



Universitat de Lleida

# El patrimoni literari com a recurs turístic i educatiu: anàlisi de les destinacions literàries

Jordi Arcos Pumarola

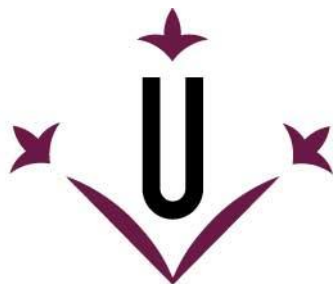
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**Universitat de Lleida**

**TESI DOCTORAL**

**El patrimoni literari com a recurs turístic i  
educatiu: anàlisi de les destinacions literàries**

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Memòria presentada per optar al grau de Doctor amb menció internacional  
per la Universitat de Lleida  
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## NOTA PRELIMINAR

La present tesi està realitzada en forma de compendi de publicacions. Així, tal i com s'estipula a l'article 28 de l'Acord núm. 67/2014 del Consell de Govern de 10/04/2014 pel qual s'aprova la Normativa acadèmica de doctorat de la Universitat de Lleida, el gruix del treball realitzat es presenta en quatre articles, dels quals tress han estat ja publicats en revistes científiques de rellevància. L'article restant es troba, en el moment de lliurament de la versió definitiva de la tesi, en procés de revisió per part d'una revista científica.

D'aquesta manera, la tesi s'estructurarà de la manera següent. El primer capítol tindrà un caràcter introductor amb l'objectiu de presentar els conceptes fonamentals sobre els quals s'ha realitzat aquesta recerca. Aquest primer apartat també justificarà l'ordre i coherència temàtica dels articles inclosos en la present tesi. El segon capítol explicarà de forma global les diferents metodologies emprades en cadascun dels articles que conformen el projecte de recerca. El tercer capítol serà l'apartat central del present treball, ja que inclourà els quatre articles que formen el cos d'aquesta tesi. Aquest tercer capítol estarà subdividit en dues parts: una fonamentació teòrica, corresponent als dos primers articles i una part d'investigació aplicada que correspondrà als articles tercer i quart. A continuació, el capítol quart oferirà una discussió global dels resultats i, finalment, l'últim capítol formularà les conclusions conjuntes de la tesi.

A banda dels apartats esmentats, la tesi inclourà també, els següents annexos:

- **Annex A:** Declaració dels coautors dels articles on consta que aquests no s'han presentat en cap altra tesi doctoral.
- **Annex B:** Informe dels directors de tesi sobre la situació de cadascun dels articles, així com de l'índex d'impacte de cadascun d'aquests.

Les referències bibliogràfiques dels articles presentats al tercer capítol d'aquesta tesi són les següents:

### Fonamentació teòrica:

- **Article 1:** Arcos-Pumarola, J., Llonch-Molina, N., & Osácar, E. (2019) The Concept of Literary Heritage: A Definition through Bibliographic Review. *Forum for World Literature Studies*, vol. 11, num. 1, p. 97-120,
- **Article 2:** Arcos-Pumarola, J., Llonch-Molina, N., & Osácar Marzal, E. (en procés de revisió) Research lines about literary tourism: evolution, current situation and considerations.

### Investigació aplicada:

- **Article 3:** Arcos Pumarola, J., Osácar Marzal, E., & Llonch Molina, N. (2018). Literary urban landscape in a sustainable tourism context. *Human Geographies–*

*Journal of Studies and Research in Human Geography*, vol. 12, num. 2, p. 175-189.

- **Article 4:** Arcos-Pumarola, J. (2019) Assessing literary heritage policies in the context of creative cities. *Journal of Spatial and Organizational Dynamics*, vol. 7, num. 4, p- 275-290.

Donada l'estructura de la tesi, i amb la voluntat de facilitar la consulta de les referències utilitzades, cada article disposarà del seu propi apartat de referències on s'inclouran els treballs citats en el seu redactat. D'aquesta manera, l'apartat de referències del final del document incorporarà, únicament, aquelles referències bibliogràfiques utilitzades al llarg d'aquesta tesi amb l'excepció d'aquelles que ja apareixen citades en el capítol tercer dins els apartats de referències propis de cada article.

Així mateix, per tal de facilitar la lectura, cada article incorporarà la seva pròpia taula de figures/taules darrere l'apartat de referències, segons s'escaigui.

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## RESUM

La present tesi doctoral s'articula com un compendi de publicacions amb l'objectiu principal d'identificar bones pràctiques per al desenvolupament del turisme literari en el marc d'una destinació urbana des d'una perspectiva educativa. Amb aquesta finalitat, s'ha desenvolupat una investigació estructurada en quatre articles dividits en dos grans apartats.

El primer d'aquests apartats es titula Fonamentació Teòrica i pretén conèixer quines són les comprensions i línies de recerca actuals que treballen amb les nocions de patrimoni literari i turisme literari. Aquest apartat el componen dos articles que realitzen, cadascun d'ells, una extensa revisió bibliogràfica prenent com a mostra les bases de dades Scopus i Web of Science per la seva rellevància a l'hora de recollir la producció acadèmica a nivell internacional. Les anàlisis realitzades a cadascun dels articles ens permeten conèixer dades quantitatives i qualitatives sobre la producció científica entorn els conceptes esmentats; així com també identificar línies de treball on coincideixen ambdues nocions.

El segon apartat pren el títol d'Investigació Aplicada i ofereix dos articles d'investigació també basats en la metodologia de l'anàlisi documental. El primer d'aquests articles consisteix en un estudi de cas situat a Barcelona i valora el rol que pot tenir el turisme literari en el context d'una destinació turística consolidada a través de la comparació entre la ciutat narrada per Juan Marsé a la seva obra *Últimas tardes con Teresa* i la ciutat promocionada per Turisme de Barcelona a través de les rutes que apareixen a la seva pàgina web. L'estudi conclou que la literatura permet ampliar els discursos sobre la destinació turística i, amb això, contribuir a la redistribució turística. El segon d'aquests articles realitza una anàlisi de contingut de les memòries d'activitat de les ciutats pertanyents a la Xarxa de Ciutats Creatives de la Literatura de la UNESCO. A través d'aquesta anàlisi s'han identificat un seguit de polítiques i iniciatives per al desenvolupament del clima cultural de les ciutats, així com també accions concretes que utilitzen el patrimoni literari i l'educació patrimonial per tal de desenvolupar una oferta de turisme literari.

D'aquesta manera, la present tesi posa a la disposició de les destinacions un seguit de recomanacions i bones pràctiques per al desenvolupament d'una oferta de turisme literari parant, especial atenció, a aquelles que ens mostren com utilitzar el patrimoni literari amb finalitats educatives. A la vegada, es justifica de quina manera el cultiu d'una oferta de turisme cultural que explori el patrimoni intangible de les destinacions permet bastir una oferta turística més coherent i sostenible en el marc de les destinacions turístiques actuals.

## RESUMEN

La presente tesis doctoral se articula como un compendio de publicaciones con el objetivo principal de identificar buenas prácticas para el desarrollo del turismo literario en el marco de un destino urbano desde una perspectiva educativa. Con esta finalidad, se ha desarrollado una investigación estructurada en cuatro artículos divididos en dos grandes apartados.

El primero de estos apartados se titula Fundamentación Teórica y pretende conocer cuáles son las comprensiones y líneas de investigación actuales que trabajan con las nociones de patrimonio literario y turismo literario. Este apartado lo forman dos artículos que realizan, cada uno de ellos, una extensa revisión bibliográfica tomando como muestra las bases de datos Scopus y Web of Science por contener la producción académica más destacada a nivel internacional. Los análisis realizados en cada uno de los artículos nos ofrecen datos cuantitativos y cualitativos sobre la producción científica alrededor de los conceptos mencionados; así como también nos permiten identificar líneas de trabajo donde coinciden ambas nociones.

El segundo apartado toma el título de Investigación Aplicada y ofrece dos artículos de investigación también basados en la metodología del análisis documental. El primero de estos artículos consiste en un estudio de caso situado en Barcelona y valora el rol que puede tener el turismo literario en el contexto de un destino turístico consolidado a través de la comparación entre la ciudad narrada por Juan Marsé en su obra *Últimas tardes con Teresa* y la ciudad promocionada por *Turisme de Barcelona* a través de las rutas que aparecen en su página web. El estudio constata que la literatura permite ampliar los discursos sobre el destino turístico y, mediante ello, contribuir a la redistribución turística. El segundo de estos artículos realiza un análisis del contenido de las memorias de actividad de las ciudades miembro de la Red de Ciudades Creativas de la Literatura de la UNESCO. A través de este análisis se ha identificado una serie de políticas e iniciativas para el desarrollo del clima cultural de las ciudades, así como acciones concretas que utilizan el patrimonio literario y la educación patrimonial para desarrollar una oferta de turismo literario.

De este modo, la presente tesis pone a disposición de los destinos una serie de recomendaciones y buenas prácticas para el desarrollo de una oferta de turismo literario atendiendo, con especial atención, en aquellas que muestran como hacer uso del patrimonio literario con finalidades educativas. A la vez, se justifica de qué modo el cultivo de una oferta de turismo cultural que explore el patrimonio intangible de los destinos permite construir una oferta turística más coherente y sostenible en el marco de los destinos turísticos actuales.

## ABSTRACT

The present doctoral thesis comprises a compilation of publications whose main objective is to identify good practices for the development of literary tourism within the context of an urban destination and from an educational perspective. With this goal, the research has been structured in four articles, divided into two major sections.

The first of these two sections is entitled Theoretical Foundation and it aims to identify the current insights and lines of research that work on the concepts of literary heritage and literary tourism. This section is composed by two articles, each of which carries out a broad literature review. Scopus and Web of Science databases have been chosen as a sample due to their importance when collecting international academic production. The analyses conducted in each article allow us to know both quantitative and qualitative data on the scientific production related to the aforementioned concepts as well as to identify lines of work where both concepts meet.

The second section is entitled Applied Research and it contains two research articles, also based on the methodology of documentary analysis. The first of these articles presents a case study located in Barcelona and assesses the role that literary tourism may play in the context of a consolidated tourist destination by comparing the city depicted in Juan Marsé's work *Ultimas tardes con Teresa*, with the city promoted by *Turisme de Barcelona* through the routes in the institutional website. The study concludes that literature allows broadening and diversifying the discourses on the tourist destination and, because of that, contributes to the spatial redistribution of tourist flows. The second article carries out an analysis of the contents of the activity reports issued by the cities of literature belonging to Unesco Network of Creative Cities of Literature. The analysis has identified a number of policies and initiatives designed to create a cultural climate in cities along with specific actions that use the literary heritage and heritage education to develop a literary tourism offer.

In this way, the present thesis provides destinations with a number of recommendations and good practices to create a literary tourism offer, paying special attention to those destinations which show us how to use literary heritage for educational purposes. Besides, it concludes that the production of a cultural tourism offer which explores the destinations' intangible heritage allows for a more coherent and sustainable tourism offer within the framework of current tourist destinations.

## 1. INTRODUCCIÓ I OBJECTIUS DE LA TESI

### 1.1. Intangible, educació i convivència: la concreció del tema

Tot i que podem basar el nostre actuar en una voluntat de viure (*Der Wille zum Leben*), tal i com afirmava Schopenhauer; pensar que tot allò que fem ho fem per mera supervivència seria una concepció simplista que atemptaria contra la complexitat característica del món humà. Això mateix sembla voler explicitar Nietzsche transformant aquesta voluntat de viure schopenhauriana en una voluntat de poder (*Der Wille zur Macht*) que va molt més enllà del sobreviure i busca el seu sentit en viure d'una determinada manera. En d'altres paraules, no només de pa viu l'home, sinó que la importància d'allò immaterial a l'hora de dotar de sentit les nostres existències i experiències és innegable.

Aquest interès per la comprensió d'allò immaterial i la seva importància a l'hora d'estar i situar-se en el món es troba a la base de la present investigació. Sens dubte, aquest zel per l'intangible ha crescut a l'escalfor de diverses influències rebudes al llarg de la meua etapa educativa<sup>1</sup>, entre les quals les classes dels professors Miquel Costa i Pere Villa a l'Institut Bisbe Sivilla de Calella o el pas per les aules de la Facultat de Filosofia de la Universitat de Barcelona.

Així, les lliçons del doctor Salvi Turró a l'hora de mostrar l'estreta unió que existeix entre el pensament, les expressions culturals i la política, com també la necessitat de generar un espai d'emparedat i proximitat per a l'entesa entre subjectes tal i com plantejava el doctor Josep Maria Esquirol, van derivar en l'interès per explorar la comunicació de les idees intangibles en contextos interculturals com una via per fomentar la comprensió interpersonal.

Dins d'aquesta línia de reflexió, el turisme resulta ser un àmbit privilegiat per estudiar de quina manera podem mostrar i visibilitzar allò que no es veu, aquelles idees i valors que formen el substrat de la identitat dels territoris i les comunitats. A la vegada que ens permet considerar si, comprendre millor qui tenim al davant ens condueix a establir una relació significativa amb ell, condició de possibilitat per a la convivència des de la dignitat i la cura.

Aquesta reflexió plantejada en aquests termes, no podria haver-se dut a terme sense la companyia que he trobat a l'Escola Universitària de Turisme, Hoteleria i Gastronomia CETT – Universitat de Barcelona. Les sessions i converses amb el professorat del postgrau en “Creació i dinamització dels equipaments patrimonials”, coordinat per la Dra. Carolina Martín Piñol i del Màster en “Innovació en la Gestió Turística: especialitat en Gestió Turística del Patrimoni Cultural i Natural”, coordinat per la Dra. Laia Coma Quintana, van fomentar en mi la voluntat de dirigir la meua recerca a l'àmbit del turisme cultural. Mostra d'això és el tema del meu treball final de màster titulat “De la ment a la vitrina. Anàlisi del tractament del patrimoni filosòfic als equipaments

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<sup>1</sup> Tot i que en aquest apartat es destacaran els antecedents i influències acadèmiques que conformen el substrat de la present tesi, és necessari, també, fer esment a la col·laboració de la meua família a l'hora de generar aquesta inclinació.

patrimonials”, dirigit per la Dra. Laia Coma Quintana.

Fou durant aquest màster quan la Mercè Colom Oliva em va proposar incorporar-me a l'equip del CETT eLearning per donar suport a la coordinació docent. En el meu pas per aquest departament i treballant colze a colze amb la Dra. Júlia Castell Villanueva vaig apropar-me des de la docència a l'àmbit del patrimoni cultural i la interpretació i educació patrimonial, a més d'integrar tota una sèrie de valors de treball que m'han acompanyat al llarg de tota la realització de la tesi.

Més endavant, la meua incorporació a l'Escola Universitària de Turisme, Hoteleria i Gastronomia CETT – Universitat de Barcelona, dirigida pel Dr. José Antonio Pérez-Aranda Canela, en qualitat de docent i investigador, així com també, al grup de recerca en Turisme, Cultura i Territori (TURCiT), em va permetre acabar de vehicular la relació entre les tres nocions que conformen el nom del grup. D'aquesta manera, les converses i treball compartit amb els companys investigadors com ara el Dr. Oscar Casanovas Ibañez, la Dra. Alexandra Georgescu Paquin, la Dra. Anna Torres-Delgado, la Dra. Tània Martínez Gil, el Dr. Daniel Imbert-Bouchard Ribera, el Dr. Oriol Anguera-Torrell, la Marta Conill Tetuà, l'Emma Pla Rusca, la Laia Encinar Prat o l'Aurèlie Cerdan Schwitzguebel, entre d'altres, són part indispensable d'aquesta tesi; ja que la meua visió sobre l'activitat turística i la complexitat de les destinacions es deu, en bona part, a ells. Queda clar, doncs, que la temàtica de la present tesi està directament vinculada al meu pas pel CETT; agrair, per tant, a aquesta institució i, especialment, a la figura de la Dra. Maria Abellanet Meya, la seva confiança en aquest projecte i en la meua persona per poder desenvolupar aquesta tesi en el marc d'un centre educatiu i de recerca tan rellevant en l'àrea de la turismologia.

També agrair a la Universitat de Lleida i al programa de doctorat en Educació, Societat i Qualitat de Vida haver acceptat la meua proposta de tesi i formar part del marc acadèmic on s'ha desenvolupat. Agraïment que cal fer extensiu a la coordinadora del programa de doctorat, la Dra. Gemma Filella pel seu càlid acompanyament durant la realització de la tesi.

De la mateixa manera, cal esmentar que part rellevant d'aquesta tesi ha estat escrita a l'Escola Superior de Gestão, Hoteleria e Turismo de la Universidade do Algarve sota la coordinació, consell i hospitalitat de la Dra. Cláudia Henriques, a qui vaig conèixer a través de la Dra. Isilda Leitão. Agraïxo, per tant, a la Dra. Leitão la seva bona voluntat i esforç per tal de poder dur a terme aquesta estada de recerca.

Gràcies a la implicació i ajut dels dos directors de la present tesi, la Dra. Nayra Llonch Molina i el Dr. Eugeni Osácar Marzal, tots aquests coneixements, inclinacions i interessos previs van poder conglomerar-se i dirigir-se cap a la investigació que es presenta a continuació. Una recerca que té la voluntat d'analitzar com quelcom immaterial, la literatura, pot esdevenir, a través d'una perspectiva educativa, una eina per a generar noves narratives sobre les destinacions. Narratives que possibilitin al visitant una aproximació més autèntica vers l'espai visitat, tot desvetllant noves mirades cap al territori, i que forgin les condicions de possibilitat per una relació més significativa amb les destinacions i les persones que les habiten.

D'aquesta manera, intangible, educació i convivència són el pal de paller conceptual del present treball.

## **1.2. Turisme literari: aproximació i definició de la recerca**

A partir dels conceptes clau esmentats a l'apartat anterior, aquesta tesi es fa una sèrie de preguntes de recerca prenent el turisme literari com a objecte i àmbit d'estudi. A continuació, en els següents dos apartats, es presenten aquestes qüestions que configuren el punt de partida de la present tesi doctoral.

### *1.2.1. La importància de la motivació en l'àmbit del turisme cultural*

Per turisme literari, entenem tots aquells desplaçaments de persones que tenen com a motivació principal la visita a espais vinculats amb autors literaris o al món imaginari generat per les obres de ficció literàries (Hoppen, Brown, & Fyall, 2014). Aquesta tipologia turística podem considerar-la part del turisme cultural, considerant aquest darrer com aquells moviments de persones amb la motivació de fer experiència dels atractius o productes culturals de la destinació (Richards, 2018).

La similitud entre ambdues definicions la podem justificar a partir de considerar que el turisme literari és una subtipologia de turisme cultural. Tot i això, és interessant ressaltar que ambdues destaquen el concepte de motivació com a element clau per tal que una activitat turística pugui considerar-se pròpia del turisme cultural o literari. Amb això, podríem afirmar que el turisme cultural o literari no es defineix tant pels productes desenvolupats en el territori o les activitats concretes que en aquest hi realitzen els turistes, com en el fet que troba el seu origen en la mateixa subjectivitat del visitant, és a dir, a la mirada amb la que s'apropa el visitant al territori.

D'aquesta manera, ambdues definicions, destaquen la importància de la voluntat d'aprehendre, és a dir, de voler apropar-nos de manera física a un determinat aspecte cultural de la destinació per fer-ne experiència i, així, copsar-lo. Aquesta voluntat és quelcom que acompanya el viatge del turista cultural encara que la manera de fer-ne experiència pot ser molt distinta entre els diferents visitants; per exemple, pot estar més o menys organitzada o estandarditzada, l'experiència pot fer-se en grup o de manera individual, etc. No obstant, el punt en comú de totes les experiències del turista cultural/literari és l'interès per la cultura de la destinació.

Parar atenció des de les destinacions a aquesta inclinació a l'aprenentatge és indispensable, ja que només quan cultivem aquesta inclinació inicial del visitant, l'activitat turística esdevé finestra d'oportunitat per al diàleg intercultural. És en aquest sentit que podem considerar el turisme cultural com un procés capaç de generar i re-construir identitats col·lectives de les destinacions (Donaire, 2008).

Tanmateix, la relació entre la didàctica i el turisme no s'esgota o es limita al terreny de l'experiència *in situ*. Tal i com ja adverteix Sant Agustí, ningú estima allò desconegut (Augustine, 2002), és a dir, ningú sent atracció ni admiració per allò desconegut, ja que sense una prèvia referència cap allò que volem conèixer les nostres motivacions romanen cegues, mancades de referent.

En el context del turisme cultural, aquest esquema se'ns presenta de manera clara, ja que, tal i com hem afirmat, neix d'una motivació prèvia del visitant que provoca la visita del territori. Així, tot turisme cultural necessita justament de l'existència d'aquesta coneixença prèvia del visitant, ja que és aquesta la que desvetlla l'interès pel territori i desperta la inclinació a visitar-lo des d'una determinada mirada interessada per les seves peculiaritats culturals. Aquest esquema existeix no només en el turisme cultural més erudit, sinó també en el més *mainstream*: tant l'historiador especialitzat en l'època minoica que vol veure *in situ* les excavacions del palau de Cnossos a Creta, com el turista sense una formació acadèmica en història, però que ha sentit a dir que cal visitar aquest mateix palau perquè és espectacular; ambdós, tenen una imatge prèvia a la ment, més o menys detallada, que els impulsa a visitar Creta i el jaciment minoic prop de Càndia. Pel primer, veure en primera persona el palau pot ser la principal motivació, pel segon, pot ser una motivació complementària, però ambdós parteixen d'un coneixement i d'una imatge de la destinació prèvia que els impulsa a visitar aquesta atracció cultural. Aquesta relació entre l'experiència de la destinació i la imatge percebuda pel pre-turista ja ha estat estudiada abastament des de l'àmbit, tal i com mostren els treballs de Mariné-Roig (2015), destacant la influència de diversos agents en la fase prèvia a l'experiència turística i en concret de la lectura d'opinions online redactades per altres visitants, i d'Osácar (2016), que se centra en la influència de l'univers cinematogràfic en la imatge percebuda de la destinació.

Aquests treballs mostren que si volem desenvolupar una oferta de turisme cultural i que aquesta exerceixi com a configuradora de la identitat dels territoris, és necessària una estreta relació entre el turisme i la didàctica, una relació proactiva per part de les destinacions per transmetre als futurs visitants una determinada narrativa que els porti a realitzar una experiència concreta de la destinació.

### 1.2.2. La qüestió dels coneixements previs: un repte pel turisme literari

El context que hem esbossat ja ens planteja alguns dels reptes del turisme literari i de tot turisme cultural sobre els que s'edifica la present tesi. El primer d'aquests reptes el podem exposar de la manera següent: si el turisme literari necessita d'una motivació i coneixements previs, queda aquesta tipologia turística restringida a un grup de persones expertes que pot ser més o menys nombrós segons l'èxit i popularitat de l'obra literària?

Si contestéssim afirmativament a aquesta pregunta, però, tota la tasca d'interpretació i difusió realitzada a través dels equipaments patrimonials i que es considera missió indispensable d'aquests seria un sense-sentit, donat que aquests espais perdrien una de les seves raons de

ser: servir com a eines de difusió i transmissió del seu patrimoni literari per tal d'apropar-lo, no només a experts, sinó també a neòfits.

Una resposta afirmativa a aquesta primera pregunta que plantejàvem faria, a més a més, trontollar la viabilitat i existència del turisme literari en un context global. En què basem tal afirmació?

El turisme és, a dia d'avui, un fenomen global tal i com demostra el continu creixement de desplaçaments internacionals durant el període 2010-2019 (UNWTO, 2019). Aquesta realitat fa que haguem de partir de la premissa que les persones que visiten les distintes destinacions no tenen, en moltes ocasions, les mateixes referències culturals a nivell literari que les vigents a la destinació. Situació que es veu agreujada pel fet que el vehicle de comunicació de la literatura és la llengua i, molts visitants no parlen l'idioma original de les obres literàries (ni tampoc, en ocasions, disposen de traduccions de les obres en el seu propi idioma). Això provoca que romanguin allunyats de l'obra literària original i, per tant, també de l'autor i el seu patrimoni literari. En aquest sentit, cal que ens preguntem per les estratègies que poden despertar l'interès i fer atractiva l'oferta del turisme literari d'una destinació per a les persones estrangeres. D'aquesta manera, ens plantejem el segon dels reptes de la present tesi que podem expressar a través de la següent qüestió: quines estratègies podem identificar per tal de desenvolupar el turisme literari en un context de turisme internacional?

### 1.2.3. *La literatura: un patrimoni intangible*

Aquesta última qüestió ens permet també desplegar una altra complexitat que presenta el turisme literari a diferència d'altres subtipologies de turisme cultural: la qüestió de la intangibilitat. Tal i com afirmen Santacana Mestre i Llonch-Molina (2016) els elements que es consideren patrimoni no ho són únicament pels seus atributs materials, sinó que ho són, sobretot, pels significats que se'ls hi atribueixen.

En el cas del patrimoni literari aquesta afirmació resulta òbvia, donat que el patrimoni literari neix dels relats literaris, però troba la seva expressió tangible en espais i elements materials que tenen una relació directa amb el fenomen literari (ja siguin espais o objectes), tot actuant com ancoratges d'idees i emocions per la seva relació amb la biografia dels escriptors, amb les històries de ficció, per pertànyer a contextos culturals generats al voltant d'un autor o obra, etc. D'aquesta manera podem parlar de llocs literaris, això és, espais que concreten la memòria literària i amb la capacitat de catapultar un seguit d'emocions i sentiments a aquella persona que els visita (Munmany Muntal, 2017). Així doncs, la veritable riquesa dels elements tangibles del patrimoni literari resideix en el seu significat (Squire, 1994).

Tot això ens porta a afirmar que el patrimoni literari té un caràcter simbòlic. Aquesta capacitat per, mitjançant elements tangibles, evocar idees, sentiments, nocions, etc. és la que converteix al patrimoni literari en un destacat recurs turístic-cultural, en tant que permet generar les condicions per una experiència turística íntima i significativa.



Tanmateix, aquesta qualitat suposa un repte a l'hora de desenvolupar una oferta de turisme literari. Això és així perquè en l'experiència turística, tal i com afirmen Urry i Larsen (2011), el sentit visual és central. Això mateix confirma el propi mot *sightseeing* (fer turisme), on el verb *to see* forma part essencial del concepte. D'aquesta manera, aquells elements patrimonials que es consideren icones de les destinacions són tradicionalment elements que destaquen per la seva espectacularitat visual: la Sagrada Família a Barcelona, la Torre Eiffel a Paris, el Coliseu a Roma, el Taj Mahal d'Agra, Angkor Wat a Siem Reap o els molins de vent de Kinderdijk. Aquests elements, tot i estar en moltes ocasions vinculats a valors immaterials d'innegable importància i singularitat, destaquen, sens dubte, per la seva aparença física. Per la seva banda, el patrimoni literari no disposa en moltes ocasions d'elements tangibles que destaquin pel seu aspecte físic i, per tant, la seva presència en els processos d'"iconització" (Quagliari Domínguez & Paolo Russo, 2010) i espectacularització de les ciutats per tal de fer-les atractives roman marginal.

Tot aquest context ens porta a plantejar-nos el tercer dels reptes d'aquesta tesi: quines estratègies podem identificar que ajudin a fixar nodes de significat propis del turisme literari dins la mirada turística que els visitants tenen de les nostres destinacions?

#### 1.2.4. Turisme literari i convivència

En els últims temps, des de l'àmbit dels estudis turístics, s'ha utilitzat el concepte d'*overtourism* per descriure el deteriorament de l'experiència del visitant i de la qualitat de vida dels residents per culpa d'una manca o deficient gestió del desenvolupament turístic en un territori. Aquesta és la definició que ens ofereix l'informe "Overtourism? Understanding and Managing Urban Tourism Growth beyond Perceptions" de la World Tourism Organization (UNWTO), el Centre of Expertise Leisure, Tourism & Hospitality, la Universitat de Ciències Aplicades NHTV de Breda i la Universitat de Ciències Aplicades NHL Stenden (2018).

Aquest darrer informe identifica 11 estratègies clau per tal d'encarar la gestió del turisme i les seves externalitats negatives en el marc de les destinacions. Una d'aquestes estratègies se centra en estimular nous itineraris i atraccions que transcendeixin les narratives tradicionals sobre la ciutat i que, per tant, permetin redistribuir els visitants en d'altres espais de la ciutat més enllà de les icones tradicionalment més visitades.

