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**THERE IS A UNIVERSE OUTSIDE THE TEXT
YOUNG READERS AND THE FUTURE OF LITERARY TOURISM**



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Master in Tourism

Specialisation in Tourism, Culture and Historical Heritage

Dissertation supervised by Professor Rita Salomé Varela Andrade Rodrigues Baleiro and
Professor Maria Margarida Viegas



2024

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Declaration of authorship

I declare that I am the author of this work, which is original and unpublished. Authors and works consulted are duly cited in the text and included in the reference list.

Laura Furtado Esteves

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“You want weapons? We’re in a library. Books are the best weapon in the world. This room’s the greatest arsenal we could have. Arm yourself!” - Tenth Doctor

For my mother, who put my first book in my hands when I was four and who continued to encourage me to read and imagine all these years later, I know she continues to look for me up there.

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ABSTRACT

This dissertation explores the experience, motivation and perception of people aged between fifteen and twenty-nine years old (the age bracket of “youth” according to the European Union) regarding the present and the future of literary tourism. In a time of shortened attention span, social media platforms, addictive smartphone behaviour and an array of online distractions, most complain and point towards the fact that young people do not read as much as previous generations, which can influence the future of literary tourism. Considering this context, this dissertation aims to analyse if literary tourism is at risk. To this end, we conducted qualitative-quantitative research using an online Google Forms questionnaire posted on social media as a data collection instrument to enquire the younger population (with previous literary tourism experiences) about their experience and motivations to go on literary touring and their perceptions of the present and future of this tourism niche. Considering that most research in literary tourism focuses on older tourists (above 35 years old), this dissertation addresses an existing gap in this field of study by focusing on younger people. The findings reveal that the future of literary tourism is not at risk among the younger generation, as most respondents indicate an intention of going on literary touring in the upcoming years, repeating prior literary tourism experiences and recommending this niche tourism to friends without making any changes to the literary experiences they have lived. Overall, literary tourism is perceived as positively impacting academic performance and being influenced by the educational experience. Another finding of this project is the strong influence of the screen adaptation of literary texts on literary tourism, as most respondents state that they feel motivated to visit the places of the text they watched on the screen adaptation. Additionally, some indicate that the future of literary tourism should be more technological and include virtual reality attributes.

Keywords: Literary tourism; young people; future of literary tourism; literary tourism experience; literary tourism motivations.

RESUMO

Esta dissertação analisa a experiência, a motivação e a percepção de pessoas com idades compreendidas entre os quinze e os vinte e nove anos (a faixa etária definida como “juventude” pela União Europeia) relativamente ao presente e ao futuro do turismo literário. Numa fase da história da humanidade na qual, frequentemente, se comenta a falta de capacidade de atenção dos jovens, a utilização excessiva das redes sociais saturadas de vídeos curtos e conteúdos de consumo rápido, o uso compulsivo dos *smartphones* e a presença de uma panóplia de distrações *online*, surge a preocupação de que os jovens estão a ler menos do que as gerações anteriores. Estes fenómenos levantam questões sobre o impacto desse declínio da leitura sobre o futuro do turismo literário, um nicho do turismo cultural e patrimonial que tem uma ligação íntima com a literatura e a leitura literária, por ter na sua génese estas manifestações e práticas culturais. Tendo em conta este contexto, a principal pergunta de investigação desta dissertação é: Estará o turismo literário em risco na geração mais jovem?

Quanto às questões de investigação secundárias definimos as seguintes: (i) Quais são as motivações que levam os jovens a fazer turismo literário?; (ii) Qual é a influência das adaptações cinematográficas de obras literárias na decisão de fazerem turismo literário?; (iii) Como percebem os jovens a influência da experiência do turismo literário no desempenho académico? (iv) Será que a experiência de leitura na escola/universidade os influencia a fazerem visitas de turismo literário?; (v) Recomendariam os jovens uma experiência de turismo literário a um amigo?; (vi) O que mudariam na experiência de turismo literário?; (vii) Será que os jovens conseguem imaginar-se a fazer turismo literário na próxima década? e (viii) Como é que os jovens percebem o turismo literário nos próximos anos?

A revisão da literatura indica que a maioria dos turistas literários são mulheres com mais do que trinta e cinco anos e com um nível de escolaridade superior. Face a estes dados, esta dissertação vem contribuir para preencher uma lacuna na investigação com informação sobre a experiência, a motivação e as percepções de uma faixa etária negligenciada nos estudos sobre turismo literário.

Esta é uma investigação de natureza qualitativa-quantitativa, também conhecida como investigação de método misto, na qual o instrumento de recolha de dados é um inquérito por questionário criado no *Google Forms* e partilhado amplamente nas redes sociais, com o objetivo de alcançar uma amostra diversificada de jovens interessados no tema e que já tivessem realizado pelo menos uma experiência de turismo literário. O questionário, com perguntas fechadas e abertas, foi estruturado com base no processo de revisão da literatura e de modo a obter respostas para as questões da investigação. Assim, para além das questões sobre os dados demográficos dos respondentes, incluímos perguntas sobre visitas a lugares literários, motivações para empreender essas visitas, a influência das adaptações de obras literárias para o cinema e televisão no desejo de visitar lugares literários e a influência do ambiente académico no interesse pelo turismo literário. As respostas a estas questões permitiram mapear não apenas as práticas atuais, mas também o modo como os jovens leitores e turistas relacionam as suas experiências com outros meios de comunicação, e como essas influências podem moldar o futuro do setor. Foram ainda incluídas questões relacionadas com o papel da tecnologia no desenvolvimento do turismo literário, nomeadamente a forma como as experiências virtuais e as novas tecnologias podem ser integradas no futuro deste setor. Esta questão tornou-se particularmente relevante à luz da crescente digitalização das experiências culturais e do impacto que a pandemia da COVID-19 teve sobre as formas tradicionais de turismo, acelerando a transição para modalidades de turismo mais tecnológicas.

