infinite space transport me.' He rhapsodized about lizards and wisteria. Here he felt at home, mingling with poets (René Char, an old friend from Resistance days) and footballers (members of Lourmarin United).'
(Martin, 2012, 268)

Martin speculates that the village in Provence could use their literary connection as part of their destination image or place-branding is correct; Lourmarin's web pages do indeed show a silhouette of Camus and an edited quotation from essay by the author, Albert Camus:

'[Mais] qu'est-ce que le bonheur sinon l'accord vrai entre un être [Lourmarin use the gender-specific word *homme* here, changing Camus' original text, *être*] et l'existence qu'il mène ?'
(Camus, 1959, 65)

'But what's happiness other than the true agreement between a being [man] and the existence it leads?'
[Translation mine, C. Mansfield]

The commercial relationship for tourism and the property market in Lourmarin is quickly established in this simple destination branding by the small town with a population of only 1000. With a little more research, Loumarin's DMO could have used Martin's new biography to offer more information for English-speaking tourists. If the DMO receives visitor tax, or their business model relies on entrance fees from tourists then more skilful marketing intelligence would be aware of their incoming demographics. Of course, often writers' houses are owned by elected DMOs with public-funding, the true smallest DMO unit may well be the French town, like Lourmarin, which is defined as a commune in French. However, for

tax and spending purposes these communes create a problem of uneven size since they may have a population as small as Lourmarin or as large as Paris. There are about 37,000 communes, so over 2000 of the smaller ones are, since 1992, allowed to federate into communautés de communes. Income for this level of administration is raised by a business tax and is spent under Article L5214-16 of French law on two areas directly related to tourism growth:

– promoting economic development in the communes
– upkeep and management of public space

Looking at another writer's house, in fact, the home of two writers, Elsa Triolet (1896-1970) and Louis Aragon (1897-1982), it is useful, if you are planning to undertake tourism income research, to demonstrate the ownership and management mix. Aragon willed their house directly to the state upon his death, with the wish that it should become a centre for research and literary creation. It contains some important literary tourism artefacts, for example, Triolet's writing desk, movable property from a legal point of view (Midoux, 2011).

Figure 14: The French Post Office issued a set of 4 commemorative stamps celebrating Elsa Triolet in Spring 2010, maintaining her image and importance in French cultural life.
Source: Charles Mansfield

The state, in this case represented by the Ministry of Culture & Communication in France, has given responsibility to a legal association, under the 1901 law, for the management of the writers' house, now called La Maison Elsa Triolet-Aragon.   The association has changed its name, to be able to accept paying membership subscriptions to support its work; it is now called, l'Association pour le soutien de la Maison Elsa Triolet-Aragon (Midoux, 2011).   Financial support for different events at Triolet's house comes from the state, the region, the département and the commune. Entrance fee is under 10 euros. The table below provides an overview of the complexities of ownership of Writers' houses in France:

Table 5: Ownership of Writers' Houses in the Ile-de-France, after (Midoux, 2011, 56)

Writer's House	Opened	Owners
Zola (Médan)	1985	State supported (Willed)
Maeterlinck (Château de Médan)	1990	Privately owned
Maison littéraire Victor Hugo (Bièvres)	1991	Private partnership
Maison Elsa Triolet-Aragon (Saint-Arnoult)	1994	State owned (Willed)
Daudet (Draveil)	1996	Privately owned
Mac Orlan (Saint-Cyr-sur-Morin)	2009	Municipality of Saint-Cyr-sur-Morin (Willed)
Cocteau (Milly-la-Forêt)	2010	Society of Friends of Jean Cocteau

The acquisition of a writer's house in the UK and western Europe will necessarily be a large investment by any DMO or start-up enterprise, for example, a group of enthusiasts for a writer, since property has become an integral part of capital accumulation in western economies. The initial purchase and renovation of Jean Cocteau's house, for example, required 4.5 million euros (Midoux, 2011); if the literary tourism researcher sets this against visitor numbers, estimated at 40,000 a year at 10 euros each, this leaves investors a long period to recuperate their capital. On top of annual maintenance, the human resource costs need to be found each year, too. The interpretation and

support of Cocteau's house is achieved through skilful sponsorship arrangements with six public bodies along with Cartier, the French jeweller. We shall see this pattern of multiple sponsorship from the public and private sectors in other forms of literary tourism, demonstrating the funding management skills of the entrepreneurs involved.

Approaches to Researching a Writer's House

Through trust-building by the researcher of literary tourism, access to the accounts of a writer's house might be possible via a helpful gatekeeper. If your research project is also a development or management consultancy project, then this access might be more readily granted. However, there are methods and data that are more generally accessible to the theoretical or scientific researcher. Indeed, social science style research with a good report can be part of the trust-building that will encourage better access by a gatekeeper later in a longer study such as a PhD.