Si tal i com hem afirmat als anteriors apartats, un dels reptes del turisme literari és fer visitables espais amb un valor principalment intangible, pot ser considerada aquesta tipologia turística una eina per a la redistribució del turisme amb la capacitat d'atraure visitants en àrees que no destaquen pels seus elements materials? Pot el turisme literari i la seva capacitat per mostrar els ancoratges tangibles de les narracions fer visitables parts de la ciutat que romanen invisibles a la mirada turística tradicional?

Si afegim una pàtina didàctica a aquesta visió turística, hem de tenir en compte, a més a més, que desvetllar la significació literària d'un territori pot commoure el visitant i transformar la seva relació amb l'espai visitat. Així ho afirma Fontal Merillas (2013) quan diu que la coneixença

del patrimoni condueix a l'estima, valoració i protecció del mateix. D'aquesta manera, i considerant l'estreta relació que existeix entre la literatura i la identitat d'un territori, el turisme literari pot esdevenir un canal per a fomentar un clima cultural (Del Pozo, 2019) a la ciutat accessible a residents i visitants i que, per tant, fomenti el diàleg real i significatiu entre ambdós grups. La pregunta que ens plantejem és, per tant, de quina manera i a partir de quines accions concretes pot el turisme literari contribuir a la generació d'un clima cultural que s'adrexi a residents i visitants en el marc de les destinacions?

### 1.3. Objectius de la tesi

D'acord amb els reptes que hem plantejat en els apartats anteriors, la present tesi s'estructura a partir de dos objectius generals: un per la part de fonamentació teòrica i un per la part d'investigació aplicada. Així mateix, a cadascun d'aquests objectius generals li corresponen dos objectius específics que es desenvolupen amb més detall a través dels articles que conformen la tesi.

<b>OBJECTIUS</b>	
<b>Objectius de la fonamentació teòrica de la tesi</b>	
<b>O.1</b>	<b>Identificar les relacions entre els conceptes de patrimoni literari i turisme literari.</b>
O.1.1	Definir les accepcions que pren el concepte patrimoni literari en el context acadèmic.
O.1.2	Descriure les línies de recerca i reptes del turisme literari en l'àmbit dels estudis turístics.
<b>Objectius de la investigació aplicada</b>	
<b>O.2</b>	<b>Identificar bones pràctiques per a desenvolupar el turisme literari en una destinació urbana.</b>
O.2.1	Valorar el rol del turisme literari en el context de la destinació turística.
O.2.2	Analitzar les estratègies, accions i polítiques culturals que utilitzen les Ciutats Creatives de la Literatura per tal de crear i enriquir el clima cultural de les ciutats creatives.

Taula 1. Relació d'objectius generals i específics de la investigació. Font: Elaboració pròpia (2019)

Així doncs, el primer objectiu de la tesi és de caire teòric i es proposa definir la comprensió que es té des de l'àmbit acadèmic dels dos conceptes clau de la present investigació (patrimoni literari i turisme literari) per tal de considerar la interrelació que existeix entre ambdós. D'aquesta manera, el primer objectiu general de la tesi (O.1) consisteix en identificar les relacions

entre els conceptes de patrimoni literari i turisme literari i es divideix, alhora, en dos objectius específics per cadascun dels conceptes que entren en diàleg.

Donat que la present investigació posa el focus en el turisme literari, l'aproximació al concepte de patrimoni literari serà més teòrica, tal i com detalla el primer objectiu específic (O.1.1): definir les accepcions que pren el concepte patrimoni literari en el context acadèmic. Així mateix, la noció de turisme literari s'adreçarà amb una visió pràctica i amb la voluntat de posar les bases per a la investigació aplicada de la present tesi. Així, l'objectiu específic que fa referència al turisme literari (O.1.2) posa èmfasi en aquest caràcter pràctic com pot veure's a continuació: descriure les línies de recerca i reptes del turisme literari en l'àmbit dels estudis turístics.

Pel que fa a la part d'investigació aplicada, l'objectiu general sobre el que s'estructura aquesta part de la tesi és el següent (O.2): identificar bones pràctiques per a desenvolupar el turisme literari en una destinació urbana. Tanmateix, s'ha considerat necessari, en primer lloc, raonar quin és el paper del turisme literari en el marc d'una destinació turística, per tal de considerar què pot aportar el desenvolupament d'aquesta tipologia turística en el marc de la gestió d'una destinació. Així, el primer objectiu específic d'aquesta segona part del treball (O.2.1) adreça aquesta qüestió de la manera següent: valorar el rol del turisme literari en el context de la destinació turística. Per la seva banda, el segon objectiu específic es focalitza en la identificació de bones pràctiques, però ho fa des d'un marc privilegiat per a l'estudi del desenvolupament del turisme literari com és la xarxa de Ciutats Creatives de la Literatura de la UNESCO. Així, concretitzant el camp de treball de la nostra investigació aplicada, el segon objectiu específic d'aquesta part de la tesi (O.2.2) és el següent: analitzar les estratègies, accions i polítiques culturals que utilitzen les Ciutats Creatives de la Literatura per tal de crear i enriquir el clima cultural de les ciutats creatives.

## 2. METODOLOGIA

Tot i tenir un fil conductor delimitat de forma clara i un objectiu comú, tal i com s'ha presentat en el capítol anterior, cada article inclòs en aquesta tesi presenta una investigació amb característiques distintes. Per tant, cal abordar la metodologia d'investigació de cada article de manera individual. Tot i això, aquest apartat tractarà d'oferir una visió sintetitzada sobre la investigació proposada a cadascun d'aquests amb l'objectiu de permetre una mirada global sobre la recerca realitzada. Val a dir, però, que l'exposició detallada de cada metodologia d'investigació es trobarà als articles corresponents.

En primer lloc, cal esmentar que tot i proposar investigacions diferenciades, els diferents articles han basat el seu procés de recull d'informació en la consulta i anàlisi de dades secundàries i documentals variades (Quivy & Van Campenhoudt, 2007). Les fonts documentals utilitzades van des d'articles científics a pàgines web, informes d'institucions públiques o novel·les literàries; de manera que, donada la naturalesa diferent de les fonts emprades, la metodologia d'anàlisi proposada a cada article serà diferent. A continuació, s'inclou una taula resum explicativa de la investigació desenvolupada a cada article (veure Taula 1).

	Article 1	Article 2	Article 3	Article 4
<b>Títol</b>	The Concept of Literary Heritage: A Definition through Bibliographic Review.	Research lines about literary tourism: evolution, current situation and considerations.	Literary urban landscape in a sustainable tourism context.	Assessing literary heritage policies in the context of creative cities.
<b>Objectiu específic associat</b>	O.1.1	O.1.2	O.2.1	O.2.2
<b>Metodologia d'investigació</b>	Revisió bibliogràfica	Revisió bibliogràfica	Estudi de cas comparatiu	Anàlisi de contingut
<b>Tipus d'investigació</b>	Mixta	Mixta	Mixta	Qualitativa
<b>Mostra</b>	Articles que inclouen el concepte "patrimoni literari" als apartats títol, resum o paraules clau publicats a revistes indexades a Scopus (229) i Web of Science (210) en el període 1950 - 2017.	Articles que inclouen el concepte "turisme literari" als apartats títol, resum o paraules clau publicats a revistes indexades a Scopus (55) i Web of Science (69) en el període 1983 - 2019.	"Últimas tardes con Teresa" de Juan Marsé i rutes turístiques presents a la pàgina web de Turisme de Barcelona.	Monitoring reports (recull d'accions) d'onze Ciutats Creatives de la Literatura de la UNESCO.

Taula 2. Característiques de la metodologia d'investigació de cada article de la present tesi doctoral. Font: Elaboració pròpia (2019)

A continuació, es descriu la recerca realitzada a cadascun dels articles:

- **Article 1:** Aquest primer article, titulat *The concept of Literary Heritage: a Definition through bibliographic review*, forma part de la fonamentació teòrica de la tesi i es correspon amb l'objectiu específic 1.1 que consisteix en definir les accepcions que pren el concepte patrimoni literari en el context acadèmic. Amb aquesta finalitat, es va dissenyar una revisió bibliogràfica prenent com a mostra

els articles científics publicats a revistes indexades a la Core Collection de Web of Science i a Scopus que continguessin el concepte “literary heritage” en el seu títol, resum o paraules clau. La justificació de l’elecció d’aquestes dues bases de dades es basa en la seva rellevància internacional i en l’elevat nombre de treballs acadèmics que incorporen en els àmbits de ciències socials i humanitats. Aquesta justificació pot trobar-se explicada amb més detall a l’article en qüestió.

Una vegada identificats els documents que complien el nostre criteri de recerca (229 a Scopus i 210 a Web of Science dins el període temporal 1950-2017), va procedir-se a una anàlisi mixta. D’una banda quantitatiu, per tal d’identificar el nombre i l’evolució dels estudis sobre patrimoni literari, així com els països, universitats, revistes científics i investigadors de rellevància en aquest àmbit d’estudi. D’altra banda, va procedir-se a una anàlisi hermenèutica (Babbie, 2000; Veal, 2006) a partir d’una lectura crítica dels resums dels articles per tal de definir les línies de recerca i les diferents comprensions del concepte de patrimoni literari que es tenen des de la recerca acadèmica.

- **Article 2:** El segon dels articles, que porta per títol *Research lines about literary tourism: evolution, current situation and considerations*, forma part també de la fonamentació teòrica de la tesi i es vincula amb l’objectiu específic 1.2, a saber, descriure les línies de recerca i reptes del turisme literari en l’àmbit dels estudis turístics. D’aquesta manera, la metodologia emprada en aquest article és molt semblant a la del primer, això és, una anàlisi documental en forma de revisió bibliogràfica d’articles científics dedicats al turisme literari. La mostra per aquesta investigació va generar-se a partir dels articles que incloïen el concepte “literary tourism” al títol, resum o paraules clau dins les bases de dades Scopus i la Core Collection de Web of Science. De la mateixa manera que en l’apartat anterior, la justificació per a l’elecció d’aquestes dues bases de dades es troba detallada al cos de l’article.

En aquest cas, el nombre d’articles identificats fou de 55 a Scopus i 69 a Web of Science i el període temporal que cobrien aquests articles era de 1983-2019. Amb aquesta mostra, va procedir-se a una anàlisi mixta. D’una banda, a nivell quantitatiu, es va considerar el nombre i distribució temporal de les publicacions, així com es varen identificar els principals països, autors i universitats rellevants en aquest àmbit d’estudi. D’altra banda, a nivell qualitatiu i realitzant una lectura crítico-hermenèutica (Babbie, 2000; Veal, 2006) de les publicacions, va procedir-se a realitzar una categorització inductiva de les metodologies d’investigació que s’utilitzaven a l’hora de fer recerca en turisme literari, així com de les línies d’investigació consolidades a l’hora d’aproximar-se a aquest fenomen turístic.

- **Article 3:** El tercer dels articles, amb el títol *Literary urban landscape in a sustainable tourism context*, es troba a la part d'investigació aplicada de la present tesi. D'aquesta manera, aquest article dona resposta a l'objectiu específic 2.1, que consisteix a valorar el rol del turisme literari en el context d'una destinació turística.

La investigació que presenta aquest article es basa també en l'anàlisi documental, no obstant, el tipus de fonts amb les que treballa difereixen de les utilitzades en els articles anteriors. L'anàlisi documental pren en aquest cas la forma d'un estudi de cas comparatiu, en tant que realitza dues anàlisis idiogràfiques d'una mateixa realitat (Babbie, 2000), però des de perspectives divergents. D'aquesta manera, per tal de dur a terme aquest estudi, l'article dissenya una investigació en tres fases.

La primera fase es basa en l'anàlisi literari-geogràfic d'una novel·la literària. Aquesta anàlisi combina l'anàlisi documental i l'etnografia tal i com detallen investigadors dedicats a l'estudi de la geografia literària (Soldevila i Balart & De San Eugenio Vela, 2012). La novel·la escollida fou *Últimas tardes con Teresa* de Juan Marsé. L'elecció d'aquesta novel·la es basa en la claredat i profunditat amb la que Marsé, a través de les seves pàgines, genera una imatge de la ciutat de Barcelona carregada de profunditat i significat a nivell històric i social respecte un moment determinat de la història de la capital catalana, tal i com ja han comentat nombrosos investigadors a l'hora d'explicar la ciutat literària generada per l'obra de Marsé (Carreras i Verdaguer, 1985; Guillamon, 2007). L'anàlisi d'aquesta obra literària ens permet disposar d'un mapa literari on es localitzen els nodes de significat que poden identificar-se a la ciutat actual a través de la lectura de la novel·la; fet que ens permet accedir a la mirada geogràfica de Marsé sobre la ciutat.

La segona fase d'aquesta investigació consisteix a analitzar les rutes turístiques promocionades a través d'una anàlisi de contingut (Vala, 1999) de la pàgina web de la DMO (Destination Management Organization) de Barcelona, això és, Turisme de Barcelona. Aquesta anàlisi, realitzada a nivell quantitatiu, ens permet geolocalitzar la ciutat promocionada des del consorci encarregat de la gestió turística de Barcelona i conèixer millor quina és la ciutat turística actual. Aquesta mirada es complementada a partir d'altres dades i exemples de geolocalització de la ciutat turística.

Finalment, la tercera fase d'aquesta investigació consisteix a comparar ambdues perspectives, la Barcelona de Juan Marsé (a través del mapa literari generat) i la Barcelona turística (a través de la geolocalització de les rutes turístiques de Turisme de Barcelona), per tal de considerar de quina manera la literatura i el turisme literari poden contribuir a una millor redistribució turística en el context de les destinacions urbanes.

- **Article 4:** L'últim dels quatre articles d'aquesta tesi, amb el títol *Assessing literary heritage policies in the context of creative cities*, es correspon amb l'objectiu específic 2.2, el qual consisteix en analitzar les estratègies, accions i polítiques culturals que utilitzen les Ciutats Creatives de la Literatura per tal de crear i enriquir el clima cultural de les ciutats creatives.

Per tal d'assolir aquest objectiu, l'article es desenvolupa, novament, a través de la metodologia d'investigació no obstructiva basada en l'anàlisi documental, en aquest cas en forma d'anàlisi de contingut (Babbie, 2000). Així, la mostra que pren aquest article consisteix en les memòries d'activitat (*monitoring report*) presentades per aquelles ciutats de la Xarxa de Ciutats Creatives de la Literatura de la UNESCO que, a data de realització de la investigació, havien complert 4 anys o més com a membres d'aquesta xarxa (donat que aquests informes es presenten periòdicament cada 4 anys, de manera que les ciutats de menys antiguitat encara no havien publicat aquest document).

Així, la mostra la configuren 11 memòries d'activitat que es corresponen amb les ciutats de: Dunedin, Granada, Heidelberg, Praga, Dublín, Cracòvia, Norwich, Reykjavík, Iowa City, Melbourne i Edimburg.

A partir de la lectura crítica d'aquests documents es realitza un buidatge d'accions i es procedeix a treballar en dues fases. En una primera fase, aquestes accions es relacionen amb els criteris que, segons la UNESCO, defineixen les característiques d'una ciutat literària (UNESCO, 2004). D'aquesta manera, es considera de quina manera les accions dutes a terme per la xarxa ajuden a construir una clima literari en el marc d'una ciutat. A la segona fase de la investigació, a criteri de l'investigador, s'identifiquen aquelles accions que treballen directament amb el patrimoni literari de les ciutats i se les vincula amb els reptes i recomanacions que assenyalava l'estratègia europea del patrimoni pel segle XXI (Council of Europe, 2018) amb l'objectiu d'identificar, a través de l'experiència de la xarxa de Ciutats Creatives de la Literatura de la UNESCO, aquelles bones pràctiques que a partir de la base del patrimoni literari ajuden a la seva difusió, conservació i transmissió. Dins del llistat de bones pràctiques identificat, es consideren amb especial atenció aquelles que treballen des d'una perspectiva turística, amb l'objectiu de donar resposta, també, a l'objectiu general de la investigació aplicada de la tesi, això és, identificar bones pràctiques per a desenvolupar el turisme literari en una destinació urbana.

Aquestes són, a tall de resum, les metodologies emprades al llarg de les investigacions que componen la present tesi. Tal i com hem dit anteriorment, en cadascun dels articles es desenvolupa amb més profunditat i de manera aplicada la descripció de les diverses metodologies d'investigació.

### 3. ARTICLES PUBLICATS O EN REVISIÓ

A continuació es recullen per ordre les referències bibliogràfiques que conformen aquest tercer capítol de la tesi. Els articles es corresponen als objectius generals i específics que s'han presentat al primer capítol i obren la porta a una discussió general dels resultats.

#### Fonamentació teòrica:

- **Article 1:** Arcos-Pumarola, J., Llonch-Molina, N., & Osácar, E. (2019) The Concept of Literary Heritage: A Definition through Bibliographic Review. *Forum for World Literature Studies*, vol. 11, num. 1, p. 97-120,
- **Article 2:** Arcos-Pumarola, J., Llonch-Molina, N., & Osácar Marzal, E. (en procés de revisió) Research lines about literary tourism: evolution, current situation and considerations.

#### Investigació aplicada:

- **Article 3:** Arcos Pumarola, J., Osácar Marzal, E., & Llonch Molina, N. (2018). Literary urban landscape in a sustainable tourism context. *Human Geographies—Journal of Studies and Research in Human Geography*, vol. 12, num. 2, p. 175-189.
- **Article 4:** Arcos-Pumarola, J. (en procés de revisió) Assessing literary heritage policies in the context of creative cities.



**3.1. The concept of literary heritage: a definition through bibliographic review**

**The concept of literary heritage: a definition through  
bibliographic review**

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**Abstract** The present article is a bibliographic review of the studies published on literary heritage from 1950 to 2017 in the bibliographic citation databases Scopus and Web of Science (WoS). The main objective of this paper is to define the state of art of the research on this topic. The data analysed are the number and evolution over time of scientific studies that have dealt with literary heritage, the list of the scientific journals which have published these studies and the list of the main authors, universities and countries that have worked on this topic. The paper also identifies the main topics of research on literary heritage. The results confirm that research on literary heritage is an increasing topic with multiple research lines. Beyond pure literary and book conservation perspectives, one of the research lines in rise is the heritage perspective. This research line conceives intangible and tangible elements related to literature as expressions of intangible literary heritage. In this scenario we conclude that research on literary heritage could benefit from a multidisciplinary approach that nourishes literary heritage studies from the experience obtained in other heritage related fields resulting in a significant improvement in research and outputs related to literary heritage.

**Key words** bibliographic review; cultural expressions; literary heritage; Scopus; WoS

## **1. INTRODUCTION**

The concept of literary heritage is a part of those notions of which one presumes an almost intuitive understanding. However, it is difficult to build an accurate definition of this term. On the one hand, this is due to the complexity of the notions conforming it -the 'heritage' and 'literary' pairing- and, on the other hand, the polysemy it entails, which results in the need to reflect on this issue to be able to understand the scope and the multiple meanings this notion holds.

As mentioned before, the notion of literary heritage embeds the concepts 'literary' and 'heritage'. The latter is defined etymologically as property acquired from our parents; that is, something transmitted by our predecessors (Ballart and Tresserras). Even though 'heritage' has this first meaning at individual level; by attaching a social and anthropological sense to the concept of heritage -broadening the perspective from the individual to the community- we reach the notion of cultural heritage.

What is understood by cultural heritage? According to Prats it can be understood as a social construct revolving around the following concepts: historicity, nature and genius. As a community we consider heritage those objects, buildings, landscapes, traditions or values which, before our eyes, are highlighted by features of a historical nature, related to their geomorphologic attributes or other natural distinctive characteristics or referred to their authorship turning those items into remarkable and unique elements.

Even if such elements have been referred to as traditions or values, the concept of cultural heritage has been historically related to materiality. Thus, during the second half of the twentieth century, UNESCO's Convention for the Protection of the World Cultural and Natural Heritage limited the notion of cultural heritage to monuments, architectural works, sculptures, paintings, archaeological elements, inscriptions, cave dwellings and group of buildings, among others. However, the material consideration of cultural heritage fails to include a significant number of cultural expressions, without which, a considerable part of its wealth would be missing in our culture. Being aware of this fact, in the first years of the twenty-first century, UNESCO issued two documents that broaden the horizons of the cultural heritage concept, fully legitimising its immaterial nature. Thereby, the Convention for the Safeguarding of the Intangible Cultural Heritage, defines cultural heritage as the 'practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.'; a statement that must be complemented with the spirit of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which emphasised the need to protect and promote the diverse cultural expressions considering their value as a driver of intercultural development.

This progressive construction of the limits of the concept may lead us to believe in the existence of a material heritage independent from its immaterial counterpart, understanding them as two isolated compartments. Nevertheless, both material and immaterial attributes can be found in each heritage element, for instance, the symbolic nature of Picasso's Guernica goes beyond

its material attributes. Likewise, the traditional Mexican Día de los Muertos presents some material features that confer this event a distinctive identity.

It is in this sense that we defend the need to foster a holistic view of heritage that can approach heritage elements from the understanding of its dual dimensions: both material and immaterial; a view deemed essential to consider all the factors to take into account when defining policies to protect heritage (Casanovas and Arcos-Pumarola).

This approach to the notion of heritage – being aware of its material and immaterial ontology- becomes essential for the analysis of the literary heritage specific notion, since by adding the adjective ‘literary’ we are limiting our field (scope) to the heritage that relates to literature and, therefore, we focus on a particular cultural expression which has its core of meaning in the cultural imaginary; that is to say, we are dealing with a type of heritage which finds its core in its immaterial dimension.

However, if we only regard a culture’s literary heritage as the collection of stories, novels, poems, works... created within this culture itself and which follow a specific socio-cultural criterion-that is, prioritising only the immaterial dimension of literature, its content – we will be leaving aside all those material elements which, as a symbol, are loaded with meaning and evocative potential in the field of literature. This is the reason why the theory of literary heritage intangibility, which compares it with a literary canon, proves to be insufficient.

In this sense, we should ask ourselves: which are those elements? How do we understand the literary heritage defined as the set of tangible and intangible elements related to the literary universe (Munmany, *Aproximació*)? The conception we have agreed to name ‘theory of the double sphere of literary heritage’ transcends the literary work intangibility, including, on the one hand, the world related to the author, who becomes the key actor in this conception of literary heritage (Torrents); and on the other hand, the material extension of everything described in the work, that is, the literary territory. In this way, we find the real spaces described in the literary work and the author’s personal and biographical universe- which comprises their intimate space and all the material elements in it, as it is shown by the increasing popularity of house-museums to highlight the value of an author’s literary legacy. According to this, two spheres exist- author and work-, which connected to the territory and / or place eventually, give birth to the literary heritage, as can be seen in Figure 1.

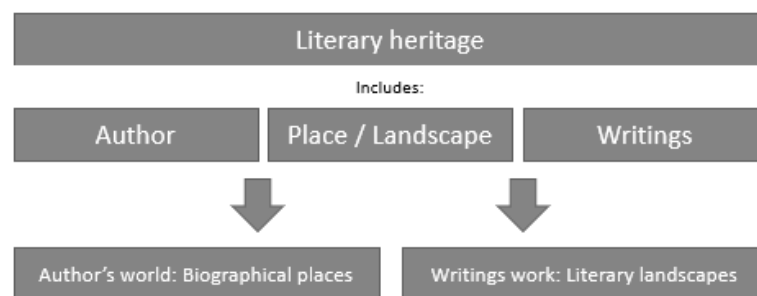


Figure 1: Formation of Literary Heritage. (Arcos-Pumarola and Conill-Tetuà) Based on (Robinson and Andersen).  
Source: Arcos-Pumarola and Conill-Tetuà, 2017)

An example of the bilateral or bi-dimensional nature of literary heritage is discussed by Uccella taking the figure of Goethe as a focal point. As the author says, on his travel to Italy, Goethe stops at Torbole, a village located near Lake Garda. Goethe's experience admiring the landscape is transformed when reading poet Virgil's verses written centuries earlier in front of this same landscape. Somehow, Goethe enters Virgil's literary landscape in reading his work and the emotions stirred up by the scenery are intensified, as the Roman poet's mood is shared by Goethe.

After this episode, which Goethe describes in his travel book *Italienische Reise*, large numbers of culture lovers and curious Germans eager to follow Goethe's trail, visit the Italian village and research is done to find the guesthouse where the German author was accommodated. At the beginning of the twentieth century, the Wiener Goethe Verein unveils a commemorative plaque there, to remember Goethe's stay.

Thus, we can see how the village of Torbole becomes heritage through Goethe; on the one hand as literary heritage belonging to Virgil's work and on the other, as a biographical space related to the German author.

In this way, Uccella, shows us the ability of literature to build a literary universe through the author's figure and their work, which shapes a cultural landscape (Donaire).

Sometimes, however, the concept of literary heritage transcends this idea and goes even further than the territory defined by the author and their work. Within the theories that offer a wider view of literary heritage, the poly-system theory proposed by Munmany (*Gestió*) must be highlighted. The author describes that the creation of heritage goes beyond the author's sphere and their work and it is the result of a (poly) system in which various agents intervene and, starting from the literary work, they can take part in the creation of distinct products generated by the literary heritage shared construct.

This diversity and coexistence of theories hinders the access from the academic world when posing research work on the literary heritage universe and makes it difficult to draw lines of research shared by the academic community, and this is mainly due to the fact we find ourselves faced with a highly diverse, prolific field in which a wide variety of cultural products are created.

In this sense and within the Western Europe framework, it is worth highlighting the presence of networks of literary heritage related facilities, which enable the creation of cultural products that enhance the literary heritage linked to those heritage centres. Some of these networks are the Fédération Nationale des Maisons d'écrivain & des Patrimoines Littéraires in France, Espais Escrits in Catalonia, LitHouses in the United Kingdom or the Case della Memoria in Italy, among others.

Besides the literary facilities, literary heritage is also boosted by means of specific events

such as literary years or celebrations, either related to the commemoration of an author's birth or death anniversary- see the case of the 400th anniversary of Shakespeare's death in 2016 and the multitude of events generated around this date- or related to a fiction character, as shown by Bloomsday annual and international success, which currently exceeds Dublin's local boundaries. At local level, it is also worth mentioning the initiative of book towns which extends to towns like Hay-On-Wye, in Wales, pioneering this movement; Montolieu in France or Bellprat in Catalonia among others; and whose aim is to boost local economy through literature related activities.

At international level, it should be noted UNESCO's initiative linked to the concept of Creative Cities – an approach that, since its very beginnings, highlighted the importance of the culture industry for the economy and progress of contemporary cities (Landry)-. Originating from this initiative, the network of UNESCO Creative Cities of Literature was launched at the end of 2017 and is currently made up of 28 cities worldwide. These cities have identified literature as a key factor to be fostered to improve their socio-economic development. In this context, the literary heritage and its enhancement play a major role at different levels- whether in tourism, education or in helping create and boost a city's story- telling and identity-.

Facing this broad field of study, we consider it is essential to carry out a review of the meaning the concept of literary heritage acquires in the academic sphere, to identify how this notion is used and what disciplines address this issue. We also consider interesting to define the existing research lines for the study of this concept.

Thus, this bibliographic review article aims at establishing a state of the art for the scientific literature published on literary heritage until December 2017. The main objective focuses on the following issues:

- Identify the number and evolution of the studies on literary heritage.
- Establish the main countries where studies on literary heritage have been carried out.
- Define the most relevant scientific journals that focus on literary heritage.
- Identify the main researchers who have worked on the concept of literary heritage.
- Define the research theme lines of literary heritage under which the research projects identified in this paper can be grouped.

## **2. METHODOLOGY**

The exploratory work of bibliographic review presented in this paper has been carried out based on the Scopus and Web of Science (WoS) reference databases. However, the first one will take a key role in this research for the reasons explained in this section.

Scientific database Scopus, created in 2004, and WoS, whose origins date back to mid-twentieth century, have become the largest reference platforms in the academic world for almost all spheres of knowledge. On the one hand, Scopus gathers almost 70 million references, among which we can find over 150,000 books, nearly 22,000 peer-reviewed scientific journals or around 8 million conference papers belonging to over 100,000 conferences worldwide, among others (as of November 13, 2017, SCOPUS listed in its website). On the other hand, WoS in all their different

specific data base included in their Core Collection compiles a total of over 1,300 million references which date from the year 1900 up to the present, as well as over 18,000 peer-reviewed scientific journals (as of November 15, 2017, Clarivate Analytics listed in its website).