A análise dos 104 questionários válidos revela que a ampla maioria dos respondentes manifesta interesse pelo turismo literário, desafiando a ideia de que esta prática é exclusiva de grupos etários mais velhos. Adicionalmente, 95,2% dos inquiridos afirmam estar interessados em realizar visitas a lugares literários na próxima década, o que contribui para acreditar que o turismo literário tem potencial para crescer, adaptando-se às novas gerações e às suas preferências. A este propósito, um fator importante que emergiu dos dados desta dissertação foi a influência das adaptações cinematográficas e televisivas de obras literárias, com muitos jovens a expressarem que, ao verem estas adaptações, se sentem motivados a ler os livros originais e a visitar os locais retratados nas histórias.

Relativamente à relação entre desempenho e contexto acadêmicos e o turismo literário, a totalidade dos respondentes reconhece que o turismo literário teve um impacto positivo nas suas experiências académicas, demonstrando que este nicho do turismo cultural pode também atuar como uma ferramenta educacional poderosa. O conceito de “aprendizagem no lazer” foi, por isso, discutido nesta dissertação, ilustrando como o turismo literário, ao combinar elementos de envolvimento emocional e intelectual, proporciona uma experiência rica e multifacetada para os jovens.

No que diz respeito ao futuro do turismo literário, a maioria dos respondentes acredita que a tecnologia terá um papel cada vez mais importante, com expectativas de um aumento nas experiências virtuais e no uso de ferramentas tecnológicas para enriquecer as visitas literárias. Esta tendência reflete-se nas novas formas de interação digital, como visitas virtuais e guias interativos, que poderão vir a complementar ou até substituir as visitas físicas em certos contextos. A este propósito, também o papel das plataformas digitais e das redes sociais foi sublinhado, no nosso estudo, como um dos principais catalisadores na atual transformação dos hábitos e preferências de leitura, com comunidades online, como o *BookTok*, *BookTwitter* e o *BookTube*, a desempenharem um papel importante na promoção da leitura e, conseqüentemente, na evolução do turismo literário.

Em suma, esta dissertação contribui significativamente para a literatura existente, ao centrar-se nas gerações mais jovens e na sua relação com o presente e o futuro do turismo literário. Embora os hábitos de leitura estejam a mudar, o nosso estudo revela que o desejo de realizar viagens inspiradas pela literatura continua a ser forte, sinalizando um futuro promissor para este nicho do turismo cultural.

Palavras-chave: Turismo literário; jovens; o futuro do turismo literário; a experiência do turismo literário; motivações.

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1. Introduction

In the scope of tourism and literary studies, this dissertation explores the experiences, motivations and perceptions of people aged between 15 and 29 years old (the age bracket of “youth” according to the European Union (2022)) regarding literary tourism. Literary tourism is a niche of cultural and heritage tourism that results from the promotion of the literary heritage of a territory to highlight its uniqueness (Potočnik Topler, Baleiro, Capecchi & Mansfield, 2024). Research indicates that most literary tourists are middle-aged people (Baleiro, Viegas & Faria, 2022; Ferreira & Villares, 2023; Fornasari & Gabellieri, 2023; Ingram, Themistocleous, Rickly & McCabe, 2021; MacLeod, Shelley & Morrison, 2018; Victoria, 2022). Therefore, in this dissertation, we focus on a younger population with previous literary tourism experiences to analyse their practices of literary touring and examine their perceptions about the present and future of this tourism niche. By choosing this population and topic, *i.e.*, the future of literary touring, we address a gap in the research on literary tourism.

The motivation for this project was nurtured in a class within the master’s programme in Tourism. This class introduced the concept of literary tourism and critical research methodologies and findings. It sparked an interest in this niche and a curiosity about the experience of young people in literary tourism, especially given the prevailing trend that most literary tourists are not young. This academic experience inspired the initial question: what might happen to literary tourism if young people do not read as much as previous generations?

Indeed, in a time of shortened attention span, Instagram, and multiple short videos on TikTok and other online platforms, addictive behaviours regarding smartphones and all the distractions associated with them, most complain and point towards the fact that young people do not read as much as previous generations (Calouste Gulbenkian Foundation, 2022; French National Book Centre, 2024; Kushwaha, 2024; National Literacy Trust UK, 2023; Observatório da Juventude Ibero-América 2021;). Considering these results on reading habits and the impacts of social media, and previous research findings on literary tourism (Baleiro *et al.*, 2022; MacLeod *et al.*, 2018), this dissertation aims to fill a gap in the research on literary touring carried out by young people. We believe it can present a relevant contribution to literary tourism research as it will

provide data on a segment of the population that may impact the future of this tourism niche.

To that end, the primary research question is: Is literary tourism at risk within the younger generation? The secondary research questions are: (i) What are their motivations for going on literary-induced travelling?; (ii) What is the influence of film adaptations of books on the decision to go on literary touring?; (iii) Do they consider that the experience of literary tourism influences their academic experience?; (iv) Did the experience of reading at school/university influence them to go on literary touring?; (v) Would they recommend a literary tourism experience to a friend?; (vi) What would they change about their literary tourism experience?; (vii) Do they see themselves experiencing literary tourism in the next ten years? And (viii) How do they imagine literary tourism in the coming decades?

After this introduction, where we have identified the scope of the dissertation, the primary and secondary research questions, and presented a brief contextualisation of the research and the motivation to conduct it, the subsequent chapters provide a better understanding of the topic and the research. The first chapter focuses on an extensive literature review of the main topics of this study, including definitions of literature, the role of the readers, the meaning of reading as a cultural and social practice, and the emerging field of literary tourism. This chapter also explores the characteristics of literary tourists and the nature of literary places (*i.e.*, literary significant places such as writers' home museums or the setting of a literary text), providing a solid theoretical framework that supports the entire dissertation.

The second chapter concerns the methodology used in this research, detailing the approach, tools and techniques used to collect and analyse data. It provides a contextualisation for the chosen methods and discusses their relevance to the research questions, ensuring that the study's design is appropriate for achieving the research objectives. The third chapter presents an analysis of the collected data, offering a detailed examination of the findings in relation to the research questions, and detailing the transformation of the questionnaire survey data to be analysed by the statistical software programme.