In my PhD research, I analysed the attraction reviews for the writer's house of Victor Hugo in Paris. This is desk research that you can readily start out-of-season and early in your PhD. You can build up background knowledge, propose new grounded theory and refine your research questions based on these new findings from your own primary research. The reviews are publicly-accessible and were taken from the travel social media web-site, TripAdvisor (TripAdvisor, 2013) so this avoids any ethical clearance. For the writer's house, La Maison Victor Hugo in Paris, 81 reviews were available by the end of 2013. Comments from the reviews were coded in two passes, initially for points where value was expressed by the respondent and then in a second pass, into categories suggested by the review itself; the NVivo software calls this second process in-vivo coding. In-vivo language is language used by the case study participants themselves, as it were, live

from the visitor experience. These formed 16 nodes in NVivo. Please see table below:

Figure 15: NVivo Coding Nodes for TripAdvisor Reviews of Victor Hugo House, Paris
Source: Charles Mansfield

Although the review contributors discussed the author's novels at seven points in the material, the group of three categories, art, architecture, and décor, figure most significantly in the reviews. The architecture and the views from the windows of Hugo's house on the Place des Vosges arguably give value and receive reviewers' accolades because the town-planning here under Henri IV from 1605 to 1612, was deliberately designed to be attractive. The first floors of European town houses, the piano nobile, have long been planned to look out over gardens to give the best effect for the occupants gazing from the high vantage point of their premium accommodation. One TripAdvisor contributor re-discovers the piano nobile here:

'the views from the museum over the square are special because it is on the first floor, giving a panoramic view not available from the square itself.'
(TripAdvisor, 2013)

Indeed, in modern times a formal bosquet of lime trees has been planted to make the square even more attractive to strollers or to people viewing

from the surrounding apartments. For the literary researcher this presents a complex problem, how to separate the physical surroundings from the literary interest? However, in this case the use of bosquet planting provides a connection, via Romanticism, between the author's genre and the urban space, which may be accidental but could be used by the attraction manager to develop the narrative of artistic movements that surround the work of Hugo. None of the reviews makes this connection.

The existence of a particular group of visitors, accidental literary tourists, can emerge from your theory-building during analysis of your data from the reviews you have accumulated. In the respondents' reviews on the Victor Hugo house, for example, four clear instances of this are reported:

1. '…We came across this by accident as we were exploring Paris.'
2. '… [W]e happened upon this and were thrilled.'
3. '…We stopped here after stumbling upon it while wandering around the Place des Vosges.'
4. '…We came upon the Museum during a stroll through Place Des Vosges.'

(TripAdvisor, 2013)

The last two comments reveal more, it is the Place des Vosges, a well-advertised tourist zone that has drawn them close enough to the literary house for highly localised signage to complete the conversion of these chance visitors to literary tourists, using the term, conversion, in a sales sense. Careful study of the location, its signage and the approachability of local residents to explain access to the house would provide an attraction manager with useful tools for completing that same conversion to a literary attraction near or within a more well-known and publicised tourist zone.

Reviewers mostly comment upon what the attraction manager has placed there, or on the existing architecture, but could a focus on disappointment give clues to what visitors seek in a building used to commemorate a famous author? These three from the set of five disappointed comments set up a pattern:

1. 'I'm a Victor Hugo lover, so I was hoping to see a bit more into the life of the man by visiting this home, but it felt mostly like a hollow shell.'
2. 'I hoped that it would be more of a museum commemorating victor hugo and his works. But it literally was, just his house and the rooms and it just wasn't interesting at all.'
3. 'Don't go to learn about Victor Hugo, there are lots of pictures of him but no detail. It's about his house.'

(TripAdvisor 2013)

These visitors all feel a sense that something is missing. They all echo what begins to sound like a set of empty rooms unpopulated by the figure of Victor Hugo. The Shakespeare Birthplace Trust in Stratford, attempt to remedy this in their literary properties by employing actors in period costume, please see image from their Twelve-month Pass (figure 16).

This would entail the employment of additional staff and so would be a cost and training consideration. Usefully two comments are made concerning the existing French staff of the Vitor Hugo House, one in this category of disappointment:

'I would have given it a five star if the people working upstairs were a little more happy with their job.'
(TripAdvisor, 2013)

And, in complete contrast, one comment from the category of value:

'And the museum staff were very much doing their specified jobs – one to show you to the ticket desk, one to issue the obligatory ticket even though entry is free, and another to take your bag – all three people standing within touching distance of one another. A delight!'
(TripAdvisor, 2013)

Figure 16: Twelve month pass for Shakespeare's Birthplace.
Source: Author's own fieldwork 9.11.13 C. Mansfield

The above reviewer clearly had prior knowledge of employment practices and staff roles in publicly-funded organisations in metropolitan France and drew pleasure from seeing this, their cultural knowledge being played-out. Herbert (2001) pays particular attention to visitors' prior knowledge in his data collection but does not draw any conclusions from his findings on their knowledge of, say, an author's novels. However, the reviewer who had time to observe and then feel sufficiently affected to comment upon the activities of the attraction staff, leaves a strong indicator that visitors find value in observing tourism industry staff and reflecting on their social practices. In this case, the staff were not staged as performers, indeed the pleasure drawn from watching them at

work was unspoken, a use of tacit knowledge mobilised by the viewer's imaginary. Within the circulation of cultural production can be seen regulation and power relations, and that furthermore, a failure by the DMO and tourism scholars to understand how imaginaries are embedded within powerful institutions, for example, the state and local government, results in a loss of the development of new tourism practices (Salazar 2011). This visitor, though, has connected through the designed experience within the house thanks to the material prompts of three characters from *Les Misérables* (1862):

> 'also pictures and statues of his books' characters like Cossette, Jean Valjean and Javert... you will go to the past and live with them for an hour and I think you will enjoy it.'
> (TripAdvisor, 2013)

The reviewer's imagination has used the prompts to bring the fictional characters to life and re-enact the past in the way that Caughey discusses (Caughey, 1984; Caughey, 2006). It is difficult with such scant evidence to suggest what has happened here, however, from the detailed knowledge of character names, revealed by the reviewer coupled with the fact that none of the disappointed reviews mentions characters that it is the respondent's depth of knowledge that has rendered the experience more satisfying, brought more value and avoided disappointment. This is something Herbert (2001) hints at but never makes explicit, and that would warrant the term: personal cultural capital.