In relation to our area of knowledge -which can be searched, in broad terms, in the area of humanities in generic databases- Scopus presents a collection of almost 3,500 journals (as of November 13, 2017, SCOPUS listed in its website), whereas Arts & Humanities Citation Index - WoS Humanities specific database- gathers a total of 1,700 journals (as of November 13, 2017, Clarivate Analytics listed in its website). Thus, both Scopus and WoS can be regarded as internationally validated platforms and susceptible- according to their characteristics- of being considered object of study to develop the state of the art of a specific discipline.

In order to define our analysis methodology, we have to consider that both Scopus and WoS, despite including publications in other languages, always provide a minimum amount of information in English on each item as identification data. In this way, scientific studies included in this database always provide the title, abstract and key words in English. In the case of Scopus, we have decided to search in the database field 'Article Title, Abstract, Key-Words', through the concept 'literary heritage'. Likewise, we have searched in WoS database field 'Topic', which searches in the title, abstract and keywords of the papers; so, it is equivalent to Scopus database field 'Article Title, Abstract, Key-Words'.

We think that the concept of literary heritage itself is wide enough to define a search which results in a sufficiently substantial number of academic works that offer a general view of the state of the art of research on heritage education. It must be noted that the search is narrowed by using quotation marks to avoid results containing only one of the two terms that make up the concept of literary heritage.

Therefore, our research is divided into two phases to respond to the objectives described above: 1) quantitative study on diverse variables and 2) qualitative research based on the critical reading of the abstracts of the selected studies will be added to this initial phase. This second phase makes it possible to define the theme lines from which the notion of literary heritage is approached as well as the main study methodologies used in these works. To carry out this qualitative study the number of received citations in the different documents will be considered the main criterion within this field of study (Borrego and Urbano).

Data obtained from WoS and Scopus will be considered for the first phase of the research, the quantitative study; however, the second phase of the research will be limited to the Scopus database for the following reasons:

- To avoid overlapping of papers that may distort the final results.
- Scopus contains more articles (229) on literary heritage than WoS core collection (210).
- Scopus features more updated articles on literary heritage than WoS; as shown in Figure 2, where the diverse publications in WoS and Scopus are distributed along a time axis of 67 years.

- According to the search performed in both databases, articles collected from Scopus (1.63) have a higher average citation rate than those from WoS (0.71).

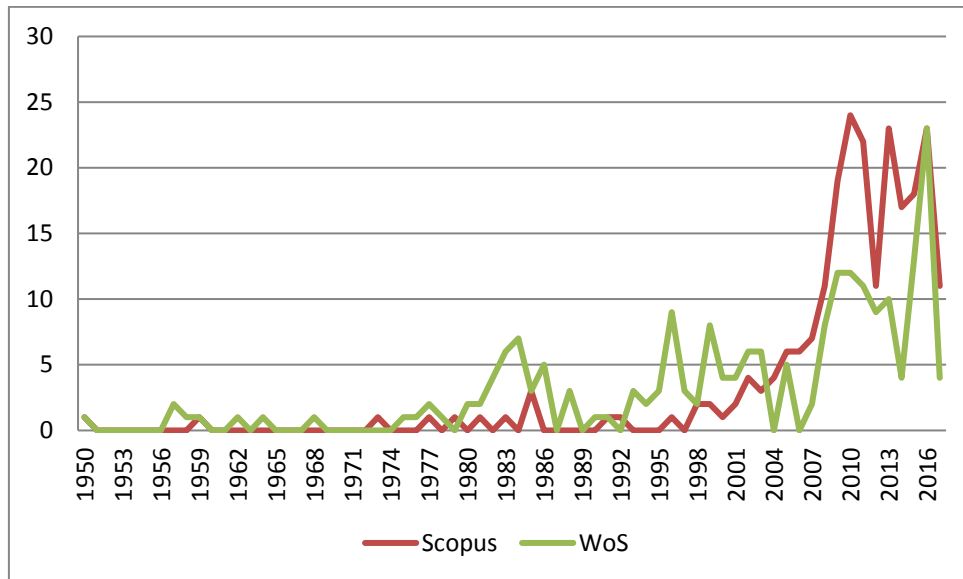


Figure 2. Comparison of the number and evolution of scientific publications on literary heritage between WoS and Scopus - period 1950-2017. Source: Own elaboration (2017).

Taking into account the main objective set for the second phase of the present research (delimit and define the current research lines on literary heritage) it was deemed more consistent to limit the study to a database containing more extensive information on the current research.

Finally, in terms of methodology, it must be noted that Scopus and WoS bibliographic databases are updated daily. The data presented here is limited to December 31<sup>st</sup>, 2017.

### 3. RESULTS OF THE BIBLIOGRAPHIC REVIEW

Presented in the different sections below are the items that have been analysed in accordance with the specific objectives set for this research.

#### 3.1. Number and evolution of scientific publications on literary heritage

Firstly, and after removing coinciding elements in our search, we have identified 210 titles dealing with the notion of literary heritage in WoS core collection, whereas in Scopus, this rises to 229 titles, dating the first publication from 1950.



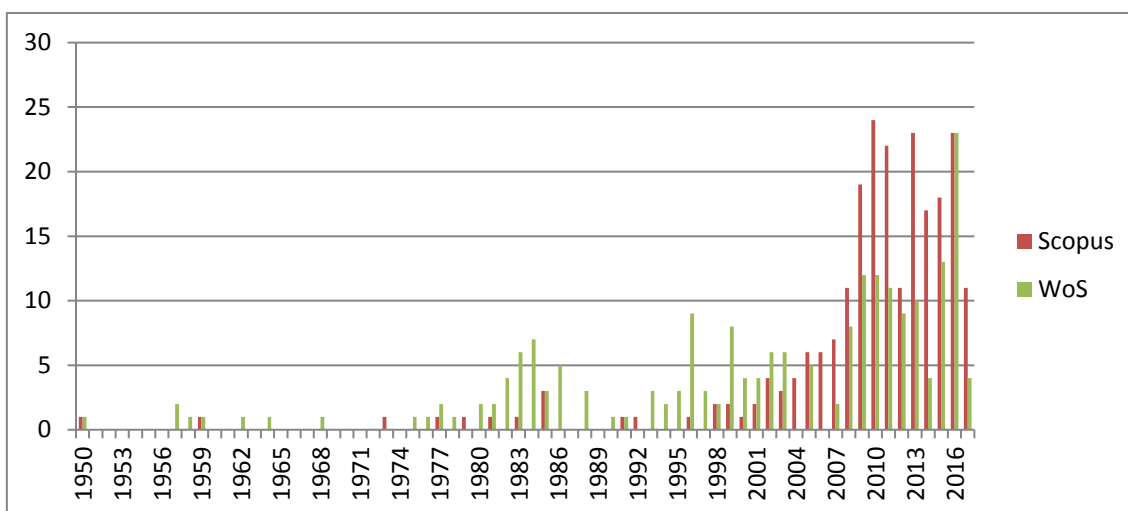


Figure 3. Number and evolution of scientific publications on literary heritage in WoS and Scopus - period 1950-2017.  
Source: Own elaboration (2017).

Figure 3 shows how in the case of Scopus, scientific literature production on literary heritage remains anecdotal until practically 2005, as only 18 titles can be found from 1950 to 2000, with an average rate of 0.36 documents per year (nearly 8% of the total). This means that over 90% of the research literature production concentrates in the years 2000 to 2017 and it is around 2000 when an ongoing production development occurs. Thus, even though Scopus has been collecting works on literary heritage every single year since 1998, it is not until 2005 when the scientific production in our field of research experiences an increase. In 2005 the number of 5 documents per year is surpassed, with a total of 6 titles. The rise is particularly remarkable in 2009, with 19 works and in 2010 when the scientific production reaches a total of 24 works. These two years can be considered a turning point, for research production has kept permanently over ten works per year since 2009.

A similar development can be observed in the case of WoS, where the barrier of 10 publications per year is broken in 2009. However, this database experiences an increase of publications on this subject at the beginning of the 1980s and in the mid-1990s. Therefore, this database can offer a longer-term view of the theme-related publications. However, and coinciding with Scopus, the proliferation of works on literary heritage does not start until the second decade of the twenty-first century.

Thus, to follow the change of trends happening from those years onwards, it is considered convenient to divide the research literature production generated in the period 1950-2017 in three sub-periods: 1950-2000, 2001-2010 and 2011-2017. So, if the case of Scopus is analysed in this way, the average rate of works generated per year is 0.3, with 18 documents which represent approximately 8% of the total in the first period (1950-2000); in the second period this average rate rises to 8.6, making a total of 86 documents, which represent 37% of the total; reaching an average of 17.8 publications per year in the last sub-period; that is, 125 documents or 55% of the total production. Figure 4 offers a visual image of how publications are distributed in each sub-

period; confirming an upward trend in literary heritage scientific literature in the case of Scopus.

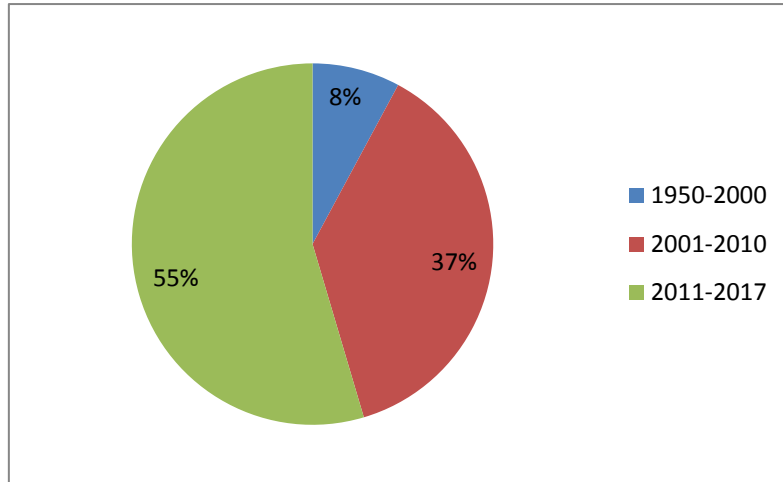


Figure 4. Distribution of the percentage of Scopus' publications on literary heritage during the three subperiods. Source: Own elaboration (2017).

It is worth noticing that the figure for the last sub-period (2011-2017) almost reaches 75% of the total if the years 2009 and 2010 are included in this time span. In this way we can see how the quantitative analysis of scientific production shows a clear growing interest of the academia towards literary heritage over the past decade.

In the case of WoS, the data obtained lead us to a similar reading. However, it should be noted that the increase in WoS is not so remarkable as it is in Scopus, since there is a larger compilation of works over the different years in the twentieth century. If publications are subdivided in the same sub-periods used in the former database analysis, the average rate of works per year from 1950 to 2000 is 1.58, collecting a total of 81 documents, which make approximately 39% of the total; this rate increases to 5.5 in the sub-period from 2001 to 2010, with 55 works, which account for 26% of the total works compiled in WoS; whereas this rate doubles in the sub-period 2011-2017 with an average of 10.5 works per year which result in 74 published documents; that is, 35% of the total. Figure 5 shows the percentage distribution of the works published in WoS.

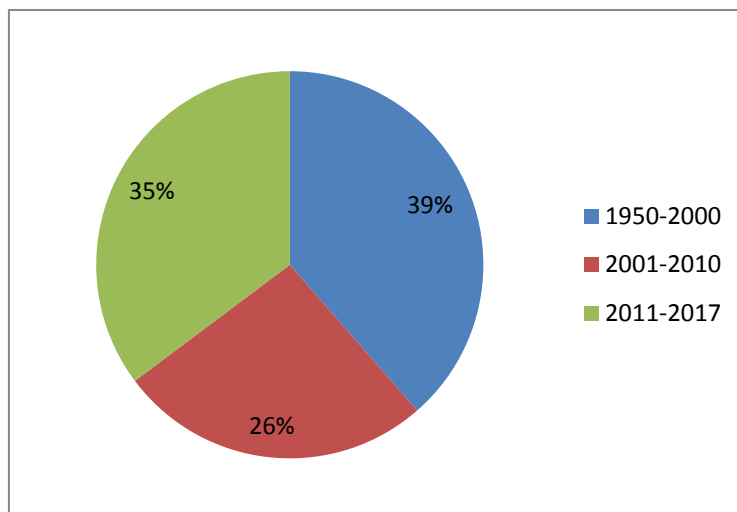


Figure 5. Distribution of the percentage of WoS' publications on literary heritage during the three subperiods. Source: Own elaboration (2017).

### 3.2. Main countries with a higher volume of publications on literary heritage

In this section the countries with a higher presence based on the number of scientific publication collected in both databases will be identified. It should be mentioned that for data interpretation, only those countries with a minimum of 5 publications between the years 1950 and 2017 will be subject to analysis and that only those documents with accurate information of their country of publication will be considered.

Figure 6 shows that, in Scopus, the countries with a more fruitful production in relation to literary heritage are the United Kingdom (40) and the United States (36). These two English-speaking countries, along with Canada (8) and Australia (6) account for 90 publications, which means almost 40% of the total production; being the Anglo-Saxon academic world the undisputed leader concerning literary heritage research. At a significant distance of this first block of countries, we can find Russia (10), the Netherlands (8), France (7), Germany, China and Kazakhstan (6) followed by Croatia and Italy (5).

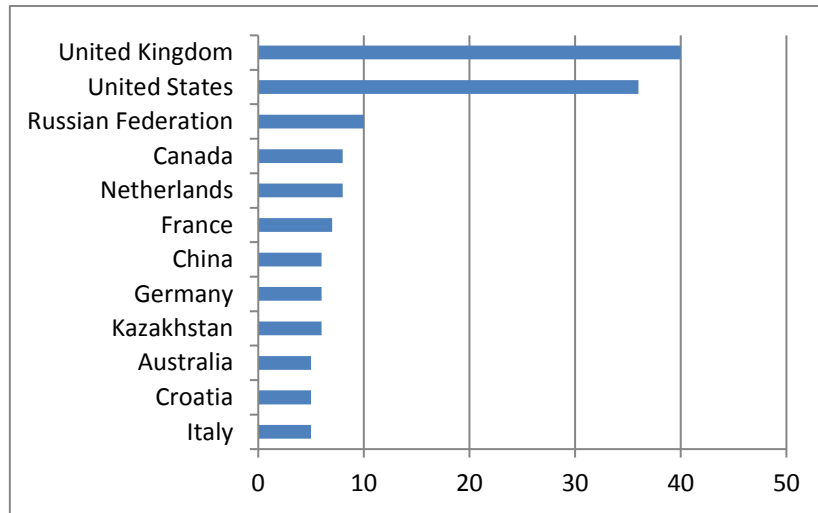


Figure 6. Main countries with a larger volume of publications on literary heritage during the period 1950-2017 in Scopus.  
Source: Own elaboration (2017).

In the case of WoS, as shown in Figure 7, we find comparable results regarding the United Kingdom (21) and the United States (21) ranking in the first two positions in terms of production. In this case, however, the United States take the first place. These two Anglo-Saxon countries are followed by Russia (14), Canada (7) and the Netherlands (6) in the same order they kept in Scopus. The list of countries with the most publications is closed by France and Germany (5).

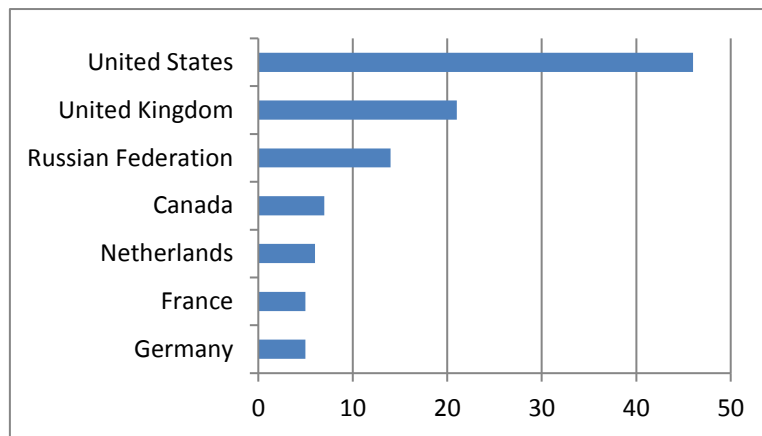


Figure 7. Main countries with a larger volume of publications on literary heritage during the period 1950-2017 in WoS.  
Source: Own elaboration (2017).

We considered interesting to analyse which were the leading countries in literary heritage production during the period 1950 to 2008; that is to say, before the turning point that was identified in the previous section, and from which academic production on literary heritage increases significantly.

In this sense, the results we can observe in Figure 8 show that the countries where the

larger number of academic work on literary heritage is currently developed are also pioneers in studying this theme.

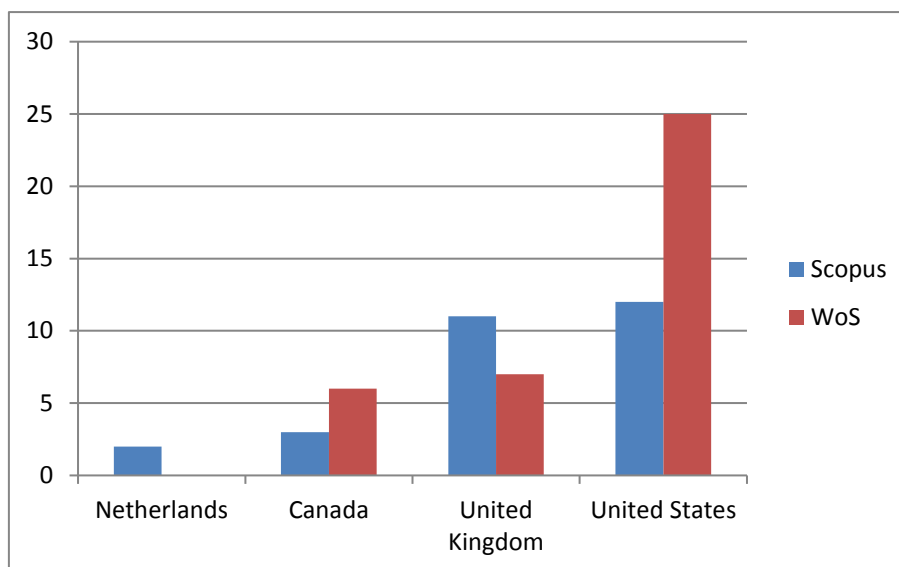


Figure 8. Main countries with a larger volume of publications on literary heritage during the period 1950-2008 in Scopus and WoS. Source: Own elaboration (2017).

### 3.3. Main scientific journals where scientific articles on literary heritage are published

The research dealt with in this section, also quantitative, aims at identifying the main journals that address the subject of literary heritage. It should be noted, however, that the results presented here have a relative validity given the size of the sample. In the case of Scopus, only 119 works (51.9%) out of the 229 documents analysed correspond to scientific journal articles; whereas in WoS, 127 (60%) out of 210 documents are scientific articles.

In the case of Scopus, Figure 9 shows that the first publication worth highlighting is *Life Science Journal* (ISSN: 1097-8135 printed version), a journal dedicated to the field of life sciences, being the journal with the highest volume of works on literary heritage (6). Given the sphere of knowledge of this journal, the fact that it has the largest number of articles on literary heritage proves to be counter-intuitive. However, when checking the journal publication policy, we can see it states that articles discussing topics other than life sciences are accepted; including those works on other disciplines the editorial team consider for publication.

Then, we find the journals *Islamic Africa* (ISSN: 2333-262X printed version) and *Revista Transilvania* (ISSN: 0255-0539 printed version), with three articles each. Both journals dedicate to the area of humanities and specialise in literature. Continuing with the analysis, we see there are up to twelve journals with two publications on literary heritage, whereas the remaining works are spread individually over a large number of journals.

We can see there are not any journals that clearly focus on the literary heritage work field; to the extent that, paradoxically, it is a 'generic' journal the one that leads the volume of

publications in this field of research.

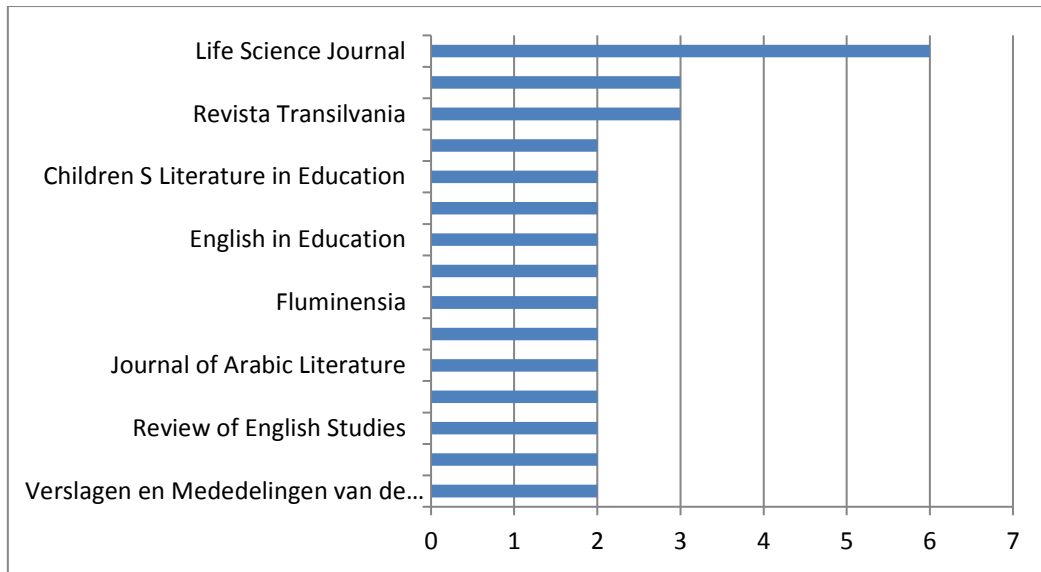


Figure 9. Main scientific journals where articles on literary heritage are published in Scopus. Source: Own elaboration (2007).

In the context of WoS, the situation is quite similar, as we cannot find a journal that centralises the academic production around the literary heritage topic. Instead, we observe that research production is distributed among a large number of publications. Thus, Hispania (ISSN: 2153-6414 printed version), with four publications, ranks as the journal with the highest amount of publications on literary heritage; followed by a list of eight journals featuring three articles each, as it is shown in Figure 10.

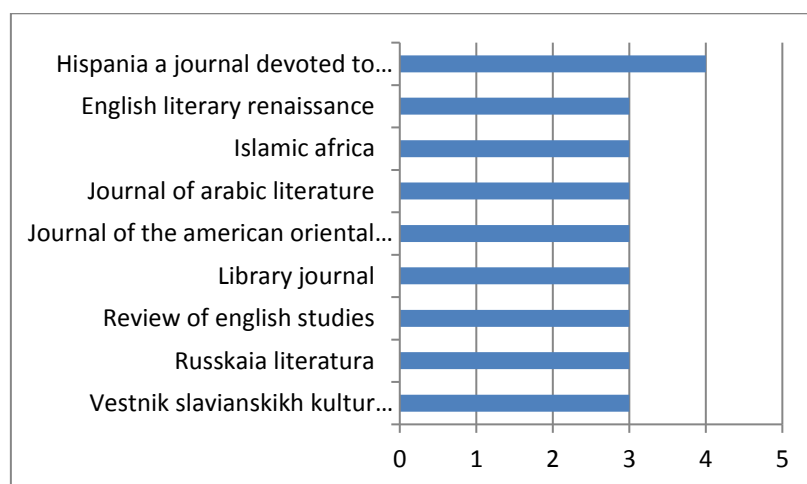


Figure 10. Main scientific journals where articles on literary heritage are published in WoS. Source: Own elaboration (2007).

### 3.4. Main authors and universities that have written scholarly work on literary heritage

This section presents a quantitative analysis of the main authors that have explored the concept of literary heritage. As stated in the previous section, Figures 11 and 12 show that there are not any authors that stand out for delivering a much higher production than the rest. Only seven authors with two publications each can be highlighted in the case of Scopus (Figure 11) whereas in WoS (Figure 12) five authors with the same number of published works are found. The rest of the authors have only published one work on the concept of literary heritage.

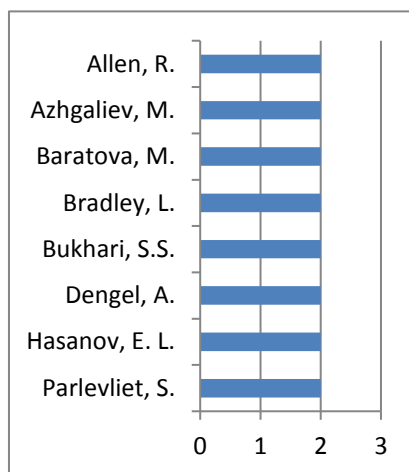


Figure 11. Main authors with works on literary heritage in Scopus. Source: Own elaboration (2017).

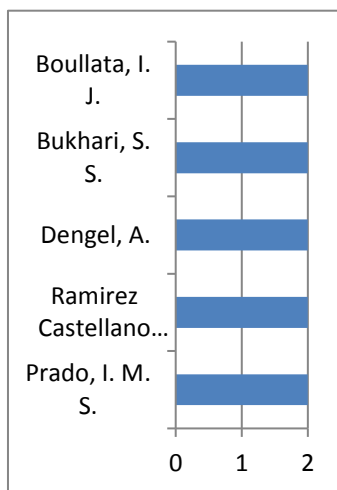


Figure 12. Main authors with works on literary heritage in WoS. Source: Own elaboration (2017).

If we focus on the universities where authors develop their research rather than on the authors themselves, in the case of Scopus, Figure 13 shows that the University of London leads the academic production on the topic being considered here, with a total of six publications by their researchers, which confirms the Anglo-Saxon world leadership in this area of study.

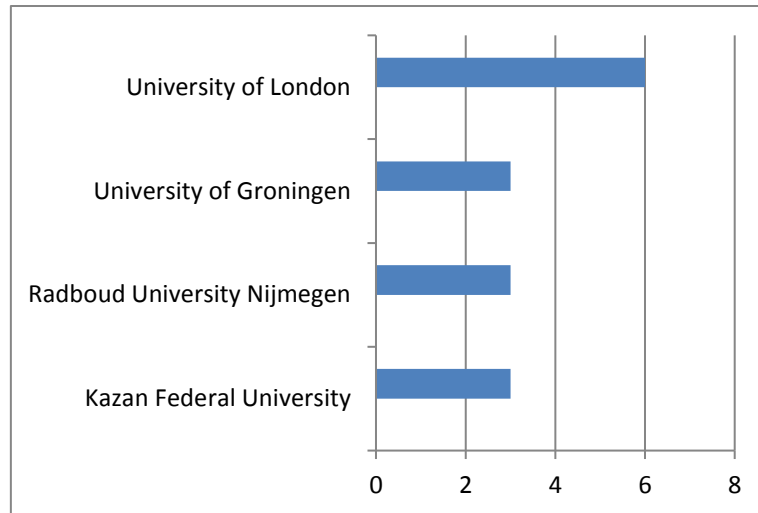


Figure 13. Main universities that have produced research works focused on literary heritage. Source: Own elaboration (2017).

If the universities with three articles published by their researchers are added to this list, the number of universities increases by three; out of which two universities are Dutch (University of Groningen y Radboud University Nijmegen) and the other one is Russian, Kazan Federal University. The remaining universities and research centres only collect a maximum of two publications on literary heritage.

Relating to WoS, and according to Figure 14, only four universities stand out with a total of three articles each. These university centres are the University of London, University of Cambridge, the School of Oriental and African Studies of the University of London and McGill University.

This means that, as it happened with Scopus, the University of London is the leading centre regarding research on literary heritage- especially if the contributions of the School of Oriental and African Studies are added- On the other hand, it is confirmed that the Anglo-Saxon world, and, in particular the United Kingdom, proves once again to be the main research centre on literary heritage- however it must be considered that even though McGill University is located in Quebec, English is their working language.



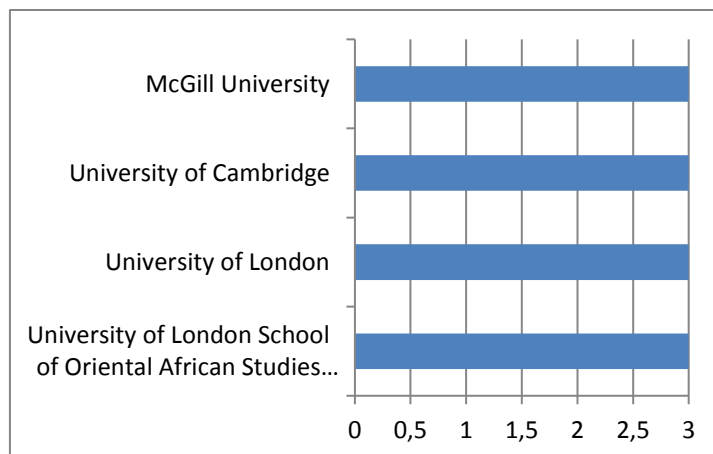


Figure 14. Main universities that have produced research works focused on literary heritage in WoS. Source: Own elaboration (2017).