Finally, the fourth chapter is dedicated to the discussion of the findings. Here, the results are critically evaluated, compared with results of previous studies, as well as compared with the previously existing literature on the topics. This chapter not only

synthesizes the research findings but also addresses the limitations of the study and suggests potential avenues for future research. Through this structured approach, the dissertation aims to provide a comprehensive and coherent exploration of the intersection between literature, reading, and literary tourism, analysed from the perspective of the younger population.

As stated previously, the following section of this dissertation presents the literature review on the fundamental concepts of this research, starting with the construct of literature because it is the foundational element and the main motivator in literary touring.

2. Literature review

This chapter provides a comprehensive review of the existing literature on the concepts of literature, reader and reading, and the constructs of literary tourism, literary tourism and literary places, aiming to identify critical arguments, theoretical perspectives, and the gaps that our study seeks to address. By examining the development of literary tourism research over the past years, this review will highlight the evolution of literary tourism, the figure of the literary tourist and the concept of literary place. Additionally, we will concentrate on how and what young people are currently reading to form a portrait of the population examined in the current investigation.

The review of the concept of literature is mainly chronological. However, we decided to start with the view of one of Portugal's most critical literature scholars: Vítor Aguiar e Silva.

2.1. What is literature?

To understand literary tourism, literary places, and other concepts applied in this dissertation, we need to start by considering what literature is.

The notion of literature is complex; it has undeniably evolved throughout the centuries, and a generally accepted definition of the concept is elusive as it varies according to time and schools of literary theory. In its first definitions, around the seventh century, literature was synonymous with poetry, and it excluded the concepts of novel and drama, which are currently part of its definition; the novel is an eighteenth-century

concept, and the concept of drama started to be defined as literature in the fifteenth century (Aguilar & Silva, [1961] 2011, p. 3).

Another researcher who reflected on the concept of literature is Northrop Frye (1957), who believed that "Literature is a specialised form of language, as language is of communication" (p. 74), *i.e.* we cannot think of literature without thinking about linguistics theory since they are both intertwined because language to communicate (Jakobson, [1933] 2007). In this view, the literary text is a manifestation of communication between the author and the reader. Sharing similarities with Frye, Abrams (1979, p. 566) argued that literature is a transaction between "the human author and his human reader", and, for that reason, a literary text is something unique that is co-created in each reading.

In a different perspective, Jacques Derrida (1992, p. 36), in his interview entitled "This strange thing called literature", declares that "literature is everything"; it is a "place" that allows a person to say anything. Jacques Derrida is a theorist of deconstruction — a complex school of thought — and he argues that meaning is unstable and that all possibilities should, therefore, be considered.

From Antoine Compagnon's perspective, most literary theorists have gone to extremes and delved into paradoxes (2004). Therefore, he argues for a theoretical commitment tempered by the wisdom of common sense, grounded in historical and linguistic approaches. As such, he states that literature is an artistic, linguistic manifestation often intricately connected with history (2004, p. 16). Compagnon (2004, p. 17) states that "literature is everything that is printed (or even written), all books contained in the library (including what we call oral literature, subsequently recorded)." In this view, literature is defined as the work of "great writers" (Compagnon, 2004, p. 18), from timeless classics like Shakespeare to modern-day comic books like *Spider-Man*. Bennett and Royle ([1995] 2023) explain that it is challenging to define literature because there is no concrete definition of the construct. As such, they propose a few different arguments for it, for example, "Literature is uncanny; Literature is about listening to voices; Literature is migrant; Literature is where ideology gets exposed, but also exploded; Literature is apocalyptic, it is powered by the enigmas of revelation and finality" (pp. 11-12, upper case in the original).

In the scope of literary tourism, Robinson and Andersen (2002) say that "literature is an example of inter-human communication and the person of the author,

the creative artist, is crucial in allowing us to appreciate the world, since the work is the artist's deliberate communication with the reader" (p. 5).

Literature in literary tourism does not always mean what it means to literary critics, and, in line with what Baleiro (2024) claims, it does not follow a specific school of literary criticism. Still, it usually aligns with the reader-response criticism, as there is no tourism without the traveller, no literature and no text without its reader (see Fish, 1980; Iser, 1978). In tourism, literature is an inspiration to travel, and it is associated with tangible sites such as literary museums, trails, landmarks and landscapes via the celebration of literary art and authors and the literary depiction of places (Robinson & Andersen, 2002). In the tourism context, the depiction of spaces, places, environments, and nature in literature, along with real-life references to the authors' biographies and other aspects of literary culture, are integrated into the physical geography of the world. This integration emphasises the uniqueness of destinations and serves as a way for these places to distinguish themselves from others (Baleiro, 2024).

In the following section of this dissertation, we focus on the readers for whom literature is written, because all discussions about these textual structures require the reader's inherent activity: No text is without its reader (see Fish, 1980; Iser, 1978).

2.2. Readers

In line with Wolfgang Iser (1978), reading refers to a continuous change between the information displayed in the text and the associations made from the information already possessed by the reader. It is impossible to talk about the text without talking about the readers since they are a fundamental part of the reading process. This can be illustrated by what Bennet and Royle state in their book *Literature, Criticism and Theory* (2023) In agreement with Elizabeth Freund, in *The Return of the Reader* (2003), Bennet and Royle talk about the 'reader-response criticism' as one of the most publicised literary theories about the reader and the reading process. Despite the differences in the theories of the critics of the reader-response theory, they all agree that the meaning of the text only starts when there is a reading process (Bennet & Royle, 2023).

A few different authors discuss literary theory and the reading process. Richards, for example, says that "the reader's task is to construe the correct meaning inserted by an author into his text" (1929). Brooks (1938), in another instance, says that a poem (*i.e.*,

a literary text) is a challenge for readers, making them master the art of reading and resolving the challenge. One of the most famous' Barthes ([1968] 1988) theories is about the death of the author. In this context, when the author is removed from the text, the text is given over to the reader, and "the destination of a text's unity and coherence is the reader" (Freund, 2003, p. 85), and the reader can also be understood as a textual function to the text.