Case Study Conclusion on Writers' Houses

Exploring your chosen writer's house from your desk before making the journey to start your field work can be completed quite easily out of season and it will provide you with better focus for your first visit to the house. It will help you prepare more searching interview questions to pose to the literary visitors that you encounter later at the

house. A very difficult two-pronged point to elicit from visitors to literary sites is 'who in your party actually decided to make this visit?' and 'what made them make the decision and expend the effort and cost?' For both the theoretical researcher in literary-induced travel and the marketing manager of the house, answers to these would be invaluable.

Further reading:

Baleiro, R. (2023). Understanding visitors' experiences at Portuguese literary museums: An analysis of TripAdvisor reviews. *European Journal of Tourism Research 33*, 3305.https://doi.org/10.54055/ejtr.v33i.2839

Departing from the assumption that in tourism studies, the analysis of online review websites is a gateway to understanding visitors' experiences, Rita Baleiro (2023) conducts an exploratory and qualitative research examines visitors' experience at Portuguese literary museums, as revealed by national and international visitors on TripAdvisor. The researcher used NVivo R.1.6 software and thematic analysis to identify the common experiential tropes in the visitors' online spontaneous feedback. The findings indicate that most reviewers perceive this experience as a platform for gaining knowledge about the authors, work and historical context. The results also reveal that the writers' objects (even when replicas), the curational options, and the tour guiding staff contribute significantly to sensing a connection with the author, stepping into the past and co-creating an aura of authenticity in the museum experience.

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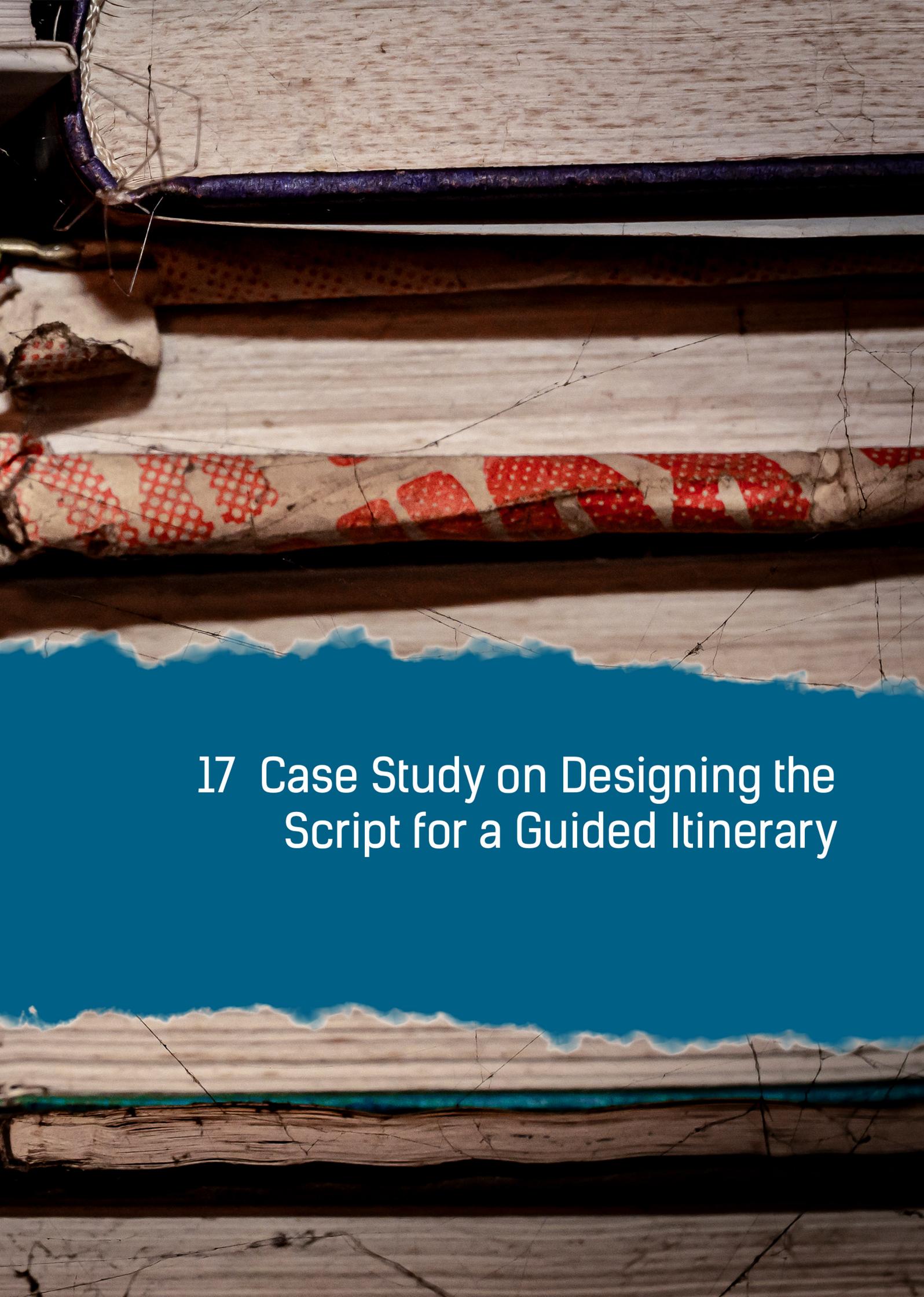
17 Case Study on Designing the Script for a Guided Itinerary