### 3.5. Research themes and lines

This section presents the research lines identified through the critical reading of the selected abstracts. In order to divide the lines of research we have firstly focused on classifying the abstracts according to the understanding of literary heritage each one offered. Therefore, the first division is made at a conceptual level.

Then, the research approaches for each of these interpretations have been defined with the aim to identify the major lines of research revolving around each meaning attributed to the notion of literary heritage.

#### 3.5.1. Materiality of literary heritage

Understanding literally the concept of literary heritage, as property to be inherited, the book, regarded as the original material substratum of the literary expression, appears as the first source of literary heritage. Therefore, by turning the literary manuscript into a heritage item, this becomes our centre of interest, hence focusing the literary heritage research on the tangible element the manuscript embodies.

Different approaches can be taken for the study of literature tangibility; among which it is worth highlighting the use of modern technologies for the digitisation and conservation of records with historical value. Besides, the benefits of digitisation and other technologies concerning tasks within the field of archives and libraries such as classification and study must be considered as well.

In this sense, the different works by Bukhari and Dengel and other authors - (UI-Hasan, Bukhari and Dengel) and (Jenckel, Bukhari and Dengel)- to facilitate the handling and study of the digitised documents using OCR are noteworthy. The work of Calanducci et al. and the article of El Bannay et al. are also worth mentioning. While the first work deals with the benefits of digitisation as well as the need of a good compiling system to make literary heritage accessible;

the latter discusses the added complexities of the use of these technologies for texts written in Arabic.

Beyond the use of recent technologies for the creation, management and study of literary records, other approaches to the enhancement of heritage value in the material base of the literary expression can be found. Among them, the article of Connell on book collecting is worth highlighting because of the influence it exerts on other works.

### 3.5.2. *The literary heritage as the immaterial legacy of the author as a creator*

Another possible comprehension of the literary heritage concept which appears to be antagonistic to the approach described in the section above is the one that conceives literary heritage research as the study of the immaterial legacy generated and created by the author. In this way, the importance of the literary expression is put, on the one hand, on the set of ideas, values, feelings, etc. the creator-subject has generated and, on the other hand, on the study of the aesthetic quality of their texts.

Thus, the immaterial dimension of literature plays a prominent role in this research line. However, given the uniqueness of each author, the works developed around this conception of literary heritage do not offer a single methodology. Instead, each of them adapts to the specific characteristics of the author. It is for this reason that we can find such disparate works as Izotova's, dedicated to the philosopher and writer Unamuno, which takes a philosophical approach to make the figure of Unamuno and his philosophical principles known through the reading of his literary works, Karo's article, which refers to Dostoyevsky and his descriptions of epilepsy as the starting point for research on the psychological impact of this phenomenon or on the cultural complexities underlying cross-cultural phenomena; as it is the acceptance of Shakespeare's works by Asian cultures (Yang).

Along with this approach to the intangible dimension of an author's literary heritage, it is also possible to define a research line that focuses on the figure of the literary creator to emphasise, however, not their intangible creation, but their biography. An example of this research line is Pereira's work, which focuses on analysing the boom of biopics on the figure of Jane Austen and how her own biography gradually becomes part of the British literary heritage.

What is common to all these works is the fact that the author becomes the focus of the discussion on literary heritage – whether to analyse their concept of cosmovision, the cultural context depicted in their works, the feelings described in the work, the language used or, simply, their life. In this way, this line of research keeps a personal approach around literary heritage.

### 3.5.3. *The social being in literary heritage*

Literature is a cultural expression in which a subject, the author, offers the audience a written work. The latter, the intended audience of the literary work, gets immersed in the work and, at the same time, is influenced by it. In this way, author, book and society become part of a

whole. If the two research lines described focused on 1) the text and its materiality and 2) the author; this third line emphasises the social value of literary heritage.

Given the complexity of the object of study, a number of very different research sub-lines appear around the analysis of the literary heritage social being; for this reason, they will be dealt with individually.

*Language.* One of the ways literature influences our society is through transformation of our language. This is done through the introduction of new terms, the transition from oral to written culture, through a grammar setting for those languages that do not have a normative grammar, etc. One of the most paradigmatic examples in this sense is Shakespeare, who enriched the English language lexicon through his works in such a way that his influence is still noticeable in today's everyday language.

Among the articles analysed in our research we have found examples of works that considered the influence of a specific work or author in their own native language, as it is the case of Kim's article, which deals with the language of Atticism, or the work of Silagadze and Ejibadze on the impact on society of the use of dialects as literary language and the perception of one's own language.

*Collective identity.* Communities build collective cultural imaginaries which are shared by the members of each community. The literature produced in a specific cultural context is a key source for the creation of that collective cultural imaginary, since this shared participation of common histories, places and characters reinforces the sense of collective identity of such cultural groups.

This premise is the base for research works on the influence of literature and literary heritage in the identity construction of certain groups as well as the valorisation of their historical memory.

Therefore, literary heritage can be understood as a part of a people's or community's intangible heritage, highlighting the close relationship existing between literary tradition, people and identity.

One of the most recent works examining this type of role played by literature is Shen's, which offers a critical view on the patriotic approach of most works of children's literature in China with the aim to stir up this feeling of identity. Another example worth mentioning, cited in a large number of articles, is the study of Sayfulina et al. which explores the relationship of Tartar literature and Sufism and the traditional beliefs of this people. In other cases, even if literary heritage is not the focus of the research, this heritage is understood as a key factor to build a collective identity. This is the case of Wilce Jr., who places literary heritage as an essential element for the construction of an identity, together with religion, ideology, ethnicity and nationalism.

*Literary canon.* The last point to be considered when examining the relationship between literature and society is the figure of the literary canon. This term refers to a body of literary works that strive to survive over time through the recognition of several actors who value their relevance (Bloom).

These actors can be academic institutions, social groups, critical studies, or, even, other authors that acknowledge and recognise the influence of a specific author in their work. However, there is not a single literary canon, but a myriad of works that persist in society in different ways, thereby becoming literary heritage.

In this way, different articles on literary heritage linked to the notion of literary canon in its various meanings have been identified. On the one hand, Parlevliet's work, stands as an example of work that refers explicitly to a literary canon chosen by the academia. The author examines how adaptations can help in the conservation and dissemination of a canonical literary heritage whose reading is in decline. On the other hand, Ascoli and Capodivacca's text within the study framework of Machiavelli, explores how this author is double influenced by two different literary traditions: a classical literary heritage selected by the academic institution and a new vernacular literary heritage increasing in popularity within the Florentine society. To conclude, another noteworthy work is Hill's influential book, where literary heritage is viewed as canon based on the author's individuality, considering the readings shared by Bataille, Klossowski and Blanchot; a view that coincides with our approach to the notion of literary heritage.

#### 3.5.4. *Literary heritage, landscape and memory*

As stated in the introduction section of this paper, literary heritage can also be understood as a phenomenon that goes beyond the dimensions so far explored in this paper, even exceeding the bounds of the purely literary or linguistic sphere.

In this sense, the impact caused by literature in the collective imaginary is such that it can leave an imprint on the landscape. Castilla-la Mancha, in Spain is an example of literary landscape with its vast brown plains dotted with white-washed windmills so closely associated with Don Quixote that identity of the work, author and territory blend into one, becoming a literary landscape. Thus, the literary landscape can be conceived as a part of the associative cultural landscape concept which UNESCO defines as that landscape which generates mental associations with cultural or religious expressions (UNESCO, *Cultural Landscapes*).

This effect caused by literature does not only concern landscapes but also more intimate spaces. Therefore, this line of research contemplates those works relating to intimate spaces and not so much to the literary work or the author himself. Besides, this line also includes works that study the figure of an author's house-museum or articles that explore the management of literary heritage under the approach specified here.

In this way and differently from the research lines explored previously in this paper, this line on literary heritage relates to the disciplines of human geography and tourism. Articles by Hede and Thine, stand out for their contribution to this research line by examining the visitors' perception of authenticity in literary heritage museums - consolidating the idea that literary heritage can be something tangible and linked to a specific location-. On the other hand, Gibson, researches on the relations between tourism, literary heritage and film adaptations. In the same line, other studies offer a more applied approach, as in the work of Macleod, Hayes and Slater,

which focuses on the planning of themed self-guided routes on literary heritage or the latest article by Patricio Mulero and Rius-Ulldemolins where literary heritage is presented itself as an asset of the city – in this case, Barcelona- that can be used to Project a desired image of the city within the framework of UNESCO's creative cities network.

#### 4. CONCLUSIONS

The literature review carried out in this paper allows conclusions to be drawn regarding the current state of research on literary heritage.

On the one hand, the present research has confirmed that continuity of, and increase in publications related to the concept of literary heritage starts to consolidate at the beginning of the second decade of the twenty-first century. This growth is most prominently led by the United Kingdom and the United States in terms of volume of publications; surprisingly, the number of publications in countries with a well-recognised literary tradition such as Germany, France or Italy is rather low. Besides, research on prominent literary figures such as Shakespeare or Joyce from a heritage approach is also limited. Moreover, it has been proven that there is not a scientific journal taking the role of a renowned publishing platform around literary heritage or any authors or benchmark universities that excel in number of publications.

To these quantitative data, the vast variety of literary heritage theme and research lines identified must be added. Even though most research lines study literary heritage from a literary point of view; this diversity has resulted in literary heritage acquiring a multi-vocal dimension.

These data, together with the evolution in volume of publications, allow us to conclude that literary heritage research has been scarce until quite recently. However, a clear upward trend has been observed, and literary heritage is undergoing a process of definition and consolidation of the various related research lines, which is demonstrated by the fact that all the different lines present current research.

However, such consolidation needs the following consideration: the increase in literary heritage research (2008 and 2009) arises almost immediately after UNESCO's promotion of the intangible heritage concept, on the one hand (UNESCO, *Convention for the Safeguarding of the intangible*), and of the preservation of cultural expressions (UNESCO, *Convention on the protection and promotion*).

When reading both of UNESCO's conventions it is made clear that 1) cultural expressions are closely related to the notion of intangible heritage and 2) the activities, cultural property or services derived from such expressions also belong to intangible heritage given their symbolic character. Thus, cultural expressions being embedded in intangible heritage, create a holistic and plural comprehension of intangible cultural literary-related heritage; holistic as it constrains to transcend the literary view of literary heritage and encompasses all those elements both tangible and intangible, activities and services which, filled with literature or related to it, feed on and interpret literature; and plural because, thanks to this comprehension, it allows the confluence of

diverse disciplines to create knowledge on literary heritage.

Thus, the qualitative analysis carried out in the present paper concludes that such areas of knowledge as human geography or cultural tourism allow to delve into literary heritage from a different approach. For this reason, we consider it is necessary to encourage research on literary heritage from the research lines established by those disciplines and to foster working methodologies that go beyond mainstream case studies. With this purpose, it would also be interesting the creation of specific academic platforms that channel and give higher visibility to literary heritage research developed from a multidisciplinary approach.

Likewise, it is interesting to identify multidisciplinary approaches with a potential to generate knowledge around the notion of literary heritage. Along these lines, it is convenient to draw attention to, for example, the tourism and heritage education pairing as a space from which to develop research lines devoted to the visualisation and dissemination of literary heritage. It is also necessary to foster research whose objective is to innovate in other disciplines that have a wider experience in the use of heritage for educational purposes- a good example is the development of object-based learning as an ideal method for the teaching of history through historical heritage (Llonch-Molina and Parisi-Moreno).

In conclusion, the present paper research has aimed at successfully defining a state of the art of literary heritage research that can be taken as a basis for the development of research related to the field of immaterial cultural heritage, which presents itself as an object of study with a high potential and a wide scope.

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**3.2. Research lines about literary tourism: evolution, current situation and considerations**

**Research lines about literary tourism: evolution, current situation and considerations**

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Article en revisió

## **ABSTRACT**

This article is going to review the literature on literary tourism between 1983-2019. It has a double aim: on the one hand, it aims at gathering a wide perspective into the quantity and evolution of studies on literary tourism and on the other hand, identifying lines of research and the main objects of study within the research into literary tourism. The later will allow us to identify what trends have been followed when analysing literary tourism both methodologically and conceptually. From this starting point, the article will present a number of challenges for future research into literary tourism, both at a methodological and content related level, emphasizing the use of quantitative methodologies to approach this touristic typology, analysing the role literary tourism in touristic destinations as well as focusing on the pedagogical needs of tourists in order to facilitate their access to literary tourism.

**Keywords:** experience, literary landscape, literary tourism, management, motivation.

## **RESEARCH LINES ABOUT LITERARY TOURISM: EVOLUTION, CURRENT SITUATION AND CONSIDERATIONS**

### **1. INTRODUCTION**

As Iwashita (2006) pointed out, the influence of fiction over tourist's decision-making is relevant for the tourism industry. Indeed, the presence of a territory in the context of a fiction product, makes the territory unique and an image that stimulates our imagination is created (Waysdorf & Reijnders, 2017). Therefore, the existence of an appealing territory within the framework of a cultural product or the possibility of associating a place to unique characters - whether they originate from reality or fiction- can be a decisive factor to pay a visit.

That is why fiction products such as cinema (Busby & Klug, 2001; Macionis, 2004; Osácar, 2009), literature (Hoppen, Brown, & Fyall, 2014; Squire, 1996b) or video games (Dubois & Gibbs, 2018), amongst others, can be considered independent elements that have a decisive influence upon the design and projection of the touristic image of a place (Marine-Roig, 2015).

When forms of art become the main or one of the main reasons to visit a place, we may then talk about a specific type of tourism: the popular-media induced tourism (Iwashita, 2006) or media-related tourism (Busby & Klug, 2001) which can be classified into several subcategories such as literary tourism (Squire, 1996b) or film-induced tourism (Beeton, 2005) amongst others.

Over the past few years, film tourism has grown in both importance and presence, as pointed out by the data published by TCI Research (2018), which mentions 80 million film tourism visitors in 2018, doubling the figures obtained by TCI in 2012.

Therefore, film tourism is becoming a relevant niche market for the tourism industry. This type of tourism is particularly interesting for destinations that want to fight seasonality and redistribute tourism, because -as the above study reports- film tourists tend to travel during the low season and hence, alternative points of interest appear.

This article also focuses on another important part of so called popular-media induced tourism: literary tourism and how it has been studied by academia.

The interest in literary tourism lies, in fact, within its complexity. Such complexity comes from several factors. For instance, it is difficult to find a formula to measure the value of any cultural landscape created by literature because of its intangible character and the uniqueness each author uses to portray their perception of a territory. Additionally, the cultural distance and the language barriers which are intrinsic to each piece of work, may, in many occasions, hide the symbolic depth of the landscape to visitors from distant realities. Therefore, a deep reflection is necessary in order to help communicate more effectively the power of literary landscapes to the public.

Literary tourism research has been developed using a wide variety of methodologies and approached from several disciplines. In many occasions, case study methodology has been

applied, and hence, focused on very localized realities with few opportunities for extrapolation. Our current knowledge shows a lack of a global approach to research into literary tourism, which would allow us to know what the main research topics have been and what research topic groupings have been done and how they have been approached to date. In this sense, this article is a contribution towards research into literary tourism with the aim of reviewing the available literature to get a picture of the state of the question and research trends up to 14 March 2019.

This literature review will be carried out both at a qualitative and quantitative level so, on the one hand, the main goal of this article will be to identify the number and evolution of studies on literary tourism considering those articles published by indexed journals found on Scopus and Web of Science databases. On the other hand, our second goal will be to define the main research lines within literary tourism, to the present moment. This second goal will allow us to observe what trends have been followed, methodologically and conceptually and will also help point out at possible future lines of research.

## **2. METHODOLOGY**

In order to reproduce the obtained results, we have followed a systematic process of review of literature. Literature research has been carried out using Scopus and Web of Science (WoS). These two databases will be analysed together when determining the presence of literary tourism in each. However, when analysing other aspects -from a quantitative point of view, e.g. the total number of publications on literary tourism worldwide, of authors, countries, and universities with more publications, or from a qualitative point of view, e.g. what methodologies or research trends exist- we will create a common register for articles present in both databases. Therefore, we will produce a joint list of publications on literary tourism as not to overrepresent articles that can be found in both databases.

Scopus database, created in 2004, and WoS, that was created mid-20th C, have become reference platforms in the world of academia in almost all disciplines. On the one hand, Scopus gathers 71 million references, amongst which 166,000 books and almost 23,700 academic journals can be found (ELSEVIER, 2018). On the other hand, WoS and its many databases included in its Core Collection, gathers nearly 73 million references from the year 1900 until our present day, as well as 20,400 academic journals and more than 94,000 books (Clarivate Analytics, 2018).

Since both databases gather documents related to all fields of research, it was necessary to identify what field has been studying literary tourism. According to authors, the study of this type of tourism cannot be restricted to social sciences or humanities, since somehow, literary tourism can be depicted as a dialogue between those two disciplines. Scopus groups the two within one group, Social Sciences, and shows 11,211 titles (ELSEVIER, 2018). WoS instead, shows its 5,145 titles separately: 1,815 humanities journals in the case of Arts & Humanities Citation Index and 3,330 in the Social Sciences Citation Index (Clarivate Analytics, 2018).

Consequently, both Scopus and WoS are valid international knowledge platforms and likely to be relevant objects of study to be able to examine the state of the question of a specific discipline.

In order to define our analysis methodology, we have also considered that both Scopus and WoS -although they include publications in many languages, always include a minimum of information in English on each of the references on their databases. This way, a title, abstract and key words in English can always be looked up. Therefore, though their search engine is in English, it also enables the search of publications in any other Language.

In the case of literary tourism, the concept itself is established and commonly used to identify the most relevant pieces of research within the field and there would be no need to add further concepts. To illustrate this, we can easily check how the search for “book-induced tourism” or “book tourism” yields no results in the first case or a very low number for “book tourism” with no links to our field of research. We also consider the concept of “literary tourism” to be wide enough to yield substantial and numerous search results as well as to offer a general view of the state of the question in research in this type of tourism. In order to refine the search, we used inverted commas to avoid results that may contain one of the two terms in “literary tourism”; we have also limited the number of documents analysed to journals articles since we believe the above-mentioned platforms reflect more accurately the emerging trends in academia. Hence, in the case of Scopus, we decided to enter an element to search, that is “literary tourism”, in the search field “*Article Title, Abstract, Key-Words*”. Likewise, in the case of WoS we used the field “*Topic*”, which looks up titles, abstracts or key words, so both search fields proceed similarly. No time limit was used when gathering results, since our initial search showed the oldest piece of research to date back to 1983 and because we also wanted to give a general view of the evolution from that first publication until nowadays.

Our research will be divided into two stages, as previously described. Firstly, a quantitative stage regarding the many descriptive variables which refer to the quantity and evolution of the articles published about literary tourism. Secondly, a qualitative research based on the critical reading of chosen articles in order to define the main lines of research within the field of literary tourism, and the main methodologies used to approach the subject. In order to classify the information gathered qualitatively, we used Nvivo 12 to be able to clearly identify the object of study and the methodology used in each article.

Finally, it needs to be said that both databases are updated daily. Therefore, the data presented in this study comes from our last search, done on 14 March 2019.

### **3. EVOLUTION OF RESEARCH INTO LITERARY TOURISM**

#### **3.1. Quantitative analysis of research into literary tourism**

When analysed separately, Scopus yields a result of 55 published articles in indexed

journals that include the concept “literary tourism” whereas, WoS yields a total of 69 articles. If we distribute the data depending on the year of publication to be able to see the evolution of research into literary tourism over time, we obtain the data shown on Figure 1. Thus, we see that most articles were published after the second decade of the 21st C, that is from 2010 onwards.

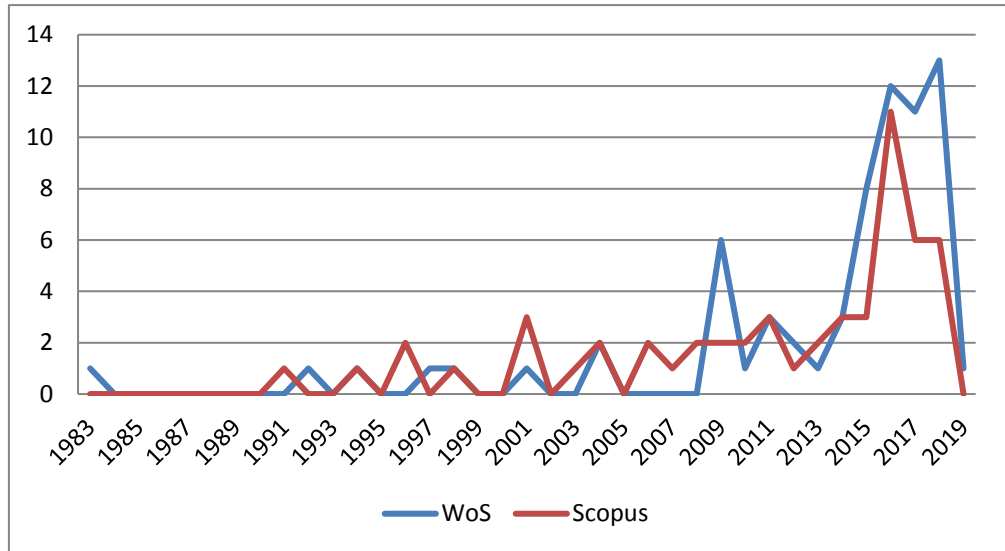


Figure 1. Comparison of the number and evolution of scientific publications on literary tourism between WoS and Scopus - period 1983-2019. Source: Own elaboration (2019).

As mentioned on the section on methodology, in order to thoroughly analyse the evolution of publications in topic oriented indexed journals, we discarded matches between articles from both databases. This way, we could count a total of 98 pieces of work spread over time, as seen on Figure 2.

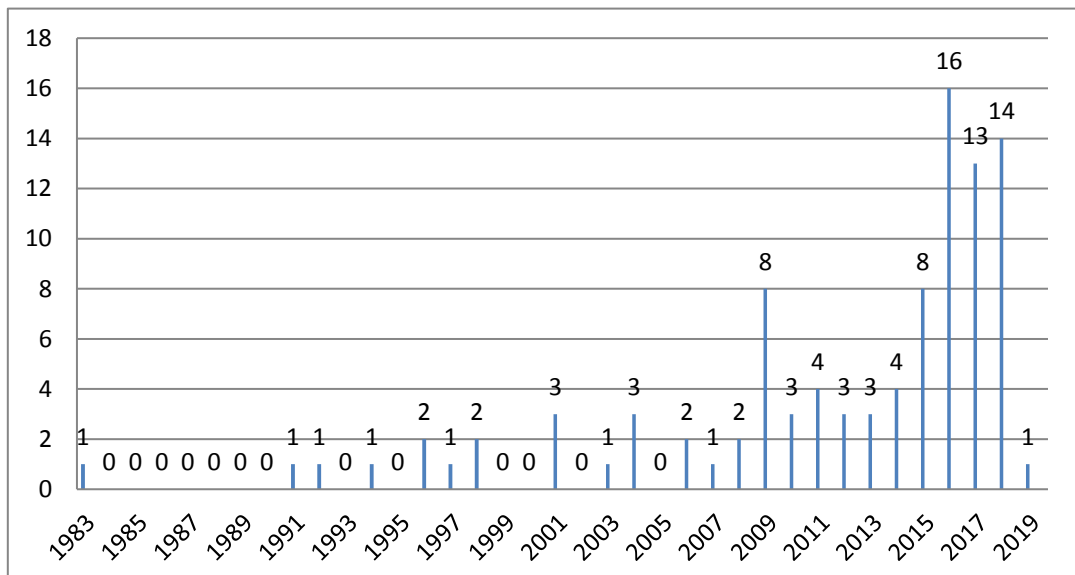




Figure 2. Number and evolution of scientific publications on literary tourism in WoS and Scopus - period 1983-2019. Source: Own elaboration (2019).

Figure 2 gives interesting information, since it shows that, although the period analysed started in 1983, it was not until 2009 that more than 5 articles were published in that one year and that the quantity of publications does not stabilise until after 2015. Therefore, it could be argued that when we speak about literary tourism we speak about an area of study with a long tradition - since literature already motivated travel as far back as in Goethe's time (Uccella, 2008), but somehow, the study of literary tourism is only a fairly modern and recent phenomenon and it does not hold too large a number of publications.

If we try to locate the listed publications geographically, as seen on Figure 3, we can see a clear predominance of so-called Anglo-Saxon researchers into literary tourism, with 18 publications from UK universities, 14 from the USA and 10 from Canada; these three countries are the most prolific when researching literary tourism. Other countries that published 5 or more publications between 1983-2019 are China (with 8 publications), another English-speaking country, Australia, with 7, as well as Spain, with 7 too. At the bottom of the list there is the Nederland's with 5 publications.

It is quite surprising that countries with a strong presence in International literature, such as Germany (3 publications), France (2), Italy (1) or Russia (1) are not present in this list. This could be because these databases are predominantly English speaking and they may somehow be biased language-wise. However, this theory could be discarded because of the presence of publications not written in English in both WoS and Scopus -as well as the figures for publications from China or Spain. Contrarily, the figures of publications from non-English-speaking countries could make us think of a poor progress in research into literary tourism.

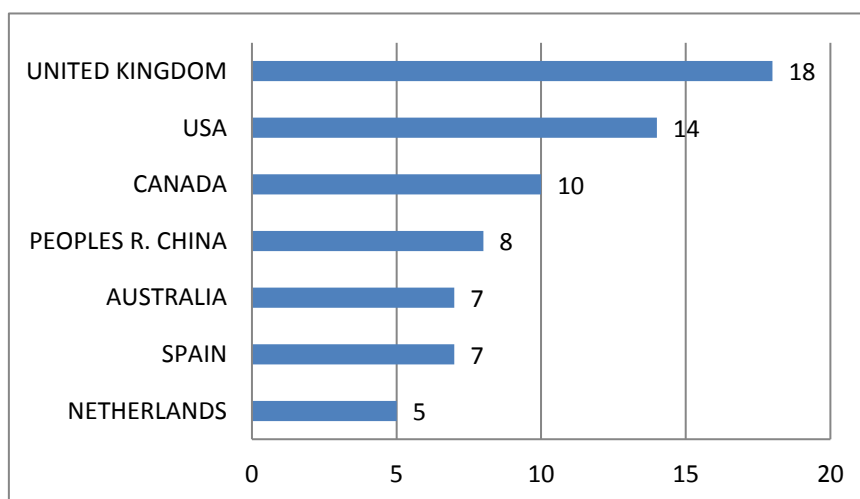


Figure 3. Main countries with a larger volume of publications on literary tourism during the period 1983-2019 in WoS and Scopus. Source: Own elaboration (2019).

The quantitative analysis also shows there has been a total of 125 authors who have written about literary tourism. The majority have one publication around this subject, but there is a small number who has more than two publications and therefore, can be considered experts on the field. Figure 4 shows authors and their number of publications ranging from those with more publications to less; the most prolific authors are: Honggang Xu, at Sun Yat-Sen University with 5 publications; Lorraine Brown at Bournemouth University, with 4 publications and Shelagh J. Squire, also with 4, who has carried out her research career in Canada. Paul Westover, at Brigham Young University; Graham Busby at Plymouth University and Xiaojuan Yu at Sun Yat-sen University all have 3 publications.

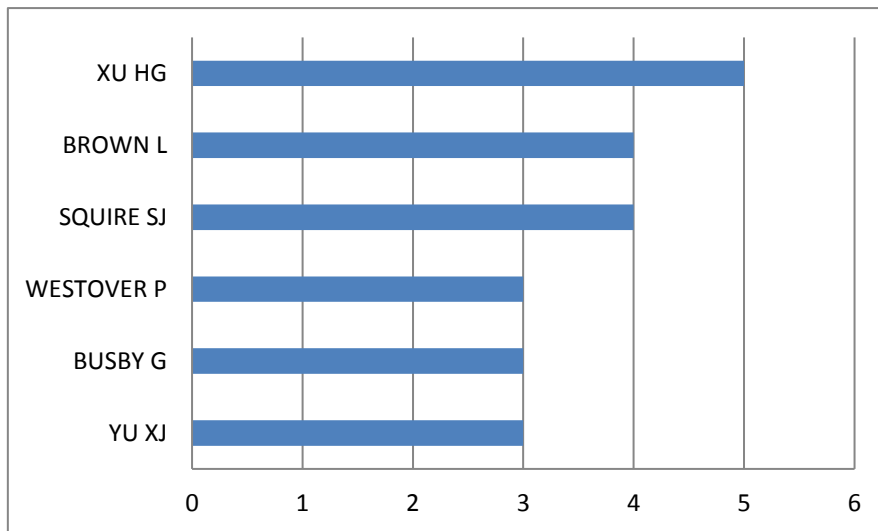


Figure 4. Main authors on literary tourism research. Source: Own elaboration (2019).