In the scope of reader-response theory, readers play two roles: 1) they are an active participant in the event of reading and (2) a critic of their own performance as a reader (Freund, 2003). The reader is simultaneously an interpreter and an evaluator of interpretation: "[the reader] is always situated inside a system of language, inside a context of discursive practices in which are inscribed values, interests, attitudes, beliefs" (Freund, 2003, p. 113). In Stanley Fish's view (1980), the individual reader is necessarily a part of a 'community' of readers, which plays a role in the interpretation process. In Wolfgang Iser's perspective (1978), the work of reading always involves an interaction between elements of the text and the "baggage" that the readers bring with them, meaning that the reading process and the literary text cannot be separate items. This helps demonstrate that the reader is a fundamental part of literature since one cannot exist without the other.

Literary tourism is inspired by literature, and as we have theoretically demonstrated in this section, there is no literature without readers. Therefore, there is no literary tourism if no readers or people are interested in literary texts and their authors. It is common to hear that young people do not like to read; a fact that is supported by the study published by the National Literacy Trust UK in 2023, the study published by the French National Book Centre in 2024, the study published by Observatório da Juventude na Ibero-América (2021) and the study published by the Calouste Gulbenkian Foundation (2022). Considering that this dissertation aims to reflect on the future of literary tourism, that the foundational pillar of literary tourism is literature and that there is no literature without reading, it is essential to consider young people's reading habits. Hence, the following section discusses the topic of reading.

2.3. Reading

When talking about the motivation to read, Conradi and colleagues (2014) say that "the drive to read result[s] from a comprehensive set of an individual's beliefs about, attitudes toward, and goals for reading" (p. 154), and young readers these days are motivated by a lot of different reasons, for example, a recommendation of social-media influencers in apps like TikTok and Instagram (Jerasa & Boffone, 2021), or because they saw a film or a TV show based on a book and that led them to read the book (Azizi *et al.*, 2023). As mentioned before, "today's technologies are equipped with an array of tools not available in the print-only world that can facilitate students' reading and learning from texts, including apps for annotation and translation." (Dalton & Palincsar, 2013).

Another thing to consider is what – and in which format and platform – younger generations are reading. With the increase of social media such as X (formerly Twitter), TikTok and Instagram, our target respondents have much access to different media types regarding books. For example, it is no longer necessary to have a book in its paper version because, nowadays, you can get an eBook or audiobook quite quickly, often with the help of piracy, which counteract social inequality (Valentim, 2017). There is a large movement for Open Access, especially in academia, with websites such as SciHub, ZLibrary and Library Genesis, which are "shadow libraries" with scientific and fiction books and articles (Bodó *et al.*, 2020).

It is important to emphasise that digital technology is not an evil thing and that it must not be seen as an enemy when talking about reading (Alexander, 2020). Many digital devices can help increase reading habits, such as digital readers like Kindle, Amazon, and Kobo, as well as smartphone apps like books from iPhone, iPad, and other Apple devices, as well as Google Books from Android devices. These apps facilitate access to books and articles, and there is also the possibility of listening to audiobooks on many of these devices. Access to a large number of books and audiobooks on electronic devices used daily can also help with practicality since everything is just a 'click' away. Reading can also be combined with other daily activities, like going to the gym or taking the metro. According to Spjeldnæs and Karlsen (2022), "digitalisation presents a stream of opportunities for information, education and entertainment" (p. 2). Since students and young people have access to smartphones and other digital devices at such an early age, "developing a higher level of cognitive skills such as critical, analytical thinking and gaining the ability to synthesise the knowledge is challenging" (Gezgin *et al.*, 2023, p.

197), especially when talking about reading. Because of that, reading books should be encouraged regardless of the format young people choose to read in. Although being chronically online can be challenging when talking about long-form reading, the rise of social media and e-books has fostered critical changes in the consumption, perception and production of tourist destinations.

Reading, either fictional literary texts or nonfictional literary texts (*e.g.*, travel literature), is the foundation of literary tourism; a concept we examine in the following section.

2.4. Literary tourism

Literary tourism is a niche of cultural and heritage tourism that refers to visiting places with literary significance, designated as literary places and literary tourism destinations. That significance may derive from the connection with literature writers (*e.g.*, their birthplaces, their homes), from the representation of places and landscapes in literary texts, and from literary art, when we refer to the places where literature is celebrated (*e.g.*, literary hotels, literary cafés) (Bu *et al.*, 2021).

Literary tourism allows us to indulge in the human aspect of literature: we can freely indulge in the biography of the author, visit locations where the author went, tell ourselves that by being in the presence of the great writer's quill we are also, somehow, closer to the hand that held it and the great talent that created the work. (Robinson & Andersen, 2002, p. 9)

In Europe, the link between literature and tourism started in the 17th and 18th centuries with the Grand Tour. The Grand Tour was an intellectual journey undertaken by young European men who considered travelling essential to their education. It was a rite of passage from youth to adult life, and aristocrats and their tutors took the journey (there are a few examples of women who also did the Grand Tour (Polzella, 2017)). The Grand Tour consisted of going with a tutor to important cities (namely Paris, Florence and Rome), noble and aristocratic academies and essential archaeological sites via mountain or sea routes; it could last for months or years and would always end at home with a few souvenirs like portraits and sculptures. (Pedroni, 2023). The Grand Tour can be understood as the genesis of literary tourism because travel destinations were often

associated with literary texts and their authors. From the seventeenth century until the mid-eighteenth century, the Grand Tour focused on European Classical antiquity sites, namely in Italy, and the classical works of authors such as Horace and Virgil served as guides (Towner, 1985).