A Guided Walk linked to a Writer's Life and Work

This case study can be read alongside our section 6 on the design of an itinerary. The example author in this case study is the philosopher and writer, Spinoza (1632-1677), who lived and worked in Amsterdam during the Dutch Golden Age (1588-1672). The case study explores how the researcher and then the itinerary designer can incorporate elements from the writer's life to make them relevant to visitors today. It uses a story design approach with three classes of information for the visitor to enjoy: themes, seeds and layers.

Themes and Layers in Guided Walk Design

A Guided Walk is a design, a design for the tourists' experience within the space of the destination. The design aims to provide the visiting tourists with insight, value and entertainment about a period of history and the writer who lived and worked in that location. For this designed experience, the scriptwriter needs to answer the question, what is the walk going to be about? The answers to this become the themes. Usually one of the themes will be the biography of the author. In this model being studied here, the historical character chosen is the philosophical author, Spinoza. Spinoza's writing on ethics has become very influential again as university studies have turned to posthumanism.

The basic route for a walking itinerary is the ellipse so that the guide can return the visitors back to the starting point; this may be the hotel, the transport link or coach. This start point is labelled 1 on the route map. The points are called plateaus because flat, safe spots are found for the group of about 12 visitors to stand safely for each item of commentary narrative to be spoken or read. The ellipse route means that the visitors do not have to repeat walking down the same street after seeing

the main monument or museum at plateau number 4. The ellipse also provides the tour guide with a shortcut to speed up, or look for lost visitors, see plateaus 3 and 5.
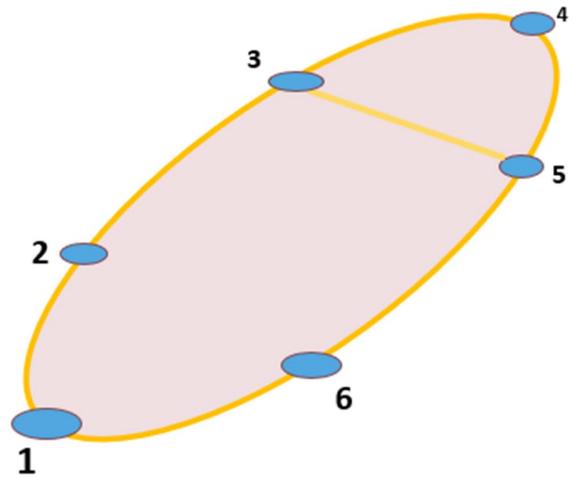

Figure 17: The elliptical hexis of plateaus for planning a literary walk, either as a travel writer or as a tour guide.
Source: Charles Mansfield & Jasna Potočnik Topler

Returning to the writing though, the scriptwriter adds layers to provide continuity between the stopping places, the plateaus, so that a strong link and sense of coherence is given to the whole design of the route. Layers allow time and repetition of more complex historical or geological information so that the tourists can assimilate this in simplified, smaller packets. From this repetition, a layer of knowledge is built up in the listeners, since they have earlier packets to refer back to. Historical layers are written into the script to help the listeners position the character, from the themes, in a timeline and to see this era in terms of their own history timeline. For example, a group of 50-somethings from the UK would know what the word, Elizabethan meant or, in Shakespeare's time, but this periodisation would not work for 20-somethings from France. The designer is aiming for moments of epiphany in the tourist, often expressed by 'Oh, now I see!' as they make a link back to an earlier piece of accumulated information from the script.

Seeds of ideas are added by the scriptwriter in the early phases of writing. This is the first, or library step of the writing process. These seeds may be developed into layers or, if the piece becomes too cluttered, then these seeds can be removed to leave the main themes clearer to see. Seeds, too, give you, as a designer of co-created experiences, opportunities for including real experience for one of the five senses, some ideas for Spinoza and Amsterdam include: a taste of nutmeg, a moment to listen to traffic or to running water, the smell from a coffee-shop, touching a stone surface especially granite, looking at the scale of an architectural feature which, in this walk, is the void or vide in the Arcam building.

Table 6

Themes	Seeds of ideas	Layers
A) New land creation and change of use for immigration. and **B) Character 1 - The life and legacy of Spinoza.**	(i) Protest, living in social space. and (ii) Coffee (iii) Water (iv) Lenses	+ Business and commerce and # Era - The Dutch Golden Age of the 1600s and where it sits on the timeline of the visitors' world.

If you colour-code your themes, layers and even the seeds of ideas that you might want to include you can see these at a glance in your long script. Then consider the distribution of colour-coding across the whole guided walk of 6 stopping places. Do you feel that the golden-yellow coding of the main character, Spinoza, occurs soon enough in the six stops? And is he part of the conclusion? If you feel that he is not introduced early enough. What would you do in a re-write to remedy that?