The situation is very similar if we look at the universities that lead the way in research into literary tourism. Data shows that research in this area has been individually led by the above-mentioned authors, in many cases done independently with no research group or team behind. This can be seen on Figure 5, the highest number of publications belongs to Sun-Yat Sen University with 5 pieces of research into this subject (5 is also the number of publications by the researcher Honggang Xu who also collaborated with Xiaojuan Yu in 3 articles); in second place, we find Bournemouth University with 4 publications by Lorraine Brown; Brigham Young University follows with 3 publications (it is here where Paul Westover carries out his research), Lancaster University and Plymouth University (where Dr. Graham Busby carries out his research).

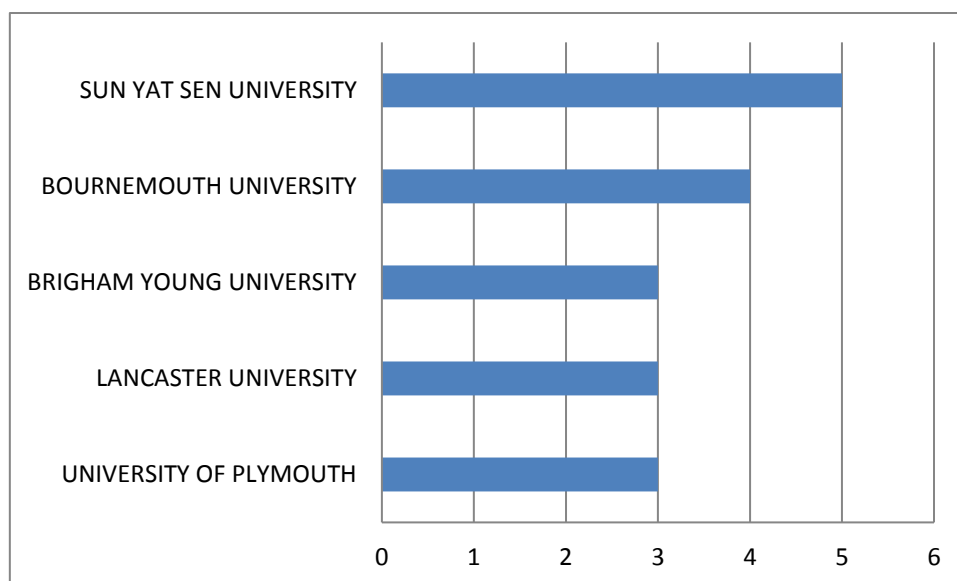


Figure 5. Main universities that have produced research works focused on literary tourism. Source: Own elaboration (2019).

### 3.2. Analysis of methodologies and lines of research in literary tourism research

Our research has identified topics and methodologies used in articles on literary tourism. This section will analyse the findings on this area. A classification based on the methodology and on topics has been made after the critical reading of articles.

Our goal was to see what methodological tools have been used in literary tourism research to highlight the most used tools until the present moment. At the same time, we also wanted to identify the most relevant lines of research in the field, that is, identifying what aspects researchers have mostly studied.

As mentioned earlier, this qualitative analysis has been carried out with Nvivo 12 and through a critical reading of the literature, in order to establish clear meaningful links referred to the methodology and the object of study.

#### 3.2.1. Analysis of the methodologies used

The first piece of data obtained after analysing the methodology used in the articles we read was that research into literary tourism to date, has mostly used qualitative research methodologies.

Quantitative research into literary tourism is currently, a minority. One of the few examples is the research by Bonniot-Mirloup and Blasquiet (2016), which is based on a quantitative study around the case of authors' house-museums, in France. They obtained a typology of House-museums that enabled an analysis of the reality in France. There is also the study through quantitative surveys on the topic of visitor's motivations to Anne Frank's museum, carried out by Busby & Devereux (2015).

The above-mentioned studies validate quantitative methodologies since they can provide with global perspectives about specific realities of literary tourism that can also help know better who practices this type of tourism, their motivations and the heritage facilities at hand. However, as it has been pointed out, most research into literary tourism has focused on the study of specific realities, that is, through case studies, with the intention to go deeply into specific objects of study which we will analyse in detail in the following sections.

Three qualitative methodologies stand out after thorough reading of the articles: content analysis, detailed interviews and observation. Content analysis aims at studying, on the one hand, the image created after thorough analysis of texts from different sources such as: travel blogs that show the view Western visitors had of Count Dracula (Banyai, 2010), official web sites of heritage facilities linked to literary tourism that help analyse the image of James Joyce at the James Joyce Centre (Jurinčič, 2016) or promotional materials created by the Croatian government to understand what criteria give value to Croatian literature (Kuna, 2018). On the other hand, the other main topic studied through content analysis has been the experience of literary tourism visitors. This has been carried out through content analysis of touristic products (Macleod, Hayes, & Slater, 2009), analysing the text from non-fiction travel literature to understand the experience of visitors for example, in Paris (McClinchey, 2015), through the analysis of a wide range of materials linked to specific products and experiences (Broomhall & Spinks, 2012; Gothie, 2016) or through the analysis of travel guides to understand the role of literature -in this case, of poetry- in the construction of a touristic view (Yu & Xu, 2016). In this later article, analysis methodology and observation were combined.

As far as detailed interviews as a methodology is concerned, in most cases, the predominant aim has been to analyse and assess the management of literary tourism in specific areas (Añel & Vila, 2016; Grande, Curiel & de la Hoz, 2019; Müller, 2006) or of specific heritage facilities, such as birth homes (Wang & Zhang, 2017) and directly interviewing the experts. Interviews have also been used to analyse literary tourism visitor's experience with a multiple scope: understanding the process that helps fill with meaning certain spaces in destinations which are part of literary tours (Nicky van Es & Reijnders, 2018), what factors are present in the planning phase of a literary trip (MacLeod, Shelley, & Morrison, 2018), or what role the touristic experience plays in creating literary spaces (Jiang & Xu, 2016, 2017).

Last but not least, we find the most used research methodology by researchers into literary tourism: observation with varying degrees of participation. This methodological approach has served several goals. Because of its nature it allows direct access to literary tourism visitors' experiences and therefore its main goals have been the study of visitors' touristic experience and of the intervening factors in such experience. Some pieces of research have analysed the contents that give meaning and shape the touristic experience in the case of literary routes (Nicky van Es & Reijnders, 2016, 2018), the value of territory provided by house-museums (Bonniot-Mirloup & Blasquiet, 2016) visitors' satisfaction in these same spaces (Wang & Zhang, 2017) and the analysis of the motivations for visiting spaces that celebrate the lives of literary authors

(Brown, 2016), among others.

### *3.2.2. Lines of research and trends in literary tourism research*

This section will identify existing lines of research and trends in specialist literature. Our research has not been comprehensive in the sense that not all existing articles are going to be mentioned, instead, after the critical reading of articles, we created topic clusters and we then, referred to those articles that best exemplify the topics. We have been able to identify four main objects of study in most specialist literature. In order to facilitate a wide view of this research area, the following section will be divided into four parts, one per line of research, so each part will detail their specific trends and objects of study.

#### a) The experience of the literary tourist

When we speak about the literary tourist experience from an academic point of view, it needs to be understood as an experience that goes beyond experiencing leisure but capable of integrating and transmitting different cultural dimensions which are closely linked to a territory and its values (Squire, 1994, 1996a, 1996b). Likewise, the many touristic products, through diverse and combined multiple narratives, have the ability to bare the soul of the territory to its visitors (van Es & Reijnders, 2016, 2018), and reveal the depth of the cultural landscape which shapes its literary heritage (Spooner, 2014).

This type of cultural communication that occurs within the framework of literary tourism is not passive, that is, the visitor is not a passive agent who receives content and interpretations of a landscape, quite the opposite; the visitor plays a key role in adding value to literary spaces and interpreting them (Jiang & Xu, 2016, 2017). The intangible nature of literary spaces needs the imagination and the active role of their visitors because it is the performative nature of visitors that makes the connection between literary spaces and specific values so visitors can perceive such spaces as “authentic” (Jia, 2009; Orr, 2018).

This interpretation means that literary tourism is not to be seen as a type of passive tourism and places it near the concepts of creativity and performativity. Case studies like those by Gothie (2016) highlight the importance of the subject in the creation of meaning in literary tourism experiences. Performativity in touristic experiences needs mediation tools that help visitors create meaning. Therefore, the role played by mediation factors involved in literary tourism is key to create the touristic experience (Earl, 2008) and the resulting message comes from the dialogue between visitors and those factors. Regarding this area of study, we also found pieces of research that aimed at defining the criteria to be considered when creating materials for mediation in literary tourism in order to provide visitors with a satisfactory experience (Macleod et al., 2009).

#### b) Management of literary tourism

As far as management of literary tourism is concerned, the articles studied offer a wide

range of complementary perspectives, since most articles analyse very different realities. However, some common patterns can be found.

In the first place, we must highlight the effort of categorisation carried out by Hoppen, Brown & Fyall (2014), which offers a general view of the development of literary tourism; according to the authors, literary tourism is becoming a trend and gaining relevance in the creation of a brand for destinations.

We can also find several articles which point out the potential of literary tourism in rural areas and its role in reviving the local economy, be it through the concept of the book town (Grande et al., 2019) or through links to sustainable rural tourism (Marques & Cunha, 2013). In the same way, it is also highlighted the need for quality literary attractions and an appropriate location (Yiannakis & Davies, 2012), and for a global view of the destination that integrates touristic development and sustainable development (Müller, 2006). We can therefore see that literary tourism, though not perceived as mass tourism, cannot ignore the current problems which come from poor management. As it has been said before, good publicity can stop literary tourism from being a minority product and become an asset to revive the economy of both rural and urban areas as shown by Alghureiby through the case of the Creative City of Dublin (2016).

Further research has focused on studying specific aspects of the development of this type of tourism; some of these aspects are: the willingness and knowledge of those professionals involved (Farsani, Saffari, Shafiei, & Shafieian, 2018), the possibilities professionals in the sector have to create value through literary tourism (O'Connor & Kim, 2014), local people's view, tolerance and knowledge of this type of tourism (Graham Busby, Brunt, & Lund, 2003) or identifying the role specific elements of literary tourism play in its development.

Related to the later, we would like to highlight the role of house-museums as key symbols and tools that give value to the literary heritage of a destination which is associated to the protagonist of some local heritage resources and facilities (Topler, 2016); the importance of the messages sent from these facilities and how they help value an author (Jurinčič, 2016), and last but not least, the role played by literary tours in adding value to a literary territory (Stiebel, 2007).

### c) Literary Landscape and image

As this section's paragraph suggests, when it comes to understanding the effect literature and literary tourism have on a given territory, we can find two different but complementary approaches.

On the one hand we can find authors who focus on the analysis of the literary landscape and its meanings. This way, if we look at a territory from a literary perspective, we give it a semiotic depth which creates an opportunity for richer and more complex current literary narratives (MacKenzie, 2017). Several factors play a key role when designing a literary landscape, e.g. authors 'homes (Bonniot-Mirloup & Blasquiet, 2016), literature read as map making (Richterich, 2011; Rios, 2018) or the popularity of a piece of fiction which, in occasions, can transcend the

fiction's intangibility and transform the tangible landscape, adapting reality to the fictionalised territory (Payne & Simpson-Housley, 2001).

On the other hand, a further line of research would focus on the ways the power of a literary landscape has to create ways to look that help define the image of a destination. Articles on this topic firstly deal with the potential certain literary figures have, to be commoditised and how through this transformation into a literary tourism product, they also generate an image of the destination (Fox, 2008); secondly, articles deal with existing strategies and dynamics that generate literary landscapes within the framework of literary tourism (Le Bel, 2017); thirdly, they deal with the role of promotional materials (Kuna, 2018), of cultural mediators (Banyai, 2010) and of culture oriented mass media (Saldanha, 2018) in creating a literary image of destinations. These different approaches aim at understanding literary tourism as an asset in place-making and in the creation of an image for destinations (Bridgma, 2010).

d) The motivation behind a literary trip

One of the most popular objects of study in research linked to literary tourism refers to the motivation of literary tourists. In this line of research, we must highlight the works of Lorraine Brown who wrote two articles that posed the question of tourists' motivations in two different contexts: the graves of Jean Paul Sartre and Simone de Beauvoir in Paris (Brown, 2016) and the Vittoriale degli italiani, the last home of the poet D'Annunzio (Gentile & Brown, 2015).

Other pieces of research worth mentioning are by Busby & Devereux (2015); they consider literature as a probable motivation to visit spaces closely linked to other types of tourism but that have a high literary component, such would be the case of Anne Frank's House; or Pérez Redondo's article (2017) that aims at describing the profile of the literary tourist in Spain.

#### **4. CONCLUSIONS**

After analysing both qualitative and quantitative results, we have noted that the goal of this article, which was to gain a wide perspective about the estate of the question in research into literary tourism internationally, has been attained since, on the one hand, the number and evolution of studies in this research area has been described whilst carefully looking into other factors such as which countries, authors or universities have published most on the field; on the other hand, we have also been able to identify the main methodologies of research, articles have been classified into four large topics of study and we have also identified the different approaches to these four topics.

From a quantitative point of view, it has been observed that, research into literary tourism started at the beginning of the 1980's and did not take off until 2009 after which point it has steadily grown over the second decade of the 21st C. This leads us to confirm that literary tourism, despite its long history as a type of tourism, has not been a meaningful subject of study until our preceding decade and hence, its study can be considered a current trend within the research field of cultural

tourism as an object of study by academics. Future research will have to take into consideration what factors have contributed to the growth of this trend but the coincidence in time with the creation and expansion of the net of Creative Cities of Literature by UNESCO (born in 2004 but in permanent expansion since 2010) which has propelled creative culture and creative tourism, should not be forgotten.

The quantitative analysis has enabled us to point at possible future lines of research: the poor presence of non-English speaking countries with a strong literary tradition -Germany, France, Italy or Russia for instance- in research into literary tourism or the reasons for research into literary tourism being carried out mostly individually by researchers.

The qualitative analysis, on the other hand, has provided us with a global view of the methodology used in research and what objects of study have been analysed from research into literary tourism. Our current literature review has provided a global representation of the current trends and can also help identify lines of work to be able to face the challenges posed by literary tourism. Consequently, future lines of research could pose the following questions: Could an improved use of quantitative methodologies be made in literary tourism research? since the application of quantitative methodologies is to be further explored. Another question would be: what elements and indicators are to be considered when developing the touristic offer of a literary destination so as to avoid the negative effects of tourism? Also, if literary tourism is a type of tourism that requires a constant creative activity on the part of the visitor through the stimulation of their imagination, how come no established line of work has been found that would be in charge of studying the conceptual needs a literary tourist has so he/she can unveil the literary landscape at hand?

With reference to this last question, it is urgent to encourage reflection on the figure of the literary tourist and on the tools at hand to help visitors in the discovery and interpretation of a literary landscape, that is, how to make the necessary knowledge to “live” the experience and fill literary spaces of a territory with meaning, widely available.

All these questions are only one example of how our description of the trends in research into literary tourism opens a door to identifying new specific research topics that can add value to the existing knowledge we have on this type of tourism, and it also opens a door to enabling sustainable literary heritage touristic initiatives that are also respectful towards the integrity and coherence of the heritage we want to enrich.

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**3.3. Literary urban landscape in a sustainable tourism context**

**Literary urban landscape in a sustainable tourism  
context**

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**ABSTRACT**

This paper emphasizes the attraction power of literary landscape and how it can help destinations to respond to challenges posed by over-tourism. To illustrate that, we focus on Barcelona's case, carrying out a comparison between the promoted points of interest by Barcelona's DMO (Destination Management Organization) and the city's image built by the writer Juan Marsé, one of the most renowned Catalan writers in the Spanish language of the 20<sup>th</sup> century. Results show that the literary landscape is vital to showcase less visited city areas. In conclusion, we highlight the need to use literary heritage to broad destinations' image beyond mainstream topics, with the aim of improving the sociocultural sustainability of destinations.

Keywords: Barcelona, cultural landscape, destination marketing, literary tourism.



## 1. INTRODUCTION

The present research stems from 1) the evidence that literature has an impact on our reality by adding meanings to our landscape (Månsson, 2011), 2) the need to take imagined landscape into account in order to expand our understanding of our cities and 3) the reflection on the vital role that literary landscape and, by extension, mediascape, could play in facing our cities' challenges, specifically the ones that result from the international growth of tourism (UNWTO, 2017). In order to address these issues, our research will focus on Juan Marsé's work *Last evenings with Teresa* (*Últimas tardes con Teresa*), which is set in Barcelona during the 60's. Published in 1966, this work is probably the most famous one of the Catalan writer. The book, through a pessimistic love story, offers us a description of Barcelona from that moment. In Marsé's work, the Catalan capital stands out for its picture of the political identities and social classes that were coexisting in the different neighborhoods of the city, giving us a clear view of the social conflicts of that time. Therefore, Barcelona transcends the role of mere scenario and becomes a setting with its own identity and character.

With the aim of making visible the literary landscape that could come from this literary work, we will carry out a literary-geographical analysis consisting in identifying and locating the literary places with symbolic importance that appear in the plot and that can still be visited in the present. We consider that this will generate a particular narrative of the city, with a particular view and comprehension of the urban space.

Subsequently, we will compare this narrative account with the tourist one promoted by Barcelona's City Council. It will allow showing that literary gaze permits to add value to alternative places of our cities. In this sense we will highlight the importance of literature as an inspiration source for generating new imaginaries. In addition, the research will demonstrate how the value of literature enriches the images of our destinations and creates, through our imaginary landscape, new points of interest in tourist destinations.

## 2. THEORETICAL FRAMEWORK

### 2.1. From literary heritage to literary landscape

The concept of cultural heritage (UNESCO, 1972) has multiple meanings and is in permanent transformation (Vecco, 2010). Because of that, the concept of literary heritage could be easily understood intuitively, but reaching a univocal definition is complex. In addition, although the vital role of literature in our culture is unquestionable, heritage concept built by UNESCO acknowledges the value of literature as part of human cultural heritage only since the beginning of 2000s. There are two important documents to consider when understanding literature as part of the heritage scheme. First, the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) which allows us to understand literary heritage as belonging to intangible cultural heritage, since this last includes cultural expressions transmitted through generations and that communities recognize as part of their culture.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), highly related to the previous one regarding its content, develops the importance of cultural expressions to originate and express cultural identities. On this basis, we will not undertake the concept of literary heritage from a pure literary point of view, but by focusing on the context generated around a recognized and heritagized literary work. If we try to narrow down a definition of literary heritage from this perspective, we refer, in the very first moment, to the literary legacy that every society adopts, recognizes and owns (Munmany, 2016). Not all literary works are considered as literary heritage. A book can be seen as literary heritage based on some of the following elements: its popularity, the identification of readers (or even the people who did not read it) with its main characters and their stories, the set of implicit values that show up during the reading, its historical singularity, etc. Those factors provoke the recognition of the literary work as a unique cultural expression that, in some way, shapes our cultural identity and deserves to be highly-regarded as a cultural symbol.

Nevertheless, even when the core of literary heritage is the narrative account itself, it transcends this imaginary world. This is because, when a literary work is heritagized, two spheres of reality related to the literary work emerge: the author's universe and its places of daily life and the diegetic world of the literary work, which includes the scenarios and landscapes that appear in it. In these two spheres we found tangible elements that bring out feelings and thoughts related to the literary work (Squire, 1994). Thus, we are able to carry out an experiential and reminiscent lecture of the literary works through alternative and tangible mediums. Another feature of literary heritage is that the author itself becomes of interest because the biography spaces become semiotic spaces that tell us about the book's cultural and creative context.

Therefore, these two worlds, the one related to the author's life and the other related to the territory where the story takes place, enlarge the idea of literary legacy concept. Thus, hand apart from the literary legacy, literary heritage includes on the one hand, the biographic spaces and objects linked to author's life, because they enable us to get closer to the author's personality and their everyday life. On the other hand, it refers to the diegetic world that encompasses the places where the plot occurs.

This definition of literary heritage leads to the concept of literary landscape, which we understand as a derivative of cultural landscape (Capdepón, 2014). In the context of cultural tourism, Donaire (2008) explains this last concept as the landscape where culture or religion projects a singular connotation. In this sense, literary heritage could be understood as the subjective perception of a territory built up from the perspective that a literary work offers. This type of landscape is generated through the literary descriptions, the symbolism that the author uses to read the landscape and the impressions and emotions that characters and the story-writer show towards this landscape.

## **2.2. Literary landscape, image creation and literary tourism**

The notion of literary landscape enriches our perspective of our environment. Furthermore, it adds a symbolic layer through the projection of the values linked with literary heritage. A well-known example based on popular culture is, for instance, Birmingham, where J.R.R. Tolkien spent part of his childhood and where we can still nowadays identify semiotic places, i.e., specific places that evoke us a particular narrative account, values and ideas. In this case, the semiotic places are those that we recognize as the author's source of inspiration to create the Middle Earth and as the spots that bring his personal life closer to the visitant. In this sense, a considerable number of places linked to this author and his literary work transforms Birmingham in a literary landscape (West Midlands Growth Company, 2017).

Nevertheless, literary landscapes could not be reduced to being an addition of places. Rather than that, a landscape with a close relationship to literature transcends the mere reference to literary facts to generate an environment full of symbols that arouse multiple lectures and meanings. An example is, for instance, the case of Beatrix Potter home. According to the work of Squire, the visitors' interpretation of this heritage facility goes beyond Beatrix Potter and her biography. It includes broad topics for which Beatrix Potter and her literary work have become a symbol, such as childhood, countryside, authenticity and so on (Squire, 1994).

In this sense, the link between a literary landscape -as a signified- and meanings -as signifier- is not limited purely to literary references. Rather than that, literary landscape is a place that can be symbolically read by subjects, who reflect on the scenery their ideas and world-views generated from their lecture of literary works. Thus, literary landscape -and, as an extension, any cultural landscape- plays a vital role in the process of image creation of a territory. In tourism studies, the tourist image is defined as a mental construction generated from factors as knowledge, impressions and beliefs that people have about a territory (Osácar, 2016). All these factors are influenced by cultural expressions, since cinema, television, literature, and so on; act as mediums through which this kind of knowledge and images are transmitted, as Appadurai (1990) highlights.

Thus, literature promotes different readings of places and promotes the association of meanings to the landscapes to which a certain literary work is placed or inspired. The sense of place that literature -as well as other cultural expressions- creates becomes part of the image of a territory when shared by a considerable part of a community. For instance, among the meanings and feelings that the landscape of Castile (located in the central part of Spain) evokes, the influence of Don Quixote in the interpretation of this landscape is undeniable, being Don Quixote constantly recalled in the view of that scenery. In the same way, the sublime view of Garda Lake suggests adopting a romantic temper, especially if we are aware of Goethe's stay and thoughts about this place (Uccella 2008-2009).

At the same time, these images act as a catalyst for tourism, since pop culture consumers need to connect with the universe of the stories they are interested in (Larson, Lundberg and Lexhagen, 2013). In this sense, literary landscape could be understood as a resource to attract

visitors interested in the culture and the intangible richness of a territory. Hence, the study and analysis of landscape and its intangible connotation is crucial when generating a proposal for literary tourism. This last idea, which is considered a forerunner for other forms of media tourism like film-induced tourism (MacLeod, Shelley and Morrison, 2018), is related with fiction and author (Hoppen, Brown and Fyall, 2014) and it answers to the desire of people to link their reality to other past or fictional worlds (Squire, 1996).

### 2.3. Carmel, the neighborhood of Juan Marsé

This paper focuses on the work of Juan Marsé and especially on his most renowned work *Last evenings with Teresa*. Marsé was born in Barcelona in 1933 and began his literary career during the 50's. He is considered one of the most important authors of Catalan literature written in Spanish of the 20<sup>th</sup> century. He is author of fifteen novels among other literary works in the form of short stories, press contributions and essays. Some of his novels have also been brought to the big screen by renowned Spanish directors like Vicente Aranda and Fernando Trueba.

He lived in Paris (from 1959 to 1962), but he was totally attached to Barcelona, and this sentiment was translated into his literary work. For this reason, he is considered together with Eduardo Mendoza, as one of the writers that more accurately describes the Catalan capital during a particular historical period. He is part of the Generation of '50, a Spanish literary movement formed by the writers whose childhood coincide with the Spanish Civil War. Therefore, their literature was extremely influenced by the shared political background.

In Juan Marsé's novels, the described Barcelona is mainly the one of the post-war period, which goes from the 40's-50's to the 70's. A Barcelona that underwent many changes and is characterized by the arrival of many people coming from the south of Spain looking for jobs, even though the city had just lost a war –the Spanish Civil War. In this context, Barcelona was a city under repression, where misery coexisted with a wealthy class that had benefited from the war. Beyond offering a meticulous and conscientious description of the city, another quality of Marsé's prose is his ability to turn the settings in more than just a location where the characters act, but in a place with its own symbolic meaning. Izquierdo (2005) illustrates it through the vision that Marsé projects of the Carmel neighbourhood in *Last evenings with Teresa*.

Carmel is a neighbourhood of Barcelona far away from downtown as well as the name of a mountain located in this area. This part of Barcelona had profoundly changed after the Civil War when it received thousands of immigrants in search of a place with better economic opportunities. Shacks were built on the mountain slopes, where years later they would become tall residential blocks, thus transforming the area aesthetically and socially.

In the novel, the main character, known as *Pijoaparte*, lived in Carmel. He was himself an immigrant from Murcia who survived in Barcelona through illegal suspicious activities. *Pijoaparte* embodies some of the clichés attached to the new Carmel inhabitants, showing how the new population's culture collided with the Catalan one.

In this context, Carmel is presented and described by Marsé anthropomorphizing the meanings and ideas embodied by *Pijoaparte* (Izquierdo, 2005). In this sense, the first is the geographical extension of all the features and traits of *Pijoaparte*. This way, both, Carmel and *Pijoaparte*, share the same meaning which points to a latent social reality in the 1960's Barcelona: the emergence of new spaces in the city that had remained totally marginalized from Barcelona's mainstream narrative.

The reading of *Last evenings with Teresa* allows us to reflect on the existence, the history and, specially, the identity of this space of the city. In this sense, Carmel and its inhabitants are understood as an underclass suburb inhabited by *xarnegos* –a Catalan pejorative term used to design economic immigrants from other parts of Spain– with an unfamiliar cultural background. It is interesting here to point out that the cultural scene was a complex constellation in Catalonia after the Spanish Civil War, since the Catalan culture was also alienated from the mainstream and was repressed by Francoism, which promoted a univocal Spanish national identity of the country. In this sense, Catalan culture was also marginalized, and its survival was jeopardized.

#### **2.4. Tourism and narrative account: the case of Barcelona**

The importance of tourism in Barcelona in 2018 is undoubted. From the Olympic Games that took place in 1992 until the present, the city has deeply changed. It turned itself into a tourist capital of the Mediterranean area with a highly increased number of visitants during the last decades. For instance, the number of tourists in different types of accommodation in 1990 was less than 1.800.000 visitors, while in 2016 this number reached more than 9.500.000 visitors – counting only those who stayed in official lodgings– (Observatori del Turisme a Barcelona i Comarques, 2016).

Beyond the conversion of Barcelona in a tourist city, our work focuses on the semiotic aspects of Barcelona's tourist image. We have chosen to study this type of image of Barcelona since the construction of the tourist image is not only influenced by general knowledge, culture and media, but also by the marketing strategies that the destination itself does by fostering certain aspects of their territory (Osácar, 2016).

In this sense, the tourist image of a destination is born of dialectic between the discourses already done on Barcelona and Barcelona's will of showing itself in a certain way, i.e., emphasizing particular features of the city.

The most accurate study of the tourist image of Barcelona is the one carried out by the consortium *Turisme de Barcelona* –formed by the City Council and representatives of private tourist sector– in its Strategic Plan for Tourism: 2010-2015 (Ajuntament de Barcelona & Barcelona Turisme, 2010). The main concepts of Barcelona's tourist image are (Osácar, 2016):

- Mediterranean lifestyle. Barcelona is understood as a comfortable and enjoyable city to live in, in virtue of its temperate climate, the hospitality of its inhabitants, relaxed lifestyle and cosmopolitanism, among other features.