After the Classical emphasis of the Grand Tour came the late eighteenth-century Romantic movement, highlighting a more emotional sightseeing experience. In this context, the landscape of authors and texts became more appealing to travellers who sought the sublime: the feeling of being overwhelmed with majestic natural sights (Knudsen et al., 2008). In the nineteenth century, the Grand Tour experience was still present. However, it became less frequent, and travelling slowly evolved into shorter journeys undertaken by other travellers than the male aristocrats. This was the result of the development of the steamship service, the railway network, Thomas Cook's travels, the expansion of hospitality accommodation and the increase in literacy and financial income (Feifer, 1985). Although travelling was still for the elites, more and more people slowly started to take on this experience within European destinations (Feifer, 1985). At this stage, the advancement of literary tourism also resulted from the fact that newspapers and magazines started to print serialisations of literary texts which increased readership significantly (*e.g.*, Alexandre Dumas' *The Count of Monte Cristo* published in *Le Journal des Débats* from 1844 to 1846 (Figes, 2019); Charles Dickens' *Oliver Twist* published in throughout twenty-four weeks in the magazine *Bentley's Miscellany* at the end of 1830s (Foster, 1899). Domestic lighting (first with kerosene and in the early 1900s with electricity) is also a technological development that facilitated the increase of reading for the first time in middle-class households, and therefore literary tourism, because it allowed reading as evening entertainment (McCloskey, 2011).

When discussing literary tourism, it is essential to understand that it cannot exist without the concept of literary geography, as literary texts include representational references to real spaces that may motivate individuals to travel (Robinson & Andersen, 2002).

Literary geography is an integral part of literary tourism. Without it, there would be no places to visit. When reading a book, the description of countries, cities, towns, villages, landscapes, and many other types of places is a significant part of the reading process because it stimulates readers' imagination and puts an image to the words. Besides, those descriptions can act as triggers for visiting those places, as in one way or

another, most literary works have (implicit or explicit) references to spatial elements, whether fictional, real, or a mix of both (Piatti *et al.*, 2009). This trace of literary composition allows the text to act as a map, as Tally refers:

In a manner of speaking, literature also functions as a form of mapping, offering its readers descriptions of places, situating them in a kind of imaginary space, and providing points of reference by which they can orient themselves and understand the world in which they live. Or maybe literature helps readers get a sense of the worlds in which others have lived, currently live, or will live in times to come. (Tally, 2013, p. 2)

Another important aspect to consider when defining the concept of literary tourism is the critical contribution of film and TV adaptations in increasing the motivation to travel and highlighting literary tourism places or destinations. This happens because, besides the readers' imagination, they offer real images of places on the screen, which help bring readers closer to these places (O'Connor & Kim, 2014). An example of this effect is the series *Game of Thrones*, based on the books by George R. R. Martin, which drove many people to the filming locations of the series in Scotland, Ireland and Spain. Another example is *Lord of the Rings*, by J. R. R. Tolkien, whose cinematographic adaptation also brought thousands of visitors to New Zealand. Still another example is the film and the TV series *Sherlock Holmes*, by Arthur Conan Doyle, and the famous house at 22B Baker Street in London, which has become a popular literary tourism destination.

Visitors who travel to destinations associated with literature are literary tourists. The following section, therefore, discusses them and their motivations.

2.5. Literary tourists

Literary tourists are those who visit places related to literary art. That place can be either somehow connected to the author or to the work itself, like the places where authors lived, wrote or the locations where stories take place. Literary tourists may be people who are highly invested in literature and its authors, people who wish to feel a closer connection with a particular writer and work, but also people who are not that invested and are only curious, namely, after having watched a film or TV adaptation (Robinson & Andersen, 2002; Reijnders, 2016; Baleiro *et al.*, 2022).

Regarding their motivations, Robinson and Andersen state that: “Visitors are motivated in many different ways: perhaps by a professional, academic or journalistic interest in literature, perhaps by a more personal interest in exploring the world of loved works and authors in greater depth” (Robinson & Andersen, 2002, p, 5). After reading this quote, it is clear that there are many different drivers that inspire people to travel to literary places. However, research has already identified the most recurrent in literary touring. In their case study about the motivations of readers that become literary tourists, MacLeod and colleagues (2018) set out a few different motivations: to explore where a book or series was set; to relive imagined scenes in real settings; to see places associated with a writer’s life and to add to your factual knowledge of the author. Supporting this view, Bu *et al.* (2021) say that some literary tourists visit literary places both because of the writers and for a different and nostalgic experience (p. 3). They state eighteen different motivations in their research, but here we emphasise the most recurrent which are paying respect to the author, knowing the author’s personal life, and being interest in heritage and in the film and TV adaptation.

Two other studies focus on the motivations of the literary tourist, one by Faria and colleagues (2017) and another by Baleiro and colleagues (2022). They both focus on Brazilian literary tourism, and both show that the most common motivations are linked with the author, *i.e.*, visitors wish to see the places that have a connection with authors, their lives, where they lived and worked, and the places related to the work and the story, *i.e.*, places that are depicted in the text. Since literary tourism does not occur without literary tourism destinations or places, the following section focuses on this construct and provides examples of six types of literary places.

2.6. Literary places

Literary places can be divided into two main categories. The first includes locations linked to authors and their lives, such as their homes, writing spots, birthplaces, and tombs. The second comprises places associated with the plot of literary texts, representing the settings where stories unfold (Baleiro, 2023a). When discussing literary places in the scope of literary tourism, we identify some that are constituted and managed by the tourism industry, and some that are recognised and created by the tourists themselves (*e.g.*, tourists may visit the café where the author used to write his/her texts

and that the tourism industry may not yet identify café as a literary place). This is why, Herbert (2001) states that these places are social constructions aimed at increasing visits.

In the following subsections, we provide detailed examples of six different literary places or literary destinations.

2.6.1. Author-related literary places

Many tourists consider the author to be as important as their work, if not more, as we can see in the study conducted by Baleiro (2023c). Because of that, the tourism industry has identified and created several literary places. For example, author's graves and tombs are popular destinations among literary tourists (Brown, 2015). Another popular place is the writer's birthplace. The following list provides examples of author-related literary places::

- Jane Austen's Home Museum, in Hampshire, England
- Cervantes's House, in, Valladolid, Spain
- Charles Dickens Museum, in London, England
- Ernest Hemmingway House, in Florida, USA
- Shakespeare's birthplace, in Stratford-upon-Avon, England
- Edgar Allan Poe House and Museum, in Maryland, USA
- La Sebastiana – Pablo Neruda house, in Valparaiso, Chile

These are just a few examples of places where tourists go, and, concerning these places, research has revealed that one of the main motivations is a sense of nostalgia regarding the past when they read those texts, and also fulfilling the wish to be closer to the greatness of the author and their work, as if somehow they could absorb some of that (Hoppen *et al.*, 2014).