Test the readability when performed in spoken voice. With a peer-partner take it in turns to read out-loud the commentary for each script. Note any words or constructions that are either difficult to articulate for the performer or are not easy to comprehend by the listening audience. Edit the phrases in a re-write and perform again.

Please see below, the colour-coding for my script design: **A) Land Creation**, at the very start of the guide's script. Then, too, the notes with arrows from a spoken rehearsal to test the ease of performance and the listener's experience:


Figure 18: Colour-coding to analyse, then improve the recurrence of themes in your script for a guided walk.

The Route in Google Named Address Places

1. **1** Waterlooplein, Nieuwe Herengracht 2, 1011 RL Amsterdam
2. **2** Waterlooplein 129, 1011 PG Amsterdam
3. turn right at Jodenbreestraat 96A, 1011 NS Amsterdam
4. **3** Maupoleum, Amsterdam. Looking for Spinoza's boyhood home.
5. **4** Arcam, Prins Hendrikkade 600, 1011 VX Amsterdam
6. **5** Scharrebiersluis, 1018 AB Amsterdam
7. Continue along Nieuwe Herengracht crossing wide Plaza bridge access to
8. **6** De Overkant, Nieuwe Herengracht 71, 1011 RR Amsterdam

Notice, please, the elliptical route traced onto the street map of Amsterdam's Waterlooplein which starts near a public transport link and with a direct view of a key cultural building which is easy to find. The route means that visitors do not have to retrace their steps back down the same street but

1 Waterlooplein, Nieuwe Herengracht 2   turn right at Jodenbreestraat 96A   4 Arcam, Prins Hendrikkade 600,
2 Waterlooplein 129, 1011 PG Amsterdam   3 Maupoleum. Looking for Spinoza's   5 Scharrebiersluis, 1018
                                             boyhood home.   6 De Overkant, Nieuwe Herengracht 71

Figure 19: Route-planning map of the #SpinozaWalk in Amsterdam.
Source: Charles Mansfield

do arrive back next to the starting plateau. Places for comfort breaks are also included.

If you would like to listen to the spoken audio and read the 6 plateau texts of the guide's script then they are all available for free download at

https://sites.google.com/site/touremetkt/home/amsterdam

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18 Advice to PhD Supervisors

Most often a potential doctoral candidate will approach you to become their main supervisor, their Director of Studies, with an outline of their area of research interest. It may be a topic they enjoy and feel strongly about. For example, they might have a real passion for moving on from sustainability in tourism to discover if literary tourism can contribute to restoring the natural environment or returning carbon dioxide to the earth. Even in an initial interview, or through your email discussion, this passion can be re-formulated as a way of questioning or finding out what is happening in this field of inquiry or what could happen in this area of study. Ask your candidate to use keywords from your discussion, like this, to create a more formal working title:

Interrogating Biomass Regeneration and Carbon Sequestration in Literary Tourism Development

Very quickly, too, the place in which the research will be done needs pinning down, close to the university or to the candidate's home. In literary tourism studies, the candidate often wants to travel to a distant destination that excites them. Do not discount this, but temper this with what we might call a pilot study on a very local site. So, taking that working title as an example, where is the very nearest literary site that already attracts visitors, or that could be a tourist site? With a very local space, both you and the candidate can visualise what is feasible when gathering data. You can walk there and ask, do enough tourists visit this place to let the candidate do interviews? Is it warm enough to interview during the academic year?

Zoe and I imagined that the Ted Hughes Poetry Trail in Devon UK, only 25 kilometres away, would be a good place to collect data but (1) it was often completely empty of visitors, and (2) it rained and rained during the period that we had set for data collection. Literary tourism works in the

imagination, and we had imagined a beautiful country park teaming with holidaymakers.

Figure 20: The Ted Hughes (1930-1998) Poetry Trail in Stover Country Park, Devon
Source: Charles Mansfield

Question the research candidate to direct responsibility

I cannot emphasise good questioning too much. The director of studies can teach and direct using questions rather than trying to tell the candidate what to do at every supervisory meeting. A question demands that the candidate deploys their knowledge. In western, anglophone cultures when someone is questioned, it creates a moment when they have to search in their experience for a solution. Usually this also requires simultaneously a process of creation, bringing together separate elements of knowledge, modifying them to the situation and synthesising a new solution. A good question will exercise knowledge. It may be the first time the candidate has formulated and expressed that knowledge, so questions are very

powerful teaching tools. Responding to a question is enacting knowledge. The candidate can move forward in their understanding by responding with adequate ideas.

The Director aims to move the responsibility onto the candidate at level 8, PhD level. Rather than the candidate coming into supervisory sessions to ask for help or emailing questions through the week, the relationship must be directed the other way to create authority and capability in the candidate. It is a challenge, because at levels 6 and 7, lecturers are often the most knowledgeable person in a taught module. Administrative and technology questions need to be addressed to the university support departments directly by the candidate so that these issues do not use the precious time allocated to the Director of Studies for supervision of the PhD. A complicity with the candidate should be built up so that they do not disturb their special relationship with their Director of Studies, who is their knowledge specialist and who is guiding them through the most complex part of the PhD, the creation of new knowledge. The PhD is the time for the candidate to experience what it feels like to take the lead, make decisions and record the consequences of their choices.