- Architecture, artistic heritage and culture. The city is perceived as a territory rich in heritage. Especially related to Gaudí and modernism.
- *Futbol Club Barcelona* and sport. The Olympic Games and the worldwide impact of Barcelona's main football team are the key factors for considering Barcelona as a sports city.

These three concepts build a framework which influences Barcelona's perception. Thus, people attracted by this image come to Barcelona with expectations related to that gaze. In this sense, Barcelona tourist experience is also limited by these previous ideas, since most tourist products are born with the aim of meeting those expectations.

Given the growth of tourism activity and the problematics caused by it, there is a consensus for the need to broaden the image of Barcelona beyond the limits that these three common ideas set down to expand Barcelona's tourist image. This agreement is reflected on the new Strategic Plan for Tourism 2020, which establishes the need to promote new standpoints and images of the city in order to redirect the tourist flow and expand the tourist narrative account of Barcelona beyond the current stereotypes (Ajuntament de Barcelona, 2016). Concretely it includes the following goals in terms of city promotion and marketing:

Goal 5.1.2. Extending the cultural narrative which is currently scarce and stereotypical, to broaden references and emphasise the importance of heritage and memories.

Goal 5.1.3. Broadening the spectrum of the promoted image beyond icons to attract visitors to places without crowds -outside municipal boundaries- by including attractions and resources from Barcelona's surroundings as part of the destination.

Literary heritage could play an important role in expanding the cultural narrative of Barcelona as a destination. There are two main reasons to affirm that. The first one is because Barcelona is part of the UNESCO's Network of Creative Cities of Literature since 2015. In this sense, there has been recognition –international but also internal- of the importance of literature in the context of Barcelona. The second one is because the literary potential of Barcelona has not been exploited so far (Patricio Mulero and Rius-Ulldemolins, 2017). Thus, the richness of the literary landscape of Barcelona is a value for transforming and enhancing the image and narrative of the destination.

### **3. OBJECTIVES**

In this context, our research aims at assessing whether the literary heritage associated with Juan Marsé is valued by the current Barcelona's tourist promotion and, therefore, whether there is any effort to assimilate the marginalized spaces of the city in the mainstream fostered by the local government.

Thus, the primary goal of this paper is to analyze the presence of Marsé's literary landscape in Barcelona's tourist image. This primary objective will be followed by the two next specific objectives: 1) identifying the tangible elements linked to Marsé's literary heritage in the contemporary city, and 2) analyse and define Barcelona's city spaces that are being promoted by the consortium *Turisme de Barcelona*.

Our analysis will focus on the promotion done by the consortium *Turisme de Barcelona* for two reasons: 1) because it plays the role of a DMO, this is, a Destination Marketing/Management Organization and 2) because the City Council of Barcelona has a substantial presence in *Turisme de Barcelona*, being the local government who set the goals of broadening the city's narrative account in order to expand its tourist image and distance from the current tourist clichés.

#### 4. METHODOLOGY

Regarding the presented objectives, our research has been structured in three stages. The first one consisted on the creation of a literary map of Barcelona based on Marsé's book *Last evenings with Teresa*. This literary map has been generated through a literary-geographical analysis based on an analytical lecture of the book. This strategy permitted us to identify the main places which appear in the book and exist in current Barcelona. In addition, we have considered places that, even though they were created later than the book's publication and therefore don't appear in the plot, are directly linked to the literary work in virtue of its meaning and history. This way we generated a literary map which permits to visualize Marsé's gaze on Barcelona and its comprehension of the spaces of the city. Thus, we have also assessed the historical and literary interest that the neighbourhood of the Carmel, one of the central places of the book, can have as a literary district.

The second stage of the research focused on analysing the current image that Barcelona's DMO (Destination Management Organization) promotes of this city. In this sense, a quantitative research has been done consisting in analysing the tourist routes which appear in the website of the consortium *Turisme de Barcelona*. Through visualizing the location of the promoted points of interest (POIs) of these routes we were able to define the spaces of the city which are promoted by the local government. In this way, we expect to identify whether the current narrative account of the city broadens tourist image defined by the Strategic Plan for Tourism: 2010-2015 (Ajuntament de Barcelona & Barcelona Turisme, 2010).

The last stage of the present research consists in comparing the maps obtained in previous stages. This way, contrasting both readings of the Barcelona's territory –the literary one of Marsé and the one offered by the DMO– the use of Marsé's literary landscape in current Barcelona's tourist discourses will be identified. We also analysed whether there is any strategy in terms of city narratives linked to the goals set out by the Strategic Plan for Tourism 2020 (Ajuntament de Barcelona, 2016).

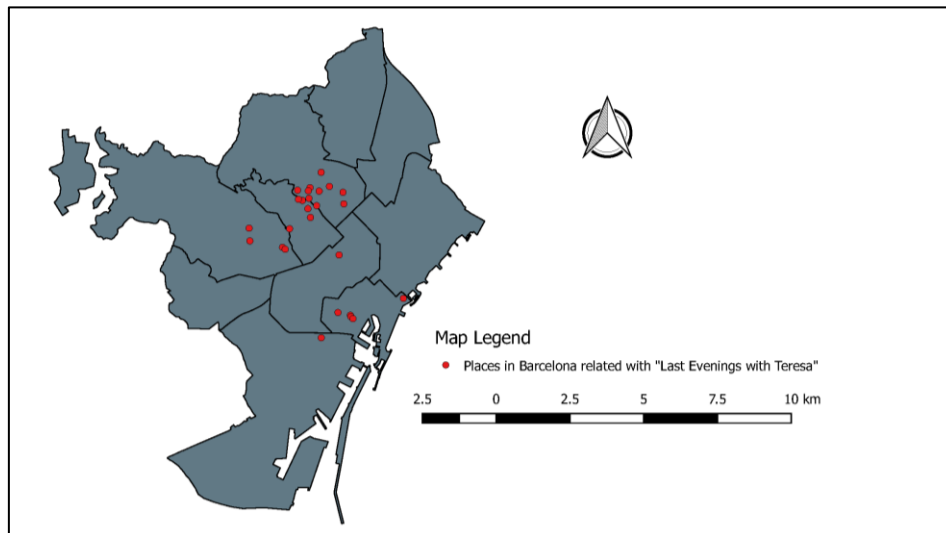
## 5. RESULTS

Below we present the results obtained during the three stages of our research. Our results are illustrated with the use of maps in order to facilitate the spatial comprehension of our findings.

### 5.1. Marsé's literary map

Through the reading of *Last evenings with Teresa* we have identified twenty-six places directly linked with the narrative. For the creation of this list we wrote down the places following three criteria: 1) we have included the places that explicitly appear in the novel, 2) we have also included the undefined spaces described by the name of a street or square; 3) a concrete neighbourhood was also included as a place, in the cases when there was not possible to identify a concrete location through criteria 1 or 2, but the narrator explicitly named that neighbourhood. The location of these spaces in Barcelona's map is illustrated in Figure 1.

Figure 1: *Last evenings with Teresa* places on Barcelona's map. Author: own work.



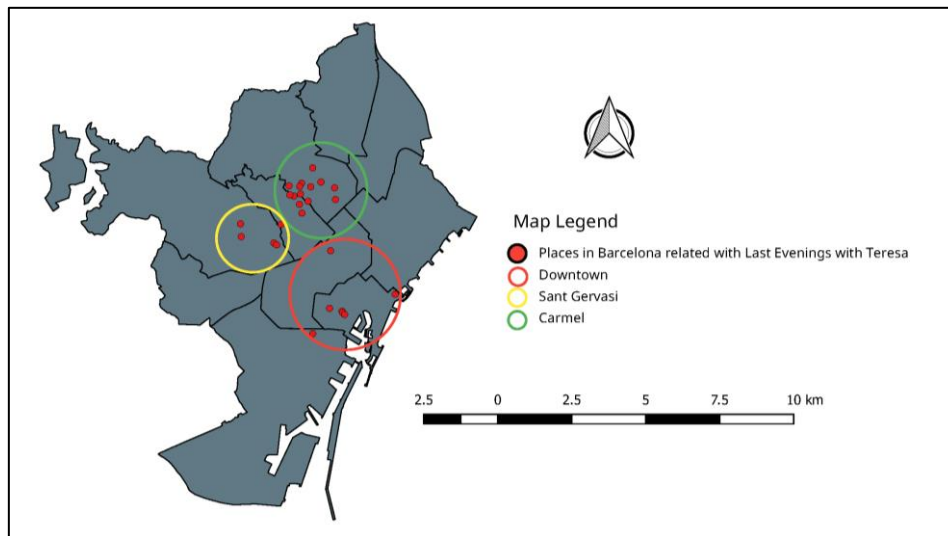
Considering how these places are distributed in the city map, we could identify three different spaces with a specific identity and to which singular meanings are associated. In Figure 2 we have marked the three groups with assorted colours to distinguish their area and influence in Barcelona's territory. The three groups are placed in real neighbourhoods of the city and could be described as follows:

- **Sant Gervasi.** Identified in Figure 2 with yellow colour, belong the district of Sant Gervasi, characterized for being the residence of the upper class. In the story the second main character, Teresa, a young university student girl from a wealthy family resides in this neighbourhood in a villa surrounded by gardens. Nowadays this neighbourhood is still considered an upscale district. It is mainly a residential area, which remains unreachable to other people of the city.



- **Carmel.** Signalled in Figure 2 with the green colour. In the novel, there are plenty of places belonging to Carmel, since it is the neighbourhood where the main protagonist, Manolo Reyes, lives. He is a young boy coming from Murcia, a region in the south of Spain. This district was the place where the economic immigrants first arrived during the post-war period. The most crucial feature of the district is that most of its houses were self-built shacks by those Spanish immigrants and, therefore, it is structured in an anarchical way between the mountains. Therefore, Carmel's shacks were placed on the slopes of the hill of El Carmel, which is found between El Turó de la Rovira (Rovira's Hill) and the Park Güell's mountain. This neighbourhood is also characterized by the humble lifestyle of its inhabitants and by their Spanish culture, which was confronted to the Catalan one, not only in virtue of the different language, but also for having a separate way of being. For these reasons, Carmel is represented as wholly isolated from the city, even though it offers a panoramic but disengaged view of the real city. In this sense, Carmel is understood as an exclusion space where underclass workers live provisionally in a degraded environment (Díaz de Castro & Quintana Peñuela, 1984). In this sense, the book turns both the male protagonist and the Carmel into a symbol. On the one hand, they represent the social conflicts of Barcelona during the post-war period and, on the other hand, the difficulties that the lower class had to deal with in order to survive, which other social classes did not share.
- **Downtown.** In red we have marked in Figure 2 the area of the third symbolic space that we found in our lecture of *Last evenings with Teresa*. In this case, we have identified mostly leisure spaces shared by both main characters of the novel. Nevertheless, it is worth pointing out that *Pijoaparte* is only allowed to enjoy those spaces in virtue of his relationship with Teresa and her friends. In this sense, even when the downtown is a mixed space where people from diverse backgrounds exchange, this is still a place dominated by the wealthy class. One fact that clearly illustrates this is the prolific presence of university students in the bars and pubs described in the novel.

Figure 2: Last evenings with Teresa places on Barcelona's map – areas of the city. Author: own work.



After locating and conceiving these three imagined spaces, there is no doubt that Carmel becomes the main imagined landscape of Marsé's literary work. In the first place, because it is the most recurrent scenario in the novel –Figure 2 shows clearly that the concentration of places is higher in Carmel than in other areas of Barcelona– and, in second place, it is also the one which acts as a semiotic node. That is because Marsé's novel explicitly states the symbolic meaning of this space, which appears as a marginalised and ignored area in Barcelona context. Although we focus in this paper on the study of the imagined landscape formed by the novel *Last evenings with Teresa*, this area of Barcelona appears in some other works of Juan Marsé, who usually uses individuals coming from this socioeconomic context as main characters of his works.

Taking into consideration the imagined landscape created by Marsé in the novel and the current look of the neighbourhood, there is no doubt that the place has profoundly changed from the 60's until the present. As we have already said, this neighbourhood takes its name from the mountain where it is located and it was after the Spanish Civil War when it started to be densely populated by Spanish economic immigrants. This demographic movement filled the neighbourhood with shacks, the self-built houses made from available and cheap materials. Although these shacks were slowly replaced by residential blocks, the last ones were demolished just before the Olympic Games that took place in Barcelona in 1992 (ARA, 2017). This fact shows clearly that it was not until years later that Carmel was taken into account by the local city government in its urban plan. Given all these changes, the imagined literary landscape offered by the novel should be readapted to the current appearance of the district to enable the semiotic reading of this landscape. In this sense, three types of spaces could be described. Firstly, the locations of the plot that still exist in the current Barcelona and did not suffered major transformation. As an example of this kind of places there is the Bar Delicias. This place is critical in the novel since it was the leisure space of Carmel's inhabitants, and acts as a symbol of the underclass way of life. This place still exists in Barcelona and is deeply linked with the novel and the neighbourhood. Secondly, the places that have experienced changes but are still present, like the Carmel Sanctuary. In the book it is described as a small church typical of small towns, since

it was a 19<sup>th</sup> century chapel with a capacity for 30 people. However, this small church became in 1988 and after a long renewal process a more prominent religious centre, because of the demographic growth in the neighbourhood. The current aspect of the building, preserves the old chapel, symbolising the transformation and growth that this neighbourhood has experienced during the last century. Thirdly, the places that don't appear in Marsé's novel but are directly linked with the imaginary landscape. Those are spots created after the novel's publication and, therefore, they don't appear in the story. However, they are linked to the novel's context and story. One example could be the *Mühlberg* bridge, built during the beginning of 90's. It offers us a perspective of one of the corners where the shacks were gathered. At the same time, the current City Council is trying to preserve and promote the historical memory of the city. In this framework, we would like to point out the existence of a plaque, recently unveiled, reminding the period of Carmel's shacks, as a commemorative spot related to the context illustrated in the novel.

In this sense, the literary landscape generated in *Last evenings with Teresa* in the context of Carmel is still to be identified as a place of interest in Barcelona. This literary landscape has evolved from being the settings where the story took place, to an interpreted landscape which combines spots directly described in the book with spots that appeared afterwards. All those places have in common that they can be read as a symbol for the values given by Marsé to this space of the city.

## 5.2. The current promoted image of Barcelona

The second stage of our research consisted in analysing the current tourist image promoted by the consortium *Turisme de Barcelona*. In order to develop this second stage, we have gathered all the points of interest (POIs) included in the tourist routes of Barcelona that appear in Turisme de Barcelona's website (Turisme de Barcelona, 2017). Our analysis has identified 93 different spots which are distributed in the city as Figure 3 illustrates:

**Figure 3: Distribution of spots of Barcelona's tourist routes. Author: own work.**

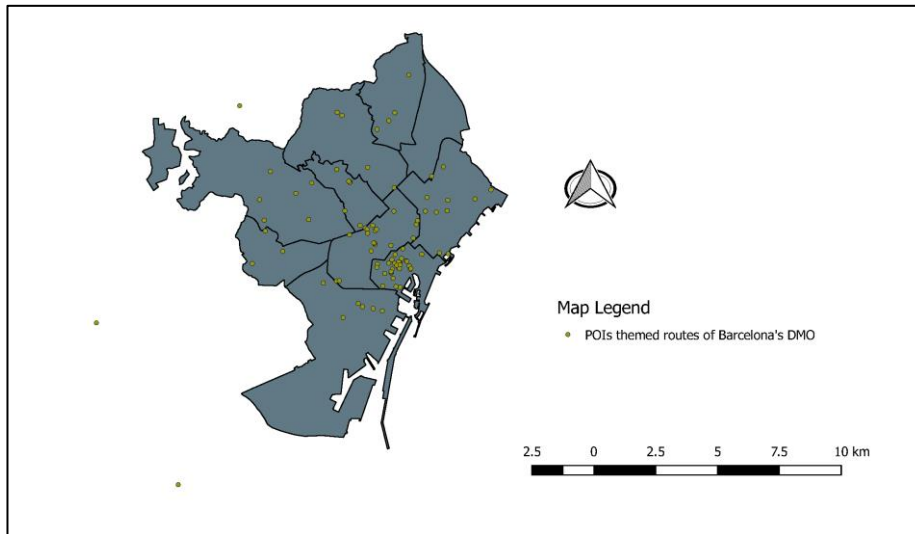
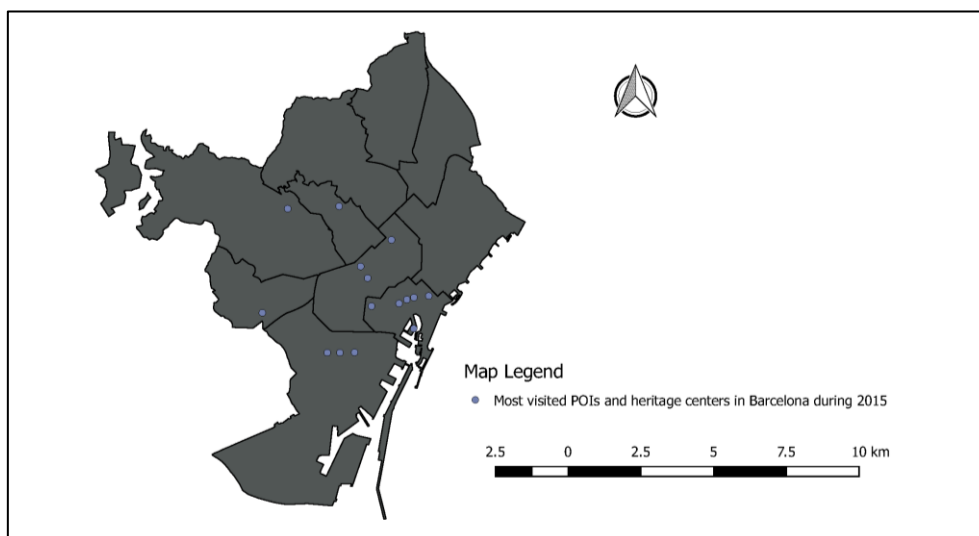


Figure 3 shows a high concentration of POIs around the downtown, throughout Passeig de Gràcia, around the stadium of Futbol Club Barcelona, in Montjuïc and Diagonal Mar. It is interesting to point out that these locations are the core of the mainstream tourist Barcelona, since they are placed where the main tourist attractions are located and, therefore, where there is the highest flow of tourists. This affirmation is confirmed by two data: 1) the list of the most visited tourist attractions and heritage centres in 2015 (Observatori del Turisme a Barcelona i Comarques, 2015) which is illustrated in Figure 4, and 2) the situationist approaches and territory lectures appeared from the use of big data coming from social networks to understand the comprehension of the space. In this sense, the work of Eric Fischer (2010) is a reference. He generated maps over 50 cities signalling where pictures of the city spaces were uploaded. Fischer also tagged whether the pictures were taken by locals or tourists. His work on Barcelona offers a perspective of the city space very similar to Figure 3.

Thus, the interesting thing is that those POIs have not changed in the latest years. Indeed, the most promoted places to visit in the themed routes of Turisme de Barcelona are the ones that already concentrated most part of the tourists in 2015 or that are placed next to them as Figure 4 shows.

Figure 4: Distribution of most visited POIs and heritage centers in Barcelona during 2015. Author: own work.



### 5.3. Comparison between both city images

Having analysed the Marsé's comprehension of the city and having identified the most promoted spaces in Barcelona tourism, we could ask, how is Carmel present within the promoted tourist Barcelona. In this sense, it is worth noticing that the only highlighted POI by the DMO is, besides the nearby Park Güell, the viewpoint of the Rovira's Hill. Rovira's Hill is a mountain of Barcelona located next to Carmel. Rovira's Hill and Carmel mountain are considered together inside the Horta-Guinardó district. It is a spectacular viewpoint of the city and it has recently become a focus of attraction given the magnificent views that it offers over Barcelona. This space has also become popular for being the setting of the videoclip *Ain't Nobody* by Jasmine Thompson and Felix Jaehn. Apart from the Rovira's Hill, though, no other POI of Carmel's neighbourhood is mentioned in the themed routes promoted by the consortium *Turisme de Barcelona*.

So, the comparison between the image of Barcelona, especially of Carmel neighbourhood, generated in Marsé's literary work and the image and cultural narratives promoted by the consortium Turisme de Barcelona shows a huge divergence between the first and the current main cultural narrative on Barcelona. Indeed, Carmel remains invisible in the mainstream of Barcelona, since there is a lack of promotion of the Carmel as an interesting neighbourhood with significant historical and sociocultural features. This way, the analysed literary landscape is also alienated from the factors that build city's image. The imagined reading of the city remains isolated and ignored, and so its meanings.

## 6. CONCLUSIONS

To conclude, as we have seen with our study on the relationship of Marsé's work with the territory, literary landscape permits us to read the territory in a way that latent meanings and interpretations bloom. In our particular case of study, the work of Juan Marsé, allows uncovering

a chapter of Barcelona's history that is currently hidden and far away from the mainstream discourse of the city. These central concepts are Mediterranean lifestyle, Culture –with modernism and Gaudí as principal actors–, and Sport, with Futbol Club Barcelona as the main attraction. These concepts draw a picture of Barcelona coherent with the promoted image, defined by the analysis of the spots that appear in the themed routes offered by Barcelona's DMO. However, there is a consensus for the need of broadening this cultural narrative of the city. In this sense, we have seen that literary and imagined landscape appears as a tool for adding new perspectives on cities. Even in the case of Barcelona, which as we have seen is a city with a consolidated image, literary landscape and its interpretation of territory are still ignored when trying to connect it to other comprehensions of cities. For instance, architectural heritage is more decisive when building an image of a city –in the case of Barcelona, its more popular architectural style, Modernism, is one of the key factors of Barcelona's tourist image.

Therefore, literature, literary landscape and literary tourism could be indeed understood as a useful tool for broadening the current images of tourist destinations and creating new points of interests within them. That leads to the possibility of offering more attractive experiences to the visitors that look for something else beyond the current stereotypes. In a tourism context, promoting imagined landscape could be understood as key to creating new icons and attractions in our destinations. In addition, tourist flows could be redirected to obtain more productive and more sustainable destinations.

Finally, the imagined landscape is also essential for promoting and fostering the inhabitants' feeling of identity. We have described Carmel's case as a part of the city which remains marginalized by the mainstream discourse. In Barcelona's image, it is isolated of the city itself and considered as lacking a comprehensive identity. In this sense, enhancing the cultural and historical richness of these kinds of places is clearly a way to increase inhabitants' attachment to their neighbourhood. Barcelona City Council has started to carry out actions in this sense. For example, we have mentioned about the existence of a commemorative plaque which reminds the history of Carmel's shacks. However, beyond highlighting historical spots, the literary landscape reveals itself as an opportunity to empathise with the intangible meanings of a place. As we have seen, the reading of Carmel neighbourhood through *Last evenings with Teresa* gives some clues to understand the territory and its character beyond pure historical facts.

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**3.4. Assessing literary heritage policies in the context of creative cities**

**Assessing literary heritage policies in the context of  
creative cities**

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**Abstract:** This paper focuses on Creative Cities of Literature of United Nations Educational, Scientific and Cultural Organization (UNESCO) and analyses how the policies and actions of the cities in this network can contribute to their cultural environment. It builds a mixed theoretical framework that looks at UNESCO's Creative Cities Network, the Educating Cities Network and the European Heritage Strategy for the 21st Century. Then, to establish a set of recommendations that assesses the management of literary heritage in creative cities of literature, we have carried out a two-phase content analysis of the participating cities' monitoring reports. In the first phase, the analysis is found on the specific criteria of cities of literature that are already part of UNESCO's Creative Cities Network. In the second phase, the analysis is based on the list of challenges and recommendations defined by the European Heritage Strategy for the 21<sup>st</sup> century. This analysis shows that the City of Literature programme as a whole is a database of best practices for developing an urban literary environment. The article presents a set of actions to enhance the cultural environment of a literary city by focusing on its use of its literary heritage.

**Keywords:** Creative City, Cultural Tourism, European Heritage Strategy for the 21<sup>st</sup> Century, Literary Heritage, UNESCO, Urban Tourism.

**JEL Classification Code(s):** Z320.

## 1. INTRODUCTION

The role of culture in an urban economy has entirely changed during the last decades. From being considered an element without the capacity to generate value for a city, it is now thought to be a key asset in revitalising a city's economy through creativity in a sustainable way (Florida, 2002; UNESCO, 2016).

At the same time, integrating culture in the inhabitants' everyday lives is essential for improving social cohesion and community self-esteem (Del Pozo, 2019). From this perspective, the value of culture is not only appreciated for its economic potential, but also for its capacity to improve values and quality of life.

Cities need to incorporate strategic policies to enhance the presence of culture in the urban environment. Only in this way could the *Stadtluft*, i.e. the urban environment – which has been linked to environmental and socioeconomic problems (Nel-lo, 2019) – again be related to values such as freedom and well-being.

This vision is the framework for UNESCO's Creative Cities Network. This network was launched in 2004 to increase cooperation between cities and to develop initiatives based upon creativity and culture. The network originates from the fact that creativity and the cultural industry are vital components for economic, social, cultural and environmentally sustainable development (UNESCO, 2004). It is composed of seven subnetworks, each dedicated to a certain specific cultural industry. These subnetworks are: Crafts and Folk Arts, Design, Film, Gastronomy, Media Arts, Music and Literature.

The present paper focuses on this last subnetwork, namely literature, in order to analyse how cultural policies, especially those focusing on the use of heritage, can enhance the cultural environment of a creative city. To this aim, a mixed theoretical framework has been built to examine UNESCO's Creative Cities Network, the Educating Cities Network and the European Heritage Strategy for the 21<sup>st</sup> Century.

## 2. THEORETICAL FRAMEWORK

### 2.1. Creativity and culture in an urban context

The concentration of people in large urban centres is a trend that seems likely to continue, since it is expected that urban areas will absorb the growth of world's population (United Nations, 2019), accompanied by the growth in their economic relevance and their ability to attract visitors (World Travel & Tourism Council, 2018). This prediction poses several challenges for urban policymakers, since cities' economies can no longer rely upon factory-based industry; instead, they need to design strategies to diversify their economy and compete with other urban areas by using assets such as culture and creativity (Patricio Mulero & Rius-Ulldemolins, 2017).

Instrumentalising culture and creativity for urban development can be interpreted in

different ways, as Pratt (2010) states. Following his classification, culture and creativity can be understood as (1) a civilising factor, (2) a promotional asset that uses cultural heritage to differentiate the city from other urban areas and to attract visitors, (3) an appealing factor for talent, (4) a tool for social inclusion, and (5) a new economic sector.

Beyond these different aspects of the interaction of culture, creativity and urban development, they all share the idea of harnessing the potential of culture and creativity in order to improve a city's competitiveness and its people's quality of life. Thus, an urban project based on culture and creativity needs to go beyond the commodification of culture and build an educative context to generate the desired creative urban atmosphere.

## 2.2. The role of education and heritage in creative cities

"*Sapere aude*," said Immanuel Kant in 1784 when defining the core of the Enlightenment (Kant, 2019). This motto, which can be translated as "Dare to know," was based on the certainty that when human beings are able to think freely for themselves, without constrictions on their capacity to think, know and invent, a society that increasingly cares for human dignity gradually arises.

This trust in knowledge and culture as an asset used to build better societies has been a constant in human history and it is a central notion for UNESCO's Creative Cities Network. For instance, considering the objectives proposed in UNESCO's mission statement, there are four big areas in which the network expects to have an impact (UNESCO, 2004):

- To facilitate cooperation and interaction between cities with similar characteristics, goals and interests.
- To place culture and creativity at the centre of urban strategies and policies.
- To build a strong cultural industry in which creators and professionals in the cultural sector can easily produce and distribute cultural activities, goods and services. Collaboration between the public and private sections is identified as a facilitator for generating this socioeconomic context.
- To improve citizens' access to and participation in cultural life.

The first point focuses on the co-creation of initiatives between cities in the network, while the second refers to the necessity of politicians having this framework in mind when deciding cities' strategies and policies. The third point emphasises generating an enabling environment for the cultural industry in order to enhance its economic potential. All these points are key for developing a creative city, but, to our view, the last one is essential and embraces the view of the world presented at the beginning of this section, since it focuses on involving citizens in a city's cultural atmosphere.