2.6.2. Literary museums

According to the International Committee for Literary and Composers' Museums (ICLCM), the International Councils of Museums subgroup dedicated to literary museums, a literary museum is "an institution focusing on preserving literature as a cultural heritage. Those institutions acquire, preserve and communicate this literature

through museographical codes to promote knowledge about literature and its role in society” (ICLCM, 2019).

Literary museums have several categories: writers’ home museums, which are often places where writers used to live or spent part of their lives; literary museums dedicated to a particular author, genre of literature or where books and manuscripts are treated in a museological way; and eco-literary museums, which are landscapes related to the writer itself or his/her literary work.

A few examples of literary museums are:

- Sherlock Holmes Museum, in London, England
- Frank Kafka Museum, in Prague, Czech Republic
- José Saramago Foundation, in Lisbon, Portugal
- Haruki Murakami Library, in Tokyo, Japan
- The National Museum of Edgar Allan Poe, in Virginia, USA

Literary museums are important because they help preserve and advocate for literary heritage and local and national identities, especially in our current globalised context (Baleiro, 2023b).

2.6.3. Book fairs and festivals

Book fairs and literary festivals are also instances of literary tourism destinations. In the UK, for example, more than 100 yearly book fairs occur. Book fairs as we know them today came into existence after the end of World War II when Leipzig in 1946 and then Frankfurt in 1949 re-established their annual book fairs, which began in the 12th and 13th centuries (Moeran, 2010). Probably the most famous book fair is the Edinburgh International Book Festival held annually since 1983. The exciting aspect of book fairs and literary festivals is the presence of the authors themselves in a place that is dedicated chiefly to literature, especially since “we now expect them [authors] to appear in person, to present and explain their work, to allow us to hear the voice and see the person behind the work” (Robinson & Andersen, 2002, p. 9).

2.6.4. Literary tours, trails and routes

A literary tour is a pre-planned and guided activity through which tourists travel to various locations linked to literature via literary texts, literary writers or fictional characters. They may also include visits to literary museums or literary cafés and, often, participants and tour guides read excerpts from authors' biographies and literary texts mentioning or describing the visited locations. There might also be actors staging some scenes. Literary trails are often self-guided and highlight literary places associated with the writer's life or the settings for his/her novels. In urban areas, these tours and trails can be walking tours that follow the footsteps of a fictional character, as it happens in London with the Harry Potter Magical Tour. However, they can also trace the footsteps of a writer, such as the Fernando Pessoa tour in Lisbon. These tours, both in urban and rural areas, can use buses that transport visitors to specific literary places, and local tourism organisations or tour operators design them. However, these tours and trails are typically conducted on foot and appeal to a diverse audience (Mosená, 2023; Saretzki, 2013; Quer, 2022). A literary route refers to three or more literary itineraries with the same theme (i.e., same book or author). An example of a literary route is [*The Levantado do Chão Route*](#), whose theme is José Saramago's book that provides the title of this tourist experience).

A few examples of literary tours are:

- The Fernando Pessoa Tour, in Lisbon, stops at the places where the poet used to live and spend his time.
- The Jack the Ripper Walking Tour, in London, which takes the tourists to retrace the steps of the alleged murderer.
- The Beat Generation, in San Francisco, is a tour that takes tourists to the homes and places frequented by the famous beat poets and writers.
- The Dublin Literary Tour that includes visits to the the homes of several famous Irish writers and their characters.
- The Dublin Literary Pub Crawl, where tourists go from pub to pub, mix literature and the famous Guinness beer, and see actors telling stories from famous Irish writers.

2.6.5. Bookshop and libraries

Literary tourism may also involve visiting famous bookshops and libraries to see a book's first edition or an exhibition on rare books. Bookshops and libraries are crucial elements

of the literary urban landscape. Furthermore, even if digital reading (through e-books and PDF texts) has risen in the last few years (Spjeldnæs & Karlsen, 2022), reading does not exclude the love of paper and analogue reading, and readers still “love bookshelves and the physical touch of paper express a need for something tangible to connect to their literary experiences, [...]” (Spjeldnæs & Karlsen, 2022, p. 4812). This is likely the reason why bookshop and library tourism has not been and will not be negatively affected by the rise of e-books, “because bookshop tourism tends to be the domain of independent, often small book retailers, which might specialise in certain literature genres; they at the same time tend to have an online presence in order to compete with large book chains” (Hoppen *et al.*, 2014).

There are plenty of examples of famous bookshops, like Shakespeare & Co, in Paris, founded in 1951 and a place of reunion of many well-known writers like Allan Ginsberg and William Burroughs; Lello Library, in Porto, opened in 1906 and one of the most visited places in the city; Livraria Bertrand, in Lisbon, opened in 1732, is the oldest continuously operating bookshop in the world; the City Lights Bookshop, in San Francisco, which is a place intrinsically linked with the poets of the “Beat generation”; and a lot others.

As stated by Traficante (2023), “library tourism defines a sub-niche of literary tourism, aiming to let travellers discover libraries as artistic, architectural, historical or cultural heritage attractions. At the same time, libraries can be a reference point for visitors as a community hub to get the spirit of the destination”. Regarding the examples of libraries, we can mention the National Library of Brazil, situated in Rio de Janeiro and considered by UNESCO one of the ten most extensive libraries of the world; the British Library, in London, one of the most famous libraries in the world visited by many authors such as Oscar Wilde and Karl Marx; the New York Public Library, in New York, one of the most significant libraries in the USA and the world.