Writing, Meetings, Process, Rhythm

The supervisory meetings should build a rhythm for the candidate's writing productivity and performance. With a September start, you will hold 3 formal supervisory sessions before the winter break and 3 more in the spring and early summer. Also plan a whole doctoral study day in the late spring. The sessions will only last 1 hour 15 minutes, maximum, otherwise the session will be overloaded and all the effort will be lost. Therefore, the initial half hour should be used for the Director of Studies to ask 3 questions based on the last piece of writing the candidate has submitted. Avoid administrative problems and technology issues; technical staff are available to the candidate to

resolve these. At the first meeting, this written text under scrutiny will be the PhD Research Proposal. The questions posed by the DoS are diagnostic questions and questions that seek clarification of what has been submitted, for example: what do you mean by valuable in this paragraph here? Written comments by the DoS will be stored on the working document. The candidate will be expected to use their notes from the meetings, along with the written comments from the DoS, and new reading to write an additional 2000 words to clarify and improve the quality of the older writing. This is then stored as around 5000 words, a large part of a chapter. Stress that the candidate is responsible for documenting the supervisory sessions, this should be a mix of handwritten notes, or typed, and use of voice recording and transcribing software.

The second half of the supervisory session will turn to the setting of the writing for the following work period. The DoS will pose 2 questions that each require 1500 words of writing to answer, for example, during the literature review, the DoS might ask, can you read up on Bourdieu's personal cultural capital and show where Bourdieu's concept can be made relevant to your investigation? With two of these progression briefing questions the candidate will have 3000 new words to write. The candidate submits these 4 working days before the next supervisory session to give time for meaningful feedback preparation by the DoS.

Remember, too, that they are also writing 2000 words of quality clarification making a total word count of 5000 before the next meeting. In the autumn term this gives the candidate just under 5 working weeks, 20 clear days to complete this word count, this is 250 words per day. In my writing, I can write 325 words an hour but that is without reference to journal articles or theory books. It helps PhD researchers to encourage them to find out their writing productivity and how to improve

Figure 21: Chapter word counts for project management.
Source: Adapted with permission from Mansfield & Potočnik Topler (2023, 84)

their performance for quality critical writing. I suggest using a spreadsheet, and opportunities for writing days and workshops. In the book (Mansfield & Potočnik Topler 2023, 84), Table 5.3 page 84 gives a spreadsheet-type word count list that can easily be tailored to suit each PhD thesis.

This rhythm of submitting 3000 new words of a chapter four clear days before each supervisory session, followed by the clarification writing of 2000 words will give the candidate 30000 words by the start of summer at the end of their first year. And 60000 by the end of year 2. This is very reassuring; it will keep morale very high, and helps everyone in the team to enjoy the research. Affirmative working like this on the text of the thesis reduces the negative emotions created by technology, administrative systems, and other impacts on the attention of the team. Knowing that you have an increasing stock of finished, high quality chapters releases you for more exciting experimentation with your increased knowledge. The questioning approach by the DoS will also mean that the candidate is ready for their viva voce examination. The team will be able to stop, too, to take proper holidays.

Criticality and construction is quality for research writing

The text within the thesis must be critical, rational and construct arguments and eventually must also construct new knowledge. I extracted advice on

writing from the guidance published by the Quality Assurance Agency in England, as a guide (Mansfield 2020, 2). A key statement from this extract sounds all the notes that a PhD researcher should be doing in their written output:

'Produce clear, accurate, artistically coherent and technically sophisticated written work, which articulates a combination of research and creative ideas'. From QAA (2016) Section 3.2 pp.8-9. Cited in (Mansfield 2020, 2-3).

Rationality means giving a reason. The way to demand a reason in writing is to ask why. Asking why prompts the use of the word, because.

Why are the ground-floor windows so high from the ground in this Tudor building from 1580?

Figure 22: The Seymour House at Berry Pomeroy Castle, Devon circa. 1580.
Source: Charles Mansfield

The question that starts with 'why', demands a response that gives a reason beginning with

'because […]'. Giving a reason is rational writing. This use of the word rational, places it somewhere between interpretation and constructivist creation of new knowledge propositions. A helpful checklist is given in Mansfield (2020, 20). At first, the DoS will need to keep asking why, often in the margins of the draft thesis, but eventually the candidate will begin to question themselves.

Criticality in writing is not about being negative. It includes demonstrating that the researcher has questioned the text or phenomenon they are exploring. It includes, too, seeking challenges to the text you are reviewing. Again, like the why question, you can challenge a text by using the word, 'but', or 'however'. 'The linking adverb, however, works like the word but, but it lets you start a new sentence to challenge the proposal of the academic article you are analysing' (Mansfield 2020, 21).

Into the field during PhD research

Weather is difficult in winter in Europe, just when you want to start collecting data. If you started your project with the new academic year in September then you will want to collect your first data as winter approaches. In fact, pilot data collection activities should be encouraged, and at least one completed in December or January. Doctoral Study Days are fine for the late Spring, but the first pilot probably has to be an interview indoors with someone who is already an expert at presenting their literary heritage site. In my example, the docent at a writer's house or museum, as a respondent for a new PhD researcher, is already very comfortable with talking and answering questions even if the researcher has not properly designed their questions. The data generated creates a nice challenge for capture. Should I record it? I wish I had switched on my voice recorder! A third way of gaining experience in data collection is to use a ready-made, public-facing blog text. Our example in Table 5.4 page 90 (Mansfield & Potočnik Topler 2023, 90) uses a blog, breaking it into stanzas as suggested by Reissman, and applying gerund-coding. To gain experience in question design, though, the candidate can test a single question on a social media platform in an account they plan to use specifically for their research engagement, this is often called citizen science.