The fulfilment of this objective – that is, inspiring citizens with the project of nurturing their city spirit and dynamics with culture and creativity – is vital for the creative city project since unless

it becomes a project shared by all the city's inhabitants, there is no impact on aspects such as inclusion or well-being (UNESCO, 2016). Cities whose project is based in culture and creativity need cultured and creative citizens who feel called to be a part of this creative environment; only in this way will the gap between a creative industry and a creative city be crossed.

In this sense, the Creative City and the Educating City movements are closely connected, since education becomes a prerequisite for enabling a creative urban environment that encourages the freedom to be creative and a shared identity among the citizens (Del Pozo, 2019). In line with this vision that highlights the role of cities as educative agents, the Educating Cities Charter, which establishes the principles of this international network of cities, develops this idea and explains that local governments must promote and build opportunities for individual growth through formal, informal and non-formal educational channels (International Association of Educating Cities, 2004). The shared values and identities, just like the closer synergies between city agents, bloom through education when different institutions collaborate to promote them within the city.

In this context, it becomes clear that organisations dedicated to the study, custody and dissemination of a city's cultural heritage play a major role in connecting citizens with the creative city project.

This view is assumed by the European Heritage Strategy for the 21<sup>st</sup> Century, which understands cultural heritage as a key factor for asserting one's identity, promoting a feeling of belonging within a community of values, and helping to increase socioeconomic development through education, employment, tourism and sustainable development (Council of Europe, 2017).

Thus, this strategy puts forward the following three challenges:

- **Social component:** The aspect is meant to foster the relationship between societies and their heritage. In this sense, strategies that introduce citizens to their heritage, such as participatory management and good governance, are vital. The social component addresses how to analyse and showcase heritage benefits for society, how to make heritage more accessible for everyone, and how to transmit values through heritage.
- **Territorial and economic development:** By understanding heritage as a resource for sustainable development, this aspect focuses on fostering the heritage sector. Tourism, local planning, new technologies and the exploration of new management modalities are key to this goal. For all of these things, the creation of a sense of identity through heritage is requisite.
- **Knowledge and education:** This challenge aims to use heritage as an educative tool, to promote research about heritage and to conduct the necessary training for those who are in contact with heritage. It also handles how heritage could aid in transmitting social know-hows through knowledge banks and networks.

The important role of heritage in society has been analysed largely by academics working in the field of heritage education. Nevertheless, two ideas must be taken into account: 1) heritage is not objective, that is, heritage is socially formed and permanently changeable depending upon the values promoted by each community at a particular time (Fontal Merillas, 2016) and, considering this subjective nature of heritage, 2) there is no deterministic preservation or transmission of heritage. On the contrary, there is a need to enhance social sensitisation towards certain elements and expressions (Fontal Merillas, 2007).

Creative cities need to define strategies to access the heritage linked to their particular creative field and to stimulate a shared identity. It is only in this way that a specific cultural industry can go beyond its economic impact and shape the city's core personality by involving all citizens: the ones that work in that cultural industry, the ones who do not, and even the non-permanent residents who visit the city. Thus, by blending the viewpoints of the UNESCO's Creative Cities Network and the framework of the European Heritage Strategy for the 21<sup>st</sup> Century, methods for creative cities to address their heritage may be assessed, since heritage is a driving force behind the goals of creative cities.

### **2.3. The complex nature of literary heritage**

As we have seen in the previous section, heritage valorisation is a requisite for building a truly creative city, which means not only enabling the presence and growth of a creative industry from an economic perspective, but also involving the citizenship and co-creating a shared sense of place and identity.

In order to study how cities can address the challenge of including literary heritage in the process of becoming a creative city of literature, two previous considerations will be discussed in more detail in the following sections. First, we will consider the complex nature of literary heritage; and, second, we will highlight the role that cultural tourism has in this context, since nowadays cities cannot be understood without taking into account the tourism phenomena and the continual interaction between permanent and non-permanent residents.

The concept of literary heritage is complex due to its double nature (intangible and tangible) and because it touches on many different disciplines such as literature studies, philology, conservation, cultural heritage management, etc. (Arcos-Pumarola, Llonch-Molina, Osácar Marzal, 2019). Each of these perspectives have a different understanding of literary heritage. In this way, literary heritage may be understood as the manuscripts of renowned literary works, the intangible ideas and worldviews contained within the literary works, the language used by the writers, the literary canon, and the landscape and tangible elements linked to writers or literary works.

This last definition of literary heritage allows us to identify material elements and spaces as points of interest that, through valorisation and interpretation, become mediums for transmitting the intangible aspects related to this particular heritage. In this sense, heritage interpretation uses

these spaces as symbols to explain the work of writers and to evoke the cultural landscape generated by their literary works.

#### **2.4. The tourist in the creative city**

Cities are no longer closed spaces that isolate residents from a dangerous world beyond (Del Pozo, 2019). On the contrary, globalisation, the evolution of transportation and the growth of tourism have transformed cities into meeting spaces where people from around the world coexist. In this context, culture and tourism have a close relationship, since culture is a dominant factor in attracting urban tourism (Richards, 2001), which is a type of tourism in constant growth (Henriques, 2008). Creative city initiatives must appeal to both permanent residents and non-permanent residents, that is, tourists. This is especially relevant because, as the case of Barcelona shows (Ajuntament de Barcelona, 2015), tourism poses challenges to the city from a physical perspective (for instance, overcrowding of certain touristy areas), from a sociological perspective due to the social tensions and conflicts that can arise, and from a cultural perspective through a loss of identity and the trivialisation of the city. As a result, World Tourism Organization (UNWTO) has suggested a new approach to heritage and cultural tourism in order to deal with the challenges of current urban tourism (World Tourism Organization (UNWTO); Centre of Expertise Leisure, Tourism & Hospitality; NHTV Breda University of Applied Sciences; and NHL Stenden University of Applied Sciences, 2018)

Thus, involving the citizenship in a creative city project and sensitising inhabitants towards heritage are required to integrate tourists into planning initiatives and actions as a particular type of (temporary) resident. The idea of a tourist as a temporary resident is an appealing concept (although with no ethical or juridical correlation) that can foster more inclusive forms of tourism in contemporary urban destinations (Goodwin, 2016), such as the shift from mass cultural tourism to creative tourism in which the interaction between visitors and residents is taken into account (Sano, 2016).

### **3. OVERVIEW OF UNESCO CREATIVE CITIES OF LITERATURE**

The subnetwork of the “City of Literature” in UNESCO’s Creative Cities Network is composed by 28 cities in 2019: Durban in Africa; Montevideo, Seattle, Iowa City and Québec City in the Americas; Baghdad and Bucheon in Asia; Óbidos, Barcelona, Granada, Milan, Ljubljana, Heidelberg, Prague, Krakow, Lviv, Utrecht, Norwich, Nottingham, Manchester, Edinburgh, Dublin, Tartu, Lillehammer, Reykjavík and Ulyanovsk in Europe and Melbourne and Dunedin in Oceania.

All these urban centres have different relationships to literature and the literary industry and they have developed their strategies within the context of the network differently, either focusing on valorising their literary heritage, strengthening their literary industry or attracting literary events (Patricio Mulero & Rius-Ulldemolins, 2017).



Table 1 gives the context of each city, focusing on their population, economic status and the current situation of the tourism industry of the country in which they belong. We consider country data, since the different sizes of the cities hinder the gathering of comparable economic data and the importance of the tourism sector of each city. Nevertheless, by using country data the disparity of the economic and tourist realities can already be identified. We can see that, even when the network is composed mainly of middle-sized European cities, the situation of each city is totally divergent and, therefore, the challenges of promoting the literary industry and capitalising upon their literary heritage should be addressed individually.

**Table 1. List of UNESCO Creative Cities of Literature**

City	Country	Year Joined	Population (millions)	International tourists' arrivals into the country in 2017 - UNWTO (millions)	GDP per capita - World Bank (USD)
Baghdad	Iraq	2015	7.21	n.d.	5878
<b>Barcelona*</b>	Spain	2015	1.61	81.786	30523.9
Bucheon	South Korea	2017	0.84	13.336	31362.8
<b>Dublin*</b>	Ireland	2010	0.54	10.388	77449.7
Dunedin	New Zealand	2014	0.12	3.555	41966
Durban*	South Africa	2017	0.59	10.285	6339.6
<b>Edinburgh</b>	United Kingdom	2004	0.48	37.651	42491.4
<b>Granada</b>	Spain	2014	0.23	81.786	30523.9
<b>Heidelberg</b>	Germany	2014	0.15	37.452	48195.6
Iowa City	United States	2008	0.07	76.941	62641
<b>Krakow</b>	Poland	2013	0.76	18.4	15424
Lillehammer	Norway	2017	0.02	6.252	81807.2
<b>Ljubljana</b>	Slovenia	2015	0.27	3.586	26234
Lviv	Ukraine	2015	0.72	14.23	3095.2
<b>Manchester</b>	United Kingdom	2017	0.51	37.651	42491.4
Melbourne	Australia	2008	4.44	8.815	57305.3
<b>Milan</b>	Italy	2017	1.35	58.253	34318.4
Montevideo	Uruguay	2015	1.38	3.674	17278
<b>Norwich</b>	United Kingdom	2012	0.13	37.651	42491.4
<b>Nottingham</b>	United Kingdom	2015	0.28	37.651	42491.4
Óbidos	Portugal	2015	0.01	21.2	23145.7

<b>Prague*</b>	Czech Republic	2014	1.28	n.d.	22973.1
Québec City	Canada	2017	0.54	20.798	46124.7
Reykjavík	Iceland	2011	0.12	2.224	73191.1
Seattle	United States	2017	0.72	76.941	62641
<b>Tartu</b>	Estonia	2015	0.09	3.245	22927.7
Ulyanovsk	Russia	2015	0.62	24.39	11288.9
<b>Utrecht</b>	Netherlands	2017	0.35	17.924	52879.4

Source: UNESCO Cities of Literature (2019), UN (2019), UNWTO (2018) & World Bank (2019)

The cities marked with an asterisk (\*) are included in the 2018 City Travel & Tourism Impact report from the World Travel and Tourism Council (2018), which analyses the current and expected relevance of the tourism and travel (T&T) sector in the economies of the selected cities. According to the report, the T&T sector in Barcelona, Dublin, Durban and Prague is expected to increase in the next few years, which confirms the need to take into account a tourist perspective when analysing the actions of creative cities.

Cities in bold type are included in the Cultural and Creative Cities Monitor, which gathers data about three dimensions (cultural vibrancy, a creative economy and an enabling environment) to assess the performance of these cities in revitalising their economy through creative industries (European Commission, 2017). This tool provides an interesting insight for some of the creative cities of literature into their relationship to the creative economy, even though it is restricted to the European context and does not identify the concrete heritage policies of the cities.

#### 4. OBJECTIVES AND METHODOLOGY

After considering the context of the Creative Cities of Literature in the previous section, we can state that all of these cities share common goals, that is, to receive international recognition as cities of literature, to improve their literary industry and their economic and social development, to share their know-how with other cities, and to generate a literary-related cultural offer and environment for residents and visitors (The Creative Cities Network, n.d.).

Thus, each city in the network can leverage a common set of recommendations to promote their heritage and to identify possible actions to enhance the literary environment of the city. A shared set of recommendations to address heritage actions and policies in creative cities is needed, since there is a lack of agreement in how to manage this area. Proof of this lack is that indices associated with urban spaces that focus on cultural topics are still sparse (Henriques & Moreira, 2019).

In order to establish a set of recommendations to assess the management of the literary heritage in creative cities of literature, we have carried out a two-phase content analysis of the

monitoring reports of participating cities. In the first phase, this analysis uses specific criteria from the subnetwork of cities of literature already provided by UNESCO's Creative Cities Network. This allows us to classify the cities' actions concerning the different dimensions that UNESCO defines as assets for literary creative cities.

In the second phase, the analysis is based on the list of challenges and recommendations defined by the European Heritage Strategy for the 21<sup>st</sup> century. Thus, the actions related to literary heritage are classified following the criteria given by this document and the use of literary heritage by creative cities of literature is assessed.

The monitoring report is a document that each participating city has to publish 4 years after joining the network. These reports are public on the website of UNESCO's Creative Cities Network (The Creative Cities Network, 2018). In this document, cities share their policies in order to promote the exchange of ideas between the members of the network. In our analysis, the monitoring reports of 11 cities are considered (Dunedin, Granada, Heidelberg, Prague, Dublin, Krakow, Norwich, Reykjavík, Iowa City, Melbourne and Edinburgh), since these places have been in the Creative Cities of Literature network for at least 4 years and have therefore published the monitoring report. As we can see in Table 2, the experiences and actions from the 14-year period from 2004 to 2018 have been gathered.

**Table 2. List of UNESCO's Creative Cities of Literature that have published a monitoring report between 2004 to 2019**

<b>City</b>	<b>Period reviewed in the monitoring report</b>
Dunedin	2014-2018
Granada	2014-2018
Heidelberg	2014-2018
Prague	2014-2018
Dublin	2010-2017
Krakow	2013-2017
Norwich	2012-2017
Reykjavík	2011-2017
Iowa City	2008-2016
Melbourne	2008-2016
Edinburgh	2004-2016

Source: UNESCO's Creative Cities Network Website (2019)

It is worth mentioning that the monitoring report does not give us an exhaustive account of all the literary activities of the city; instead, it highlights the ones that were promoted and considered relevant by the City of Literature programme of each participating city. In this way, our

analysis is based upon the selection made by each city about their own literary activities.

It is also important to take into account that the actions and initiatives included in the monitoring reports are restricted to those that are promoted or organised by the City of Literature departments. In these documents (and hence, in our analysis), some of the renowned literary activities that take place in the cities may not appear in the results, since they are not included in the monitoring reports. This is the case, for instance, of Dublin's Bloomsday, which was celebrated long before the beginning of UNESCO's Creative Cities of Literature.

The content analysis has been performed with the following objectives: 1) to identify the actions implemented by UNESCO's Creative Cities of Literature that take into account UNESCO's criteria for a City of Literature, and 2) to identify the best practices and opportunities that value the literary heritage of a city while incorporating prospects for tourism.

## 5. DISCUSSION OF RESULTS

### 5.1. Analysis of the actions performed by UNESCO's Cities of Literature

In order to define the characteristics that shape a City of Literature, UNESCO establishes seven criteria:

- The quality, quantity and diversity of editorial initiatives and publishing houses.
- The quality and quantity of educational programmes focusing on domestic or foreign literature in primary and secondary schools as well as universities.
- The environments in which literature, drama and/or poetry play an integral role.
- The city's experience in hosting literary events and festivals aimed at promoting domestic and foreign literature.
- Libraries, bookstores and public or private cultural centres dedicated to the preservation, promotion and dissemination of domestic and foreign literature.
- An active effort by the publishing sector to translate literary works from diverse national languages and from foreign literature.
- An active involvement of different medias, including new medias, in promoting literature and strengthening the market for literary products.

Table 3 presents a summary of the identified actions undertaken by UNESCO's Cities of Literature through a content analysis of the aforementioned monitoring reports and their relationship to the characteristics of literary cities as defined by UNESCO.

**Table 3. Relationship between the policies implemented by UNESCO's Cities of Literature and the criteria suggested by UNESCO**

UNESCO's City of Literature Criteria	Actions undertaken by participating cities
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<p><b>Quality, quantity and diversity of editorial initiatives and publishing houses</b></p>	<ul style="list-style-type: none"> <li>• Residential and mentoring programmes for writers.</li> <li>• Awards to showcase local or emerging writers or publishing houses.</li> <li>• Publication of literary works.</li> <li>• Creation of hubs or facilitator spaces to promote innovation and interaction between literary industry stakeholders.</li> <li>• Financial support for emerging initiatives.</li> <li>• Events to foster the professional development of certain literary communities.</li> </ul>
<p><b>Quality and quantity of educational programmes focusing on domestic or foreign literature in primary and secondary schools as well as universities</b></p>	<ul style="list-style-type: none"> <li>• Encouragement of reading that 1) involves different actors or institutions, 2) develops educational programmes within formal institutions, or 3) or uses non-formal education.</li> <li>• Integration of young people in a City of Literature Development Plan.</li> <li>• Encouragement of higher educational students' relationships with literary stakeholders and research.</li> <li>• Active participation of a City of Literature department in educational institutions.</li> <li>• Organisation of educational activities in non-formal education.</li> <li>• Use of literature in schools to tackle holistic topics.</li> </ul>
<p><b>Environments in which literature, drama and/or poetry play an integral role</b></p>	<ul style="list-style-type: none"> <li>• Showcasing literature in public spaces.</li> <li>• Encouragement of a book-sharing culture through events or small libraries in public spaces.</li> <li>• Literary landscape – identifying and valorising literary places in the city by using literary mapping or creating literary trails.</li> <li>• Promotion of literary tourism as a city strategy.</li> <li>• Using technology to allow e-book renting in public spaces.</li> <li>• Showcasing the links of the city to literary works.</li> <li>• Support for awards that link literature with society.</li> <li>• Support for local initiatives related to literature.</li> </ul>
<p><b>Experience in hosting literary events and festivals aimed at promoting domestic and foreign literature</b></p>	<ul style="list-style-type: none"> <li>• Celebration of literary-related events, some of which are more related to industry, education, creativity or promotion. They include different activities such as workshops, readings, roundtables, meetings and educative activities according to the planned objectives and the target audience.</li> <li>• Commemoration of heritage authors and works.</li> <li>• Financial support for any literary or arts related event.</li> <li>• Organisation of book fairs and attendance at international fairs in order to promote the local publishing sector.</li> </ul>
<p><b>Libraries, bookstores and public or private cultural centres dedicated to the preservation, promotion and dissemination of domestic and foreign literature</b></p>	<ul style="list-style-type: none"> <li>• Maintaining the collections of local libraries – purchasing works for local libraries or donating local books to international libraries.</li> <li>• Libraries as a centres for cultural projects, as well as workshops, courses, exhibitions, etc.</li> <li>• Foster local bookshops through promotional or financial incentives.</li> <li>• Raise awareness of local heritage writers in local bookshops.</li> </ul>

	<ul style="list-style-type: none"> <li>• Foster synergies between bookshops and cultural organisations.</li> <li>• Creation of new literary centres and collaboration with existing ones.</li> <li>• Analysis of users' engagement in literary centres.</li> </ul>
<b>Active effort by the publishing sector to translate literary works from diverse national languages and from foreign literature</b>	<ul style="list-style-type: none"> <li>• Workshops to foster collaboration between writers of different languages.</li> <li>• Events to showcase the translators' task and translated books.</li> </ul>
<b>Active involvement of different medias, including new medias, in promoting literature and strengthening the market for literary products</b>	<ul style="list-style-type: none"> <li>• Collaboration with the film industry in the form of financial support or new productions in different formats to raise the awareness of literature.</li> <li>• Video interviews with authors.</li> <li>• Use of social networks in different formats to promote literature.</li> <li>• Involvement of newspapers in publishing award-winning authors' work.</li> <li>• Use of city spaces to raise awareness of the City of Literature project.</li> </ul>

Source: Own elaboration (2019)

As seen in Table 3, all of the dimensions set by UNESCO have been addressed in some way by the Cities of Literature's actions. Considered as a whole, this subnetwork is able to suggest policies and actions to foster their literary dimensions. This analysis validates the objective of the Creative Cities Network, that is, the collaboration and idea exchange between participating cities to improve the creative industry and the environment of these cities. Nevertheless, our analysis revealed that not all the cities address every particular dimension. This fact could be justified by the different characteristics of each city, which lead cities to focus on particular aspects of the City of Literature programme. However, it also shows that knowledge exchange between cities is essential, since each one has room for improvement in enhancing their use of literature in the creative urban context.

If we take into account the individual actions of the analysed cities, we find outstanding individual initiatives in each of the UNESCO criteria. For instance, in order to promote editorial initiatives, Reykjavík established the Grassroots Support, an informal fund to encourage bottom-up innovation in publishing (Reykjavík, 2017). Most of the cities also adopted the Writers in Residence Programme to foster literary creation.

Many initiatives have been carried out by the cities to encourage young readers through education, the second dimension. Reykjavík used games or fictional characters (Reykjavík, 2017), while Dublin created holistic projects (Dublin, 2017). Dunedin's close collaboration with University of Otago is also a good example (Dunedin, 2018).

In relation to the third topic, that is, creating an urban environment where literature plays an integral role, Edinburgh is an indispensable role model. Its broad campaign to place literature

in the urban space through its “Words on the Street” programme and its integral approach to generate literary tourism by offering tools, training and funds to incorporate private business in this strategy have produced numerous literary tourism products (Edinburgh, 2017). The actions of Krakow (2017), Prague (2018), Granada (2018), Dunedin (2018) and Reykjavík (2017) to make their literary urban landscape more visible (the last two cities used new technological methods) and the installation of small libraries around different cities to foster a book-sharing culture (Dunedin, 2018; Heidelberg, 2018; Iowa City, 2016; Prague, 2018) are effective strategies to engage citizens with literature. Dublin’s “One City One Book” project (2017) and Krakow’s “ReadPL!” (2017) are additional projects in the same vein.

Events have been a priority for most participating cities. Their focus varies depending on a city’s assets or goals. Therefore, some of them are more about industry – Dublin Book Festival –, education – the Children’s Literature Festival in Prague –, creativity – Drop the Mic in Reykjavík – or promotion – the Norwich Crime Writing Festival, which focuses on tourism – (Dublin, 2017; Norwich, 2017; Prague, 2018; Reykjavík, 2017). These events include different activities such as workshops, readings, roundtables, meetings and educative activities according to their planned objectives and the target audience. Heidelberg stands out for its work in commemorating heritage authors and their works – for instance, “LUTHER 500” – (Heidelberg, 2018). Most of the cities have also either organised a book fair or attended international fairs in order to promote the local publishing sector.

Libraries, bookshops and cultural centres are the next dimension that a City of Literature should take into account. Most of the cities promoted cultural events that took place in libraries. In addition, Prague’s (2018) focus on opening its municipal library to the world through technology is a remarkable project to foster reading and to promote the conception of the library as a dissemination centre. Granada’s (2018) work with local bookshops – creating a bookshop map, allowing them to use the City of Literature logo and creating special furniture for them to showcase the local literary heritage – and Krakow’s (2017) financial incentives are also good strategies to foster these local businesses and align them with the City of Literature strategies. Finally, Reykjavík (2017) and Norwich (2017) have built new literary centres, which among other things, will incorporate exhibitions to disseminate aspects of the local literary heritage. Dunedin’s (2018) efforts to analyse users’ engagement with its literary centres is also worth mentioning, since in most cases, there is no evidence of users’ satisfaction with their experience in this context.

Some Cities of Literature, such as Heidelberg (2018) and Reykjavík (2017), have tried to promote the translation of literary works by the publishing sector through workshops with writers and other events.

Finally, Cities of Literature have leveraged the synergy between the film industry and literature to raise awareness of literary works, either in form of financial support for new productions, as in Krakow (2017), or by producing videos in different formats. Prague (2018), Krakow (2017) and Dublin (2017) have also fostered audio-visual material on social networks that is related to literature. Dublin (2017) has used newspapers to disseminate literary material.

## 5.2. A heritage approach to assess the actions undertaken by UNESCO's Cities of Literature

As we have seen before, heritage is central to cities that aspire to go beyond the structuring of a strong creative industry and aim to create a creative environment that integrates residents and visitors. In the following section, we examine the actions undertaken by UNESCO's Cities of Literature that are closely related to the three challenges (social component, territorial and economic development, and knowledge and education) and the subsequent recommendations set by the European Heritage Strategy for the 21<sup>st</sup> Century.

There are some actions that enhance more than one dimension; however, we have distinguished between the most relevant dimensions fostered by a policy and consider the definition and recommendations included within each dimension.

### 5.2.1. Social component

We can identify some actions undertaken by the Cities of Literature that are especially relevant to its current or potential usefulness in fostering a society by using its heritage. For instance, literature has been used as common ground for intercultural dialogue in Prague (2018) and Melbourne (2016). The Czech capital's Book Club is targeted primarily at the foreign language community living in Prague. In this way, this community is integrated into Czech culture through reading and joint discussions. Melbourne's initiatives aim to enhance the relationship between indigenous or migrant communities and the Australian publishing sector.

Participating cities have tackled accessibility to literary heritage by carrying out projects focused on increasing the visibility of the urban literary landscape. Thus, cities like Reykjavík (2017), which used literary signs, benches and a 4-language app, or Dunedin (2018), which created urban art and an app about literary heritage, have allowed residents and visitors to perceive the literary heritage of the city in innovative, interactive and multidisciplinary ways. The Reykjavík experience is also interesting for its methodology of identifying literary points of interest, since citizens are responsible for this task in the framework of the "Better Districts" project, which enhanced public participation in deliberative democracy and democratic decision-making and showed that heritage can also transmit democratic values.

We have identified other examples of participatory governance and support for bottom-up initiatives in the analysed cities. For example, the Grassroots financial support in Reykjavík (2017) and a promotion to enable the literary creative environment through the Literary Salon in Edinburgh (2017) (a monthly gathering aimed at fostering a sense of community and generating opportunities) are good models of programmes that involve the community in capitalising on literary heritage. The involvement of numerous stakeholders and the educational community is remarkable in Dunedin's Literature Collaboration Group, which invites the participation of the



educational community in the management of the City of Literature programme (Dunedin, 2018), as is the partnership with bookshops (that is, private sector) in Granada (2018) that raises awareness of heritage writers such as Lorca by using Lorca boxes at these businesses.

Dublin's project, "One City One Book", is a good example for creating a sense of identity. This project is led by public libraries and promotes the reading of one book connected with the city. It is nurtured by many initiatives such as literary walking tours, discussions, events, etc., which generates a sense of community and enhances access to a particular literary heritage (Dublin, 2017).

Finally, literary events are an appropriate context for gathering multiple literary initiatives, some of them dedicated to fostering literary heritage awareness and the participation of various target audiences. Some examples are the Children's Literature Festival in Prague (2018) or the Norwich Crime Writing Festival, which aims to attract cultural tourists interested in Norwich's literary environment (Norwich, 2017).

#### *5.2.2. Territorial and economic development*

In these policies, a tourism-focused approach, that is, developing the link between tourism and territorial development and appealing to every person in a territory even when they are non-permanent residents, is vital.

Among all the Cities of Literature, the one that stands out for its integral and holistic approach is Edinburgh (2017) with its Literary Tourism Initiative. This project in Scotland's capital aimed to develop a city strategy to foster this type of cultural tourism. This strategy included a guide for local businesses to identify their opportunities in literary tourism a literary tourism context and a literary tourism innovation fund to help reduce the initial risk of setting up new quality literary tourism experiences and products. The outcomes of this project were numerous new products for residents and non-permanent residents that showcase Edinburgh's literary heritage while also generating job opportunities in different areas.

Some of the cities have established joint efforts with the heritage sector to promote cultural heritage as a resource. The role of literary heritage centres as catalysts for creating a literary environment has been adopted by some cities, which either created new literary centres like Gröndal's Writer's House in Reykjavík (2017) or the National Centre for Writing in Norwich (2017), or collaborated with existing literary heritage centres as Granada (2018) did with the Centro Federico García Lorca.

As the previous section noted, the use of cultural products such as literary trails or heritage-focused apps is vital for making heritage accessible (Dunedin, 2018; Edinburgh, 2017; Reykjavík, 2017).

It is also relevant to study the positive impacts of these policies in showcasing the return of investment from heritage. The experience of Dunedin (2018) is important since this city uses

its literary app to analyse the engagement of visitors and residents to the city's literary initiatives, as mentioned above.

In the Creative Cities of Literature Network, there are helpful examples on how to use heritage to create a distinctive character for a region. Heidelberg (2018), for instance, uses its literary anniversaries to showcase heritage writers related to the city, its history and identity (Martin Buber, Ossip Mandelstam or Martin Luther, among others).

The use of literary art in public spaces helps this aim. As Georgescu Paquin (2019) states, art in public spaces contributes to placemaking and collective cohesion and gives new meaning to the city. This is confirmed by the responses to the "enLIGHTen" campaign in Edinburgh. The goal of this project was to link heritage buildings with the texts of writers from the Scottish Enlightenment period through projection mapping. According to a later survey, more than 90% of respondents said that the campaign added value and interest to the city as a destination and almost 80% were more aware of the Scottish Enlightenment and Edinburgh's literary history as a result (Edinburgh, 2017).

#### 5.2.3. *Knowledge and education*

Cities of Literature have actively involved the educational system and educative initiatives in their vision. Most of the cities work closely with schools to promote literacy in young children. Good examples of this practices are the Oskar Mobile Library in Prague (2018) and the world created around Sleipnir in Reykjavík (2017).