2.6.6. Imagined places

According to John Caughey (1984), we inhabit two distinct worlds: the real and imagined. The real world is defined by the boundaries of time and physical space and is experienced through the senses: touch, smell, sight, taste, and hearing. In contrast, the imagined world is shaped by our spiritual experiences, memories, fantasies, and daydreams. Notably, this

imagined world is also populated by people and has a significant social character (Reijnders, 2016). This suggests that fictional stories are crucial in shaping our imagined world, as everything we read contributes to its creation. Because it is also a social world, our imagined worlds intertwine with those of others. Stories always occur in specific settings, and "the narrative place plays a supporting role in almost all stories" (Reijnders, 2016, p. 4).

At times, the places depicted in a work of literary fiction do not refer to a real place in the physical topography of the world. They are sometimes an imagined place, created by the author. However, a literary tourism destination may emerge even when that is the case. It often arises as a composite of real places, with actual topographical elements, and imagined places; when this happens, real locations are frequently renamed to create new landscapes.

There are a few places that we can cite as imagined places:

- Dracula's Castle, in Transylvania, Romania:
- Lord of the Rings film locations in New Zealand
- IF Castle, in Marseille, France (*The Count of Mount Christ's* prison)
- Doctor Who police boxes, in London, England
- Game of Thrones film location, in Northern Ireland
- The Chronicles of Narnia film location and C.S. Lewis home, in Northern Ireland

2.7. Conclusion

This literature review shapes this study by showing that literature and tourism are intrinsically connected. Considering that "individual places are characterised by their historic role, their functions and, above all, their literary connotations" (Maj, 2018, p. 503), literary touring is motivated by many different reasons, such as interest in the book, the characters, or the author (Robinson & Andersen, 2002).

Considering that most studies show that the majority of literary tourists are people over 35 years old (Baleiro *et al.*, 2022; Ferreira & Villares, 2023; Fornasari & Gabellieri, 2023; Ingram *et al.*, 2021; Victoria, 2022; MacLeod *et al.*, 2018) with a high academic background and a comfortable financial income (Baleiro *et al.*, 2022), we aim to explore the experience, motivations and perceptions of young people, aged 15 to 29

years old – the age bracket of “youth” according to the European Union – concerning the present and the future of literary touring.

Chapter three of this dissertation details the research methodology.

3. Methodology

Most reviewed studies about literary tourism share three features: a case-study qualitative research design, a focus on site-specific experience and motivations for literary touring and a targeted population over thirty years old. Contrary to most studies, this research takes a qualitative-quantitative approach, using a questionnaire survey as a data collection strategy (with closed and open questions), and it does not focus on just one literary place. It targets people aged between 15 and 29 years old, intending to identify this age group’s experiences, motivations and perceptions as literary tourists and reflect on the future of literary tourism. In this chapter, we describe the type of study carried out in this dissertation, contextualise the research concerning previous research, describe the questionnaire, and detail the pre-test procedures and the application of the questionnaire.

3.2. Type of study

The selected approach for this investigation is the qualitative-quantitative methodology, also known as the mixed method. We chose this method because it has several benefits (Pearson *et al.*, 2016).

According to Pearson *et al.* (2016), the benefits include complementarity (qualitative methods can enhance quantitative studies and *vice versa*) and the ability to provide a more comprehensive understanding of the phenomena being studied. Four types of mixed methods designs can be employed in research: the convergent design, the explanatory sequential design, the exploratory sequential design, and the embedded intervention design (Pearson *et al.*, 2016). The one that best applies to our research is the convergent design. This design integrates qualitative and quantitative research, unlike the other designs, which entail separate sections for each method. The data integration on the convergent method is at the design level since both qualitative and quantitative questions must be analysed simultaneously.

For Harrison *et al.* (2020), it is vital to maintain the rigorousness of both methods and not favour one over the other, as both are significant parts of the mixed methods approach. In this study, we used the mixed methods because we had two different types of questions: closed and open-ended. Therefore, the quantitative approach helps us to analyse closed-ended questions with numerical data and patterns, and it also provides more reliability and accuracy to the research (Mukumbang, 2023). The qualitative approach helps us to analyse the open-ended questions, which are focused on how young readers perceive literary tourism and what they think of the future of it. Since the answers to these questions are open to interpretation, the qualitative approach helps with empirical adequacy, which is important since it refers to the validity of the research. The validity of the study depends on achieving its propositions, or at least get close enough (Bhakthavatsalam & Cartwright, 2017); ontological plausibility, which goes in the way of the research credibility and helps to explain if the theory is consistent and valid (Ronkainen & Wiltshire, 2021); and explanatory power, which is related to a theory's capacity of transmitting the subject matters (Schupbach & Sprenger, 2011; Mukumbang, 2023).

3.3. Contextualisation

As previously stated, most research on literary tourism has revealed that literary tourists are over 35 years old, with a high financial outcome and an elevated academic background (Baleiro *et al.* 2022; Ferreira & Villares, 2023; Fornasari & Gabellieri, 2023; Ingram *et al.*, 2021; MacLeod *et al.*, 2018; Victoria, 2022).

Considering this fact, we were curious about the relationship of younger audiences with literary touring. This is why we started this dissertation to analyse the potential future of literary tourism by enquiring younger individuals about this niche and filling the gap in research concerning younger audiences in the scope of literary tourism studies. Therefore, we conducted a questionnaire survey targeting individuals in the 15-29 age range. The age bracket of the respondents was defined according to the European Union definition of "youth" (2022).

In summary, this research employs a mixed-method approach to analyse fifteen-year-old up to twenty-nine-year-old respondents' practices of literary tourism, namely

how – and if – they are engaging in this tourism niche and how they perceive the future of literary tourism.

3.4. The questionnaire

Departing from the assumption that not all potential respondents were knowledgeable of what literary tourism is, at the beginning of the questionnaire, we presented a brief definition of the concept:

Literary tourism can be understood as visiting places related to literary works and/or authors. There are several ways of undergoing literary tourism, such as visiting writers' house museums, visiting the place(s) where the plot of a book was set, visiting a literary museum, attending a literary festival or visiting bookshops. Literary Tourism also includes visits to film sets and series based on books.

The questionnaire also briefly described the research and the team responsible for it and its connection with the ESGHT (Escola Superior de Gestão, Hotelaria e Turismo) and the University of the Algarve.