We hope our handbook has inspired you to start your own research in literary tourism.
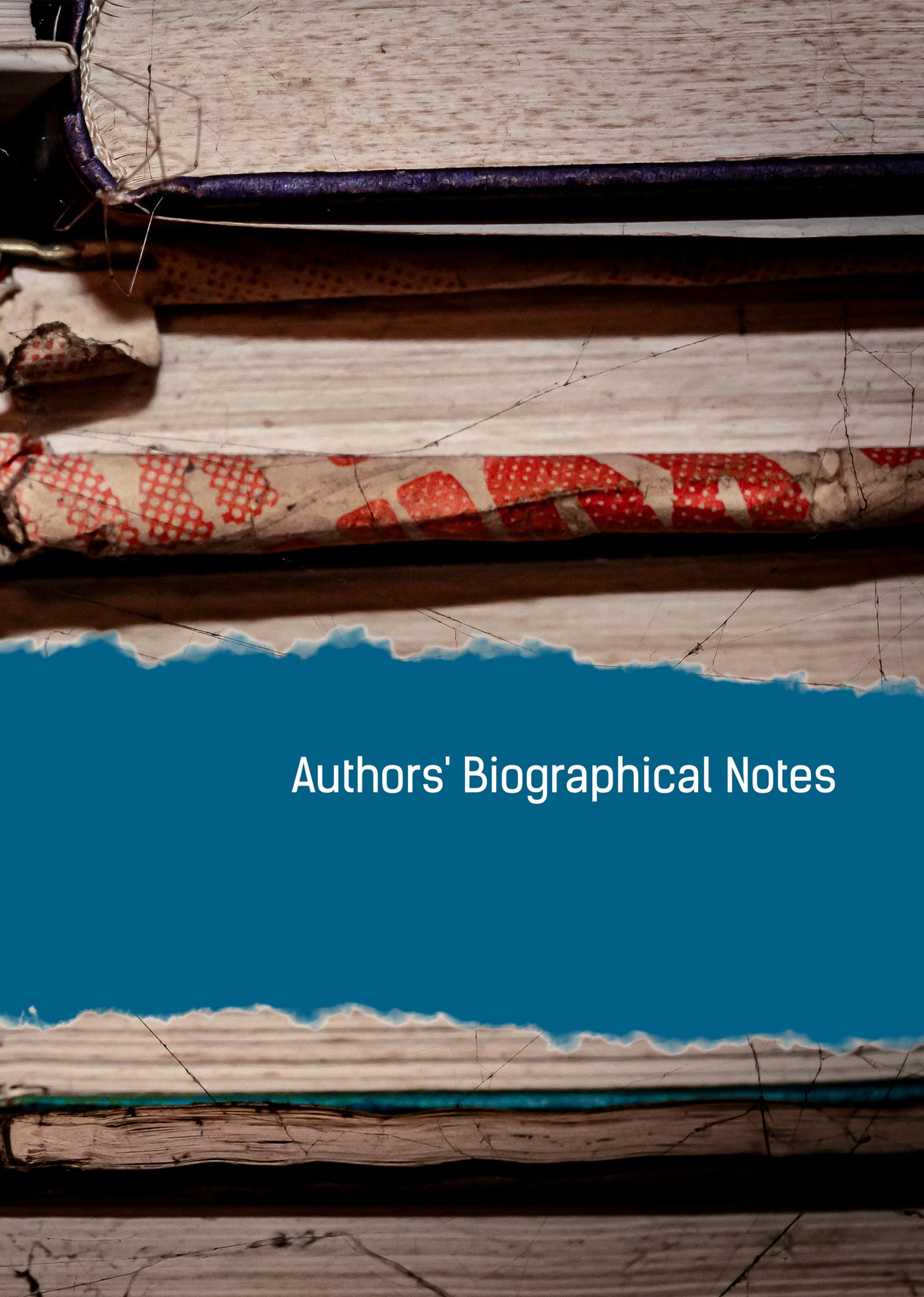
Authors' Biographical Notes

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Dr. Jasna Potočnik Topler is an Associate Professor at the University of Maribor, Faculty of Tourism. Her field of research spans across multiple disciplines, encompassing tourism, cultural tourism and its subtypes, tourism communication, and education. She is the author of several monographs, scientific articles, conference lectures, and an editorial board member of many journals, in addition to delivering guest lectures at foreign universities. Within the framework of her home faculty and international research networks (CEEPUS-TRANS, TULE, ATLAS), she engages in projects in both local and international environments. She has just completed two international projects (Cultural Tourism as a Tool For Sustainable Development of Rural Areas and Active and inclusive teaching of literacy and communication skills for enhanced employment and sustainable economic growth (IN-COMM GUIDE) and is currently engaged in an Erasmus+ EDU-FIT project. An important part of her work represents collaboration with the local community and students (tourism projects). She has shared her knowledge not only in the lecture theatre, but also in the community and has won many awards for her mentoring and pedagogical work. For more than a decade she worked as a journalist and completed a BA in journalism. Her latest book is on travel writing, published by Routledge, and it is one of the results of research and pedagogical collaboration with Dr. Charles Mansfield and the University of Plymouth.