Even when these initiatives are not necessarily related to heritage, the promotion of reading and the awareness of local literary works are a prerequisite for encouraging young people's relationship with literary heritage. However, encouraging reading is not be limited to schools as the experiences in prisons (the Reading Lessons project) and hospitals (the Second Life of the Book project) in Krakow (2017) and the app "Let's read! A national game of reading" in Reykjavík (2017) show.

Research and higher education also play a role in identifying the needs of the heritage sector and strategies for citizens to approach literary heritage. In this particular area, the city of Dunedin and the University of Otago are to be commended for their efforts in integrating university students with literary stakeholders through practicums or doctoral scholarships (Dunedin, 2018).

Non-formal education has also been present in most of the Cities of Literature's programmes in the form of book clubs, literature readings in plain language in Heidelberg (2018), writing workshops, events and educational programmes at literary heritage centres.

Nevertheless, we have not identified initiatives for job training opportunities related to literary heritage. This could be considered problematic, since it is a relevant recommendation from the European Heritage Strategy for the 21<sup>st</sup> Century and it is a prerequisite for having a high-quality literary heritage offering, since, as Leitão (2018) states, the role of professionals involved

in literary heritage and tourism is of vital importance in providing a significant and memorable experience.

## **6. CONCLUSIONS**

The analysis presented in the previous section shows that the City of Literature programme and initiatives considered as a whole are a database of best practices to develop an urban literary environment; our analysis presents a set of actions to enhance each dimension of a City of Literature according to UNESCO's definition.

In this sense, and considering the global experience of the network as a whole, the initial period (2004-2018) of UNESCO's Creative Cities of Literature programme is a satisfactory example of how to foster a creative industry and how to promote activities that involve citizens in this creative environment.

However, if we consider each city individually, there is still room for improvement, since, as demonstrated in section 5.1, a considerable number of initiatives were only undertaken by particular cities. Therefore, they are just individual examples of how to use literature and literary heritage in a city context.

We have also seen that the experience of the analysed cities addresses the challenges of the European Heritage Strategy for the 21<sup>st</sup> Century. In this way, we identified a series of valuable actions to valorise, showcase and transmit literary heritage to residents and non-residents.

The international scope of the network promotes collaboration between cities and creates strategies to transmit literary heritage to visitors with different cultural backgrounds, which is one of the challenges of globalised cultural tourism.

Nevertheless, there are still some recommendations of the European Heritage Strategy for the 21<sup>st</sup> Century that could be integrated into the vision of the analysed cities. As we have already mentioned, the need for training for professionals and non-professionals that work with literary heritage could improve its transmission to the public.

The present work has offered a first insight into the prolific relationship that could be established between the creative industry, tourism and heritage by identifying a set of practices that could be adopted by any destination aiming to foster this relationship.

Future lines of research could be directed towards the analysis of the programmes and activities of UNESCO's new Creative Cities of Literature or to continue tracking the activities of the sample analysed here. Another way to broaden this research would be go beyond the monitoring reports and include in the study other initiatives carried out by other city agents, since, as we mentioned in the methodology section, the monitoring report does not include certain activities that are vital for the literary identity of destinations because they are limited to the actions carried out by the City of Literature departments. Other interesting lines of research would be to

study the outcomes of the actions presented in this paper and identify new initiatives in the same line or incorporate literary destinations into this analysis that, even if they are not members of this network, may enrich the present analysis.

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## 4. DISCUSSIÓ GLOBAL DELS RESULTATS

Una vegada exposats els quatre articles que integren aquesta tesi, podem procedir a realitzar una discussió global dels resultats.

La present tesi es proposava dos objectius generals, un per a la part de fonamentació teòrica i un per a la part d'investigació aplicada. A cadascuna d'aquestes parts, a més a més, els hi corresponien dos objectius específics. Per tal de considerar el compliment d'objectius d'aquesta tesi, començarem tractant els objectius específics de cadascuna de les parts per, a continuació, considerar el compliment dels dos objectius generals que plantejàvem a l'inici de la investigació.

### 4.1. Objectius de la part de fonamentació teòrica de la tesi

*Objectiu específic 1.1 Definir les accepcions que pren el concepte patrimoni literari en el context acadèmic.*

El primer objectiu específic de la primera de les parts d'aquesta tesi, això és, la part de fonamentació teòrica, consistia en **definir les accepcions que pren el concepte patrimoni literari en el context acadèmic**. Aquesta tasca ha estat desenvolupada a partir del primer dels articles de la present tesi: *The concept of Literary Heritage: a Definition through bibliographic review*. La revisió bibliogràfica que proporciona l'article esmentat permet que, en primer lloc, disposem d'un seguit de dades que ens permeten observar l'evolució quantitativa de la publicació d'articles en aquest àmbit d'estudi, així com identificar els autors, universitats i revistes de referència pel que fa a la publicació en aquest objecte d'estudi. D'entre totes aquestes dades, destaca especialment el creixent interès de la recerca entorn el concepte de patrimoni literari, fet relacionable amb el reconeixement per part de la UNESCO del patrimoni intangible (UNESCO, 2018) i les expressions culturals (UNESCO, 2005).

Tanmateix, és en la part d'anàlisi qualitativa que presenta l'esmentat article on s'adreça i es dona resposta a aquest objectiu específic. D'aquesta manera, l'article és capaç de dibuixar quatre perspectives o comprensions des de les quals s'estudia la noció de patrimoni literari:

- **El patrimoni literari com a manuscrit.** Aquesta línia de recerca dona lloc a investigacions sobre arxivística i conservació.
- **El patrimoni literari com a llegat intangible de l'autor.** En aquesta aproximació s'hi inclouen investigacions sobre la cosmovisió que presenten els autors a les seves obres, el llenguatge que utilitzen o la seva pròpia biografia. Totes aquestes des d'una perspectiva personal.
- **El patrimoni literari com a fet social.** Aquesta línia de recerca parteix de la constatació que la literatura té una influència rellevant en la societat i para atenció a diversos aspectes on aquesta ha deixat la seva empremta tals com: la llengua, la identitat col·lectiva o el cànon literari.



- **El patrimoni literari com a paisatge cultural.** Aquesta última línia de recerca s'ocupa d'estudiar les relacions entre literatura i paisatge i analitzar de quina manera aquest últim pot actuar com a mitjà per a fer experiència d'un determinat patrimoni literari.

Així, a partir d'aquesta divisió temàtica que proposa el primer dels articles, la tesi aconsegueix donar resposta al primer objectiu específic proposat.

*Objectiu específic 1.2* Descriure les línies de recerca i reptes del turisme literari en l'àmbit dels estudis turístics.

El segon objectiu específic de la present tesi, que consistia en **descriure les línies de recerca i reptes del turisme literari en l'àmbit dels estudis turístics**, ha estat desenvolupat a través del segon article, que porta per títol *Research lines about literary tourism: evolution, current situation and considerations*. Aquest segon article, de metodologia molt semblant a l'anterior, s'ha dedicat a conèixer quin és l'estat de la investigació en turisme literari a través de les publicacions acadèmiques indexades en bases de dades de rellevància internacional.

A través d'aquest article s'ha obtingut una aproximació quantitativa a la recerca en turisme literari. En aquest sentit, s'ha observat que des de l'any 2009, la recerca en turisme literari ha crescut significativament. De la mateixa manera, s'han identificat autors, universitats i països de referència en la recerca en turisme literari.

Tanmateix, és la part qualitativa d'aquest article la que dona resposta a l'objectiu específic en qüestió, ja que, a través de la lectura crítica dels articles i una anàlisi inductiva amb l'ajuda del programa NVivo, hem pogut identificar, d'una banda, les metodologies més emprades per part dels investigadors en turisme literari i, d'altra banda, les principals línies de recerca existents en l'àmbit del turisme literari.

Pel que fa a la qüestió metodològica, s'ha comprovat com la majoria d'investigacions realitzades parteixen d'una metodologia qualitativa, sent un repte l'ús de d'aproximacions quantitatives per a l'estudi del turisme literari.

Respecte les línies de recerca identificades, l'anàlisi ha categoritzat quatre grans línies de treball que s'ocupen dels següents objectes d'estudi: l'experiència del turista literari; la gestió del turisme literari; la imatge turística i el paisatge literari, i les motivacions del turista literari. L'article ofereix una descripció de cadascuna d'aquestes línies a través d'exemples concrets; complint, d'aquesta manera, amb l'objectiu proposat. Així mateix, els resultats obtinguts permeten als autors suggerir o esbossar possibles futures línies d'investigació que amplien el panorama actual de la recerca en turisme literari; definint, per tant, futurs reptes per a la turismologia que vulgui ocupar-se d'aquesta tipologia turística.

*Objectiu general 1. Identificar les relacions entre els conceptes de patrimoni literari i*

*turisme literari*

Els resultats oferts pels articles 1 i 2 d'aquesta tesi, és a dir, aquells que pertanyen a la part de fonamentació teòrica, permeten considerar obertament i de manera fonamentada les relacions entre ambdós conceptes, tal com marca el primer objectiu general, que s'ocupa d'**identificar les relacions entre els conceptes de patrimoni literari i turisme literari**. Aquest és l'objectiu general plantejat des de la part de fonamentació teòrica de la tesi.

El primer dels articles constata que existeix una línia de treball que parteix de la comprensió del patrimoni literari des de la seva relació amb el territori, un territori que, gràcies a la literatura pren la condició de paisatge cultural. Així, el concepte de patrimoni literari inclou altres accepcions, però l'esmentada és essencial per a generar el context necessari per a l'existència del turisme literari. Això és així perquè aquest últim neix de la relació dels autors i obres literàries amb espais concrets, que esdevenen paisatges culturals i, és per aquesta capacitat de significants que atrauen l'atenció de turistes i es converteixen en destinacions literàries.

L'article 2 ens ensenya, també, que el turisme literari com a àmbit d'estudi va més enllà de considerar el territori com a paisatge cultural, ja que ha d'adreçar qüestions relatives a la gestió turística dels productes turístic-literaris, vetllar per tal que el turista literari tingui una bona experiència, conèixer millor les seves motivacions, etc.

D'aquesta manera, tot i que el patrimoni literari i el turisme literari com a objectes d'estudi ofereixen línies d'investigació divergents, ja que el primer concepte és tractat majoritàriament des de l'àmbit d'estudis literaris i el segon és adreçat des de l'àmbit de la turismologia, existeix un nexa en comú i es troba en l'anàlisi de com un territori pot esdevenir l'element tangible capaç de transportar-nos cap a un imaginari literari. En aquest sentit, seria recomanable aprofundir en aquesta relació i dissenyar estratègies per visibilitzar d'una manera més accessible la pregonesa significativa que el patrimoni literari atorga als territoris, per tal de posar en valor a un major públic les destinacions literàries.

#### **4.2. Objectius de la part d'investigació aplicada de la tesi**

*Objectiu específic 2.1 Valorar el rol del turisme literari en el context de la destinació turística*

*Literary urban landscape in a sustainable tourism context* és el nom del tercer dels articles d'aquesta tesi i és el primer dels que corresponen a la part d'investigació aplicada. L'objectiu específic al qual vol donar resposta és el 2.1, que consisteix a **valorar el rol del turisme literari en el context de la destinació turística**.

En aquest sentit, la investigació dissenyada permet considerar les possibilitats de posar en valor el paisatge literari existent en una destinació turística consolidada, prenent Barcelona i l'obra literària de Juan Marsé com a estudi de cas. Les diferents fases de la investigació, al proposar una comparativa entre la ciutat narrada de Marsé i la ciutat promocionada per la DMO

de Barcelona, Turisme de Barcelona, permeten posar sobre la taula aspectes que van més enllà de la constatació de la riquesa literària que es respira a la ciutat de Barcelona.

En aquest sentit, l'article afirma el valor que pot tenir el turisme literari per contribuir a la redistribució de visitants, així com a la generació de noves narratives respecte la destinació; narratives més properes a la identitat col·lectiva de les comunitats de residents. D'aquesta manera, l'article permet raonar com el turisme literari i, per extensió, el turisme vinculat al patrimoni intangible i les expressions culturals de la comunitat local, han de ser considerats en les estratègies urbanes que treballin per millorar la sostenibilitat turística de les destinacions.

*Objectiu específic 2.2 Analitzar les estratègies, accions i polítiques culturals que utilitzen les Ciutats Creatives de la Literatura per tal de crear i enriquir el clima cultural de les ciutats creatives*

El darrer objectiu específic marcat per la tesi tracta d'**analitzar les estratègies, accions i polítiques culturals que utilitzen les Ciutats Creatives de la Literatura per tal de crear i enriquir el clima cultural de les ciutats creatives**. Aquest objectiu es desenvolupa a través del quart article de la tesi: *Assessing literary heritage policies in the context of creative cities*.

A través de l'anàlisi de les memòries d'activitats de les ciutats creatives de la literatura que conformen la mostra d'estudi d'aquest article, s'arriba a un llistat d'accions dirigides a potenciar les dimensions que la UNESCO considera pròpies de les ciutats creatives de la literatura.

D'aquesta manera, l'article identifica, categoritza i ordena accions i polítiques concretes, a través de l'anàlisi de l'experiència autònoma de les ciutats que conformen la mostra. Així, el resultat generat és una base de dades que permet conèixer les accions que, des de la perspectiva de les ciutats, podem realitzar per tal de desenvolupar el clima cultural-literari del territori.

*Objectiu general 2. Identificar bones pràctiques per a desenvolupar el turisme literari en una destinació urbana*

El segon objectiu general de la tesi i, per tant, l'objectiu general de la part d'investigació aplicada, consisteix a **identificar bones pràctiques per a desenvolupar el turisme literari en una destinació urbana**. La investigació realitzada en els articles corresponents a la part d'investigació aplicada va encaminada en aquesta línia, ja que, com hem comentat als anteriors apartats, l'objectiu específic 2.1 ha considerat el potencial del turisme literari en un context turístic urbà, mentre que l'objectiu específic 2.2 ha consistit en realitzar un inventari d'accions per desenvolupar el clima cultural-literari de les ciutats. Per tant, a través dels articles comentats disposem, d'una banda, d'un llistat d'accions i, de l'altra, d'un seguit d'idees i suggeriments de com el turisme literari pot contribuir a la sostenibilitat turística.

Tanmateix, cal esmentar també com en el quart dels articles (*Assessing literary heritage policies in the context of creative cities*), a banda del llistat ja esmentat, s'han recollit també, a través de l'anàlisi de contingut de les memòries d'activitats, un seguit d'accions concretes que s'han basat en l'ús i posada en valor del patrimoni literari. Aquestes accions s'han classificat seguint els criteris de l'estratègia europea del patrimoni pel segle XXI. D'entre aquests criteris, existeix aquell dirigit a l'ús del patrimoni com a recurs per al desenvolupament territorial i econòmic. És dins aquest marc d'acció que el vincle esmentat anteriorment entre el patrimoni literari (entès com a paisatge cultural) i el turisme literari troba sentit i camp d'acció.

Així, el quart article de la tesi ofereix un seguit d'exemples i bones pràctiques a l'hora de generar una oferta de turisme literari amb vistes al desenvolupament econòmic i territorial de les destinacions, acomplint, per tant, amb el segon dels objectius generals plantejats. D'aquesta manera, Edimburg i la seva estratègia local per facilitar la generació de productes de turisme literari a partir de donar suport i ajut als negocis locals, Granada o Reykjavik i el foment d'aquestes ciutats a la creació d'equipaments turístic-patrimonials, l'ús de les noves tecnologies a Dunedin, o fomentar els esdeveniments literaris en el cas de Heidelberg, són alguns dels exemples d'accions concretes que poden desenvolupar les destinacions turístiques per generar i consolidar les seves ofertes de turisme literari.

## 5. CONCLUSIONS FINALS

*El paisatge us fa comprendre la literatura,  
perquè la literatura és la memòria del paisatge en el temps.*

Josep Pla

Cartes de lluny, a El nord, 1967.

Com ens ensenya MacCanell (2011), els comportaments que tenim a l'hora d'aproximar-nos a un territori com a visitant poden ser molt diversos i, en ocasions, més o menys agressius. El grau de conflictivitat del nostre actuar en el territori visitat varia segons si visitem una destinació considerant-la com un receptacle buit amb una infraestructura preparada per la nostra visita i el nostre gaudi o com un territori vinculat a una col·lectivitat i una cultura. Una destinació no és només els serveis i empreses turístiques que faciliten la nostra visita, sinó que hi ha quelcom que roman a la seva base i dona la raó de ser a aquesta infraestructura: el territori viu; cal per tant fer una distinció entre destinació-producte i destinació-espai viu. En aquest sentit, si ens volem aproximar a l'ethos d'un territori de manera ètica, això és, considerant el territori i la cultura de la seva gent com una alteritat amb dignitat, cal que tinguem en consideració els seus costums, la seva tradició i la seva cultura.

En aquest marc de reflexió, la literatura ens apareix com una capa més de significat del paisatge. El paisatge literari permet fer reminiscència de com cultura i natura han dialogat al llarg del temps en un determinat indret. Desvetllar el paisatge literari d'una regió significa comprendre millor els sentiments i la cosmovisió de la gent que l'habita, a la vegada que adoptem una mirada menys forastera i més local. És en aquest sentit que el turisme literari, així com d'altres tipologies turístiques que posen en contacte el visitant amb la comunitat local, pot ajudar a la cohesió social de la destinació.

Tanmateix, el llenguatge literari i la mirada literària envers el territori, per la seva condició endèmica (en el sentit que cada llengua disposa de la seva tradició literària arrelada al territori), són difícilment adoptats pel visitants, que solen concentrar-se en experiències culturals més visualment fruïbles.

Aquesta dificultat ha d'adreçar-se des d'una doble via. D'una banda, a partir de l'esforç del propi turista. La recent tendència de viatjar com un local i fer experiència de la destinació com un resident més ha de requerir forçosament de la tenacitat del visitant, si no es vol caure en la paradoxa de generar productes alternatius als circuits tradicionals, però que caiguin novament en la massificació del ritual (Donaire, 2008). D'altra banda, però, cal que també els gestors i empreses turístiques prenguin consciència de la necessitat d'identificar els interessos dels

visitants i donar-los les eines necessàries per convertir les motivacions en experiències.

L'aposta pel turisme literari, per tant, no pot acoquinar-se i acomodar-se, tot romanent en la inacció per pensar que la comprensió dels llocs literaris sols està a l'abast d'uns pocs escollits; sinó que ha de prendre la iniciativa i apostar per explicar-se més enllà del públic lletraferit autòcton.

Les preguntes de recerca que ens plantejàvem a l'inici d'aquesta tesi anaven encaminades a aquest fi: teixir vies d'acció per a fer visible, comprensible i fruïble l'intangible literari a través del paisatge.

El present treball ha mostrat la importància de generar nous relats sobre les destinacions, transcendent els tòpics en què s'han solidificat les imatges turístiques tradicionals. Les destinacions són vives i cal que així també ho siguin les seves lectures. La literatura, gràcies a la riquesa i pregonesa amb què ha tractat el paisatge és una font inesgotable de sentit. Amb la humilitat que correspon a una tesi, hem intentat, basant-nos en l'experiència de ciutats literàries, oferir un conjunt de bones pràctiques per a la construcció de destinacions literàries. D'aquesta manera creiem que els resultats d'aquesta tesi poden considerar-se una eina d'ajuda a la gestió i desenvolupament del turisme literari.

Aquest és, no obstant, un primer pas que ha de permetre 1) posar les condicions de possibilitat per a futurs estudis empírics sobre l'èxit d'aquestes pràctiques en diferents territoris, així com també, 2) aprofundir en el significat del mantra "turisme de qualitat" des d'una perspectiva cultural i que transcendeixi visions economicistes, i 3) establir punts de trobada entre diverses disciplines per al disseny de noves eines per a la posada en valor del patrimoni literari. Això últim ha estat suggerit abastament a través dels articles que componen aquest treball d'investigació.

Començàvem aquesta tesi ressenyant la relació que hi tindrien els següents conceptes: intangible, educació i convivència. Acabem la tesi encara més convençuts de l'estreta unió entre aquestes tres nocions, així com també de la convicció que les futures línies d'investigació sobre turisme literari han d'aprofitar les eines generades des de la didàctica del patrimoni, els estudis turístics, la comunicació transmèdia, la gamificació, el món audiovisual i moltes altres disciplines, per tal de poder acompanyar visitants i residents en la descoberta de la profunditat intangible de la realitat.

Faro, Portugal

11 de setembre de 2019

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**Annex A: Declaració dels coautors dels articles on consta que aquests no s'han presentat en cap altra tesi doctoral.**



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**Tesi per articles / Tesis por artículos / Thesis articles**  
**Declaració Co-autor Doctor/**  
**Declaracion Co-autor Doctor/**  
**Co-authorship Doctor Declaration**

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**DADES DE L'ARTICLE/DATOS DEL ARTICULO/ARTICLE DATA**

1. Títol/Título/Title : The Concept of Literary Heritage: A Definition through Bibliographic Review.

Autors/Autores/Authors: Arcos-Pumarola, J., Llonch-Molina, N., & Osácar, E.

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:  
Forum for World Literature Studies (ISSN: 1949-8519)

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation: Març 2019

2. Títol/Título/Title : Research lines about literary tourism: evolution, current situation and considerations

Autors/Autores/Authors: Arcos-Pumarola, J., Llonch-Molina, N., & Osácar Marzal, E.

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:  
Actualment en revisió

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation: -

3. Títol/Título/Title : Literary urban landscape in a sustainable tourism context

Autors/Autores/Authors: Arcos Pumarola, J., Osácar Marzal, E., & Llonch Molina, N.

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:  
Human Geographies—Journal of Studies and Research in Human Geography (ISSN: 1843-6587)

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation: Novembre 2018

Aquest document incorpora signatures electròniques. Nombre de signatures digitals que conté: 1.  
Signat: Nayra Llonch Molina. Data: 20/09/2019. Hora: 19:22:48  
Adreça de verificació: https://tramiteo.udl.cat/opensat/signa/validar-referencia-e11111m-ge-r88e. Nombre de pàgines d'aquest document: 2.





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Tesi per articles / Tesis por artículos / Thesis articles  
Declaració Co-autor Doctor/  
Declaracion Co-autor Doctor/  
Co-authorship Doctor Declaration

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Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:

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Autors/Autores/Authors: Arcos Pumarola, J., Osácar Marzal, E., & Llonch Molina, N.

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:

Human Geographies—Journal of Studies and Research in Human Geography (ISSN: 1843-6587)

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation: Novembre 2018

4. Títol/Título/Title :

Autors/Autores/Authors:

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation:

5. Títol/Título/Title :

Autors/Autores/Authors:

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:

Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation:

6. Títol/Título/Title :

Autors/Autores/Authors:

Revista-ref. publicació/Revista-ref. publicación/Journal-ref. publication:


Data publicació-acceptació/Fecha publicación-aceptación /Date publication-acceptation:

- DECLARO que els articles esmentats, que formen part de la tesi doctoral de el/la doctorand/ a **Jordi Arcos Pumarola**, no han estat utilitzats en la meua tesi doctoral, ni em consta que hagin estat utilitzats en cap altra tesi defensada en els darrers quatre anys.

- DECLARO que los artículos citados, que forman parte de la tesis doctoral de el/la doctorando/ a **Jordi Arcos Pumarola**, no han sido utilizados en mi tesis doctoral, ni me consta que hayan sido utilizados en ninguna otra tesis defendida en los últimos cuatro años.

- I DECLARE that the above-mentioned articles, included in the doctoral thesis of trainee researcher **Jordi Arcos Pumarola**, it have not been used in my doctoral thesis, and I'm not aware that it have been used in any other thesis.

Data/ Fecha/ Date : 17 setembre 2014  
(Signatura/Firma/Sign)



## Annex B: Informe dels directors de tesi sobre la situació de cadascun dels articles, així com de l'índex d'impacte de cadascun d'aquests.

**Declaració dels índex d'impacte dels articles que formen part de la tesi doctoral. El document està signat pels directors de tesi, la Dra. Nayra Llonch Molina i el Dr. Eugeni Osácar Marzal.**

L'acord del Consell de Govern núm. 67/2014 del dia 10/04/2014, aprova la Normativa acadèmica de doctorat de la Universitat de Lleida. A l'article 28 es presenta la normativa de la Tesi en format d'articles.

L'article 28.1 estableix que "En el moment de l'entrega de la tesi doctoral, la memòria ha de tenir un mínim de quatre articles, dels quals almenys dos han d'estar publicats o acceptats."

L'article 28.2 estableix que "S'accepten articles publicats, com a màxim, en els quatre anys anteriors a la presentació de la tesi, en què l'investigador o investigadora en formació sigui primer o segon autor". D'altra banda indica que "S'ha de presentar un escrit del director o directora de la tesi on es posi de manifest la situació de cada un dels articles (publicat o acceptat) i l'índex d'impacte de cada un dels articles que formen part de la tesi.

En resposta a les demandes de l'article 28, la Dra. Nayra Llonch Molina i el Dr. Eugeni Osácar Marzal, codirectors de la tesi doctoral presentada pel doctorand Jordi Arcos Pumarola, manifesten que:

- La tesi consta de quatre articles, dos dels quals es troben publicats a data de lliurament de la tesi; els altres dos articles restants es troben en procés de revisió.
- Tots els articles publicats es troben dins el termini de quatre anys anteriors a la presentació de la tesi.
- En tots els articles, el doctorand Jordi Arcos Pumarola és primer autor.

### ARTICLE 1

<b>Autors/res (per ordre de signatura):</b> Arcos-Pumarola, J.; Llonch-Molina, N.; Osácar Marzal, E.			
<b>Títol:</b> The Concept of Literary Heritage: a Definition through Bibliographic Review			
<b>Revista:</b> FORUM FOR WORLD LITERATURE STUDIES			
<b>Volum:</b> 11	<b>Número:</b> 1	<b>Pàgina inicial:</b> 97	<b>Pàgina final:</b> 120
<b>Any:</b> 2019	<b>Clau (A: article d'investigació, R: review):</b> A		
<b>Índex d'impacte (SCI/SSCI):</b>	<b>Nombre de citacions (SCI/SSCI):</b>		
<b>Quartil i àrea (SCI/SSCI):</b>			
<b>Altres indicis de Qualitat (consignar base de dades i índex d'impacte):</b> Emerging Sources Citation Index, Scopus, MLA - Modern Language Association Database. SJR (Q4 Literature and Literary Theory i Q4 Cultural Studies <sup>1</sup> ), Scopus Journalmetrics - Citescore (32nd percentile - Q3 Literature and Literary Theory i Q4 Cultural Studies)			
<b>ISSN:</b> 2154-6711			

<sup>1</sup> En el moment d'acceptació i publicació de l'article la revista figurava a SJR dins el Q2 en Literature and Literary Theory i Q3 en Cultural Studies.

## ARTICLE 2

<b>Autors/res (per ordre de signatura):</b> Arcos-Pumarola, J., Llonch-Molina, N., & Osácar Marzal, E.
<b>Títol:</b> Research lines about literary tourism: evolution, current situation and considerations
<b>EN REVISIÓ</b>

## ARTICLE 3

<b>Autors/res (per ordre de signatura):</b> Arcos-Pumarola, J.; Osácar Marzal, E.; Llonch-Molina, N.			
<b>Títol:</b> Literary urban landscape in a sustainable tourism context			
<b>Revista:</b> Human Geographies – Journal of Studies and Research in Human Geography			
<b>Volum:</b> 12	<b>Número:</b> 2	<b>Pàgina inicial:</b> 175	<b>Pàgina final:</b> 189
<b>Any:</b> 2018	<b>Clau (A: article d'investigació, R: review):</b> A		
<b>Índex d'impacte (SCI/SSCI):</b>	<b>Nombre de citacions (SCI/SSCI):</b>		
<b>Quartil i àrea (SCI/SSCI):</b>			
<b>Altres indicis de Qualitat (consignar base de dades i índex d'impacte):</b> Scopus, CAB Abstracts, Veterinary Science Database, DOAJ, ERIHPlus, SJR (Q3 Geography, Planning and Development), Scopus Journalmetrics - Citescore (45th percentile-Q3 Geography, Planning and Development)			
<b>ISSN:</b> 2067-2284			

## ARTICLE 4

<b>Autors/res (per ordre de signatura):</b> Arcos-Pumarola, J.
<b>Títol:</b> Assessing literary heritage policies in the context of creative cities
<b>EN REVISIÓ</b>

Dra. Nayra Llonch Molina



Dr. Eugeni Osácar Marzal