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Dr Charles Mansfield works with UK Management College, a Higher Education provider in Manchester and Derby, UK. In 2024 he was commissioned by the British Council as part of their Cities of Literature initiative as a place-making writer. Charles specialises in implementing methodologies for researchers to achieve direct public impact using narrative techniques. For DMOs, he equips professionals with narrative journaling and knowledge management methods to create place value in city branding. He has previously completed a CNRS-funded project on heritage management for the University of Paris 1, Panthéon-Sorbonne. His current research, using literary travel narratives, is in experience co-creation for the blue economy with a focus on the Channel ports of Normandy. Dr Charles Mansfield is a member of the Scientific Council of Research for Literature & Tourism at Lisbon University School of Management and the University of the Algarve.

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Dr Giovanni Capecchi is Professor of Italian Literature at the University for Foreigners in Perugia, Italy. He mainly deals with literature of the 19th and 20th centuries and one of his fields of research concerns literary tourism. He is the author of a literary guide dedicated to the Pistoia mountains (2008) and since 2014 he has been the director of the territorial promotion magazine *Naturart*. In 2019, he published the volume *Sulle orme dei poeti. Letteratura, turismo e promozione del territorio* [In the Footsteps of Poets. Literature, tourism and regional promotion] reprinted in an expanded edition in 2021 and released in English and Spanish translation. In 2021, he founded the Research Centre for Literary Tourism (TULE), which he directs; in the TULE publishing series, he edited (together with Roberto Mosena) the volumes *Il turismo letterario. Casi studio ed esperienze a confronto* [Literary tourism. Case studies and comparative experiences], 2023, and *Turismi danteschi. Itinerari, esperienze, progetti* [Tourism in relation to Dante. Itineraries, experiences, projects], 2024.

Notes

My research ideas

Possible topics

Possible topics

Why is my research proposal important?

The goals of my research

The goals of my research

Research questions & hypotheses

Possible methods

Possible methods

Limitations

Researching Literary Tourism:

A Handbook for Students and Supervisors

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The textbook Researching Literary Tourism: A Handbook for Students and Supervisors is intended for students and supervisors, offering basic knowledge and guidelines for successful research in literary tourism. The textbook begins with an introduction to basic terms and concepts, enabling students to understand the context and the importance of literary tourism. The authors provide specific examples, guidelines, and propose qualitative and quantitative methods for research, aiming to encourage students to plan their own studies and engage in field research. The goal is to develop key research skills in the field of literary tourism, such as data collection, analysis, critical thinking, and writing. Researching the interdisciplinary field of literary tourism, which has certain special characteristics, can significantly contribute to the development of tourist destinations, the promotion of cultural heritage, and sustainable economic development.

University of Maribor Press

"There are plenty of examples and they illustrate the importance of attempting to secure external validity, for example, or representativeness. Internal and external validity are important concepts in research and should be emphasised. In summary, what this handbook attempts, is worthy."

Graham Busby

"The value of this manual is reflected in the analysis of key terms and concepts in the context of literary tourism research, methodological approaches and practical application. Due to all of the above, I believe that the manual /.../ will be useful in the research work of students, as well as their mentors."

Vesna Kalajžić

"Firstly, the book represents an advance in literary tourism research. That is so because it makes the effort to bring together a variety of issues that occupy research in this type of cultural tourism. In this way, the book offers a clear theoretical contribution, as it aims to organise and make understandable the framework in which literary tourism research is carried out. Particularly interesting, in this line, are the approaches made in chapters 5 and 8 of the book, in which the methodologies and teleology of research in literary tourism are discussed. Thus, these sections can help to guide students and academics who are interested in this discipline.

Secondly, because the book addresses practical issues such as the promotion of literary tourism (chapter 9 and 12), the application of digital tools in the framework of literary tourism (chapter 17), the contribution of tourism literary to the sustainability of destinations (chapter 10), the profile and motivations of the literary tourist (chapter 14), or the design of literary itineraries (chapter 7), among others. These chapters transform the book into not mere theoretical exercise. Contrary to that, it is also useful for those students or professionals in literary tourism who want to focus their work on aspects linked to the practical development of literary tourism. Along these lines, the book represents a bridge between theory and practice in literary tourism that is necessary and can improve the competitiveness of this type of tourism.
The book offers a series of practical cases of international scope which means that this work is not limited to a very specific geographical context but has a global scope.

Although it may be considered an ad hominem fallacy, the authors who sign the book have a long career in literary tourism research and, in their geographical area, each of them can be considered an author of reference in the subject. This is not a vain question, but it is precisely the reason why the book can have global and contrasted knowledge, as mentioned in the previous point.

The book is aimed at a wide target audience, being not only a book of interest for university students. On the contrary, the work includes different chapters specifically aimed at academics, such as chapter 19, designed for directors of doctoral theses in literary tourism; as well as those chapters that address practical questions that, as already mentioned above, may be of interest to professionals and managers of literary tourism products or museums or interpretation centres."

Jordi Arcos Pumarola