This questionnaire survey is being carried out in the context of a master's research in Tourism, Culture and Heritage at the University of Algarve, School of Management, Hospitality and Tourism, under the supervision of Professor Rita Baleiro. This research investigates the practices of Literary Tourism among the younger generations, enquiring about their experience, motivation and perceptions.

The questionnaire's target demographic was people aged 15 to 29 with previous literary tourism experiences. As such, in the first question, the respondents had to indicate their age, and if they were not included in the age range 15-29 years, they could not proceed to answer the rest of the questions. Instead, they were directed to a page with a “thank you” message. For those who were not able to answer the questionnaire because of their age range, we also included an open question about their favourite book. The second question asked if they had already made a literary tourism-related visit. If the answer was “No”, they were not allowed to proceed to the rest of the questions, and a “thank you” message was displayed.

We collected the data using a questionnaire made available on Google Forms, with open and closed questions. The questions were created after the literature review. The

questionnaire has four major sections: (i) the respondents' identification of literary tourism and literary tourists, (ii) the respondents' motivations and influences to go on literary touring, (iii) the respondents' perception of the evolution of literary tourism and (iv) a demographic section to gain insight into who the respondents are. The questionnaire had twenty-one questions, as detailed in Table 1. To facilitate the interpretation of Table 1, "C" indicates closed-ended questions and an "O" the open-ended questions. The "Q" with a number stands for the number of the question, and the "S" stands for the sections of the questionnaire (see the survey in Appendix A).

Table 1

The questionnaire design: Objectives and questions

OBJECTIVES	QUESTIONS	REFERENCES
DEMOGRAPHIC INFORMATION OF THE RESPONDENTS	Q1. S7. How old are you? (C) Q2. S7. Education level (C) Q3. S7. What are you studying? (If you are a higher education student) (O) Q4. S7. Do you consider yourself... (C) Q5. S7. How do you identify yourself? (C) Q6. S7. Where are you from? (Country, state/region, city) (O)	To define these questions, we did not use specific references. Instead, we researched several questionnaire surveys and chose the most relevant questions regarding demographics for our dissertation.
IDENTIFICATION OF THE RESPONDENTS AS LITERARY TOURISTS	Q1. S4 Have you ever made a visit related to literary tourism? (C) Q2. S4. If the answer is yes, what type of visit? (C)	We used the list of the several types of literary tourism visits published by Baleiro and colleagues (2022).
MOTIVATION AND INFLUENCE TO GO ON LITERARY-INDUCED TRAVELLING	Q3. S4. What made you want to do the visit? (C) Q1. S5. Did watching an adaption of a book into a film or TV show make you want to read the book? (C) Q2. S5. Did watching an adaptation from a book into a film or tv show make you want to visit the place where it was filmed? (C) Q3. S5. Would you do it again? (C) Q4. S6. In your opinion, literary tourism can influence one's academic experience... (C)	O'Connor, N., & Kim, S. (2014) Yu, X., & Xu, H. (2023).

EVOLUTION OF LITERARY TOURISM	Q5. S6. In your opinion, reading in school can influence literary tourism... (C)	
	Q4. S4 Did visiting a literary place make you want to repeat the experience? (C)	Bu et al (2021)
	Q1. S6. Would you recommend your experience with literary tourism to a friend? (C)	Arcos-Pumarola, J., Osácar Marzal, E., & Llonch-Molina, N. (2020).
	Q2. S6. Would you change anything in your visit? (C)	
	Q3. S6. If so, what would you change? (O)	
	Q6. S6. Do you see yourself doing a literary tourism visit in the next ten years? (C)	
	Q7. S6. Based on your experience, how do you imagine literary tourism in the coming decades? (O)	

Table 2 lists the secondary research questions and their relationship with the questions included in the questionnaire. We did not include the primary research question in this table: "Is literary tourism at risk within the present generation?" because only one question does not provide the answer. That answer It is provided by the analysis of all the questions of the questionnaire (apart from the demographic questions).

Table 2

The secondary research questions and their relationship with the questionnaire questions

Secondary Research Questions	Questionnaire Questions
What are their motivations for going on literary-induced travelling?;	Q3. S4. What made you want to do the visit? (C)
What is the influence of film adaptations of books on the decision to go on literary touring?;	Q1. S5. Did watching an adaptation of a book into a film or TV show make you want to read the book? (C) Q2. S5. Did watching an adaptation from a book into a film or TV show make you want to visit the place where it was filmed? (C)
Do they consider that the experience of literary tourism influences their academic experience?;	Q4. S6. In your opinion, literary tourism can influence one's academic experience... (C)

Did the experience of reading at school/university influence them to go on literary touring?;	Q5. S6. In your opinion, reading in school can influence literary tourism... (C)
Would they recommend a literary tourism experience to a friend?;	Q1. S6. Would you recommend your experience with literary tourism to a friend? (C)
What would they change about their literary tourism experience?;	Q2. S6. Would you change anything in your visit? (C) Q3. S6. If so, what would you change? (O) Q4. S4 Did visiting a literary place make you want to repeat the experience? (C)
Do they see themselves experiencing literary tourism in the next ten years?	Q6. S6. Do you see yourself doing a literary tourism visit in the next ten years? (C) Q3. S5. Would you do it again? (C)
How do they imagine literary tourism in the coming decades?	Q7. S6. Based on your experience, how do you imagine literary tourism in the coming decades? (O)

3.3.1. The questionnaire's pre-test

To validate the questionnaire, we conducted a pre-test with ten respondents, five Portuguese speakers and five English speakers, since the questionnaire was presented in these languages. After the pre-test, we made three changes to the questionnaire. In the first question, the respondents had to indicate their age, and if they were not included in the age range 15-29 years, they could not proceed to answer the rest of the questions. Therefore, the first change was adding a page with a "thank you" message and including an open question about their favourite book, just so they felt they were included somehow. The second change was in the first question of the literary tourism section: if the respondents had not made a literary-tourism-related visit, they were not allowed to proceed to the rest of the questions. The final change was in the last section: rather than asking "Where are you from?" we asked respondents to indicate their "Country, State/Region, City".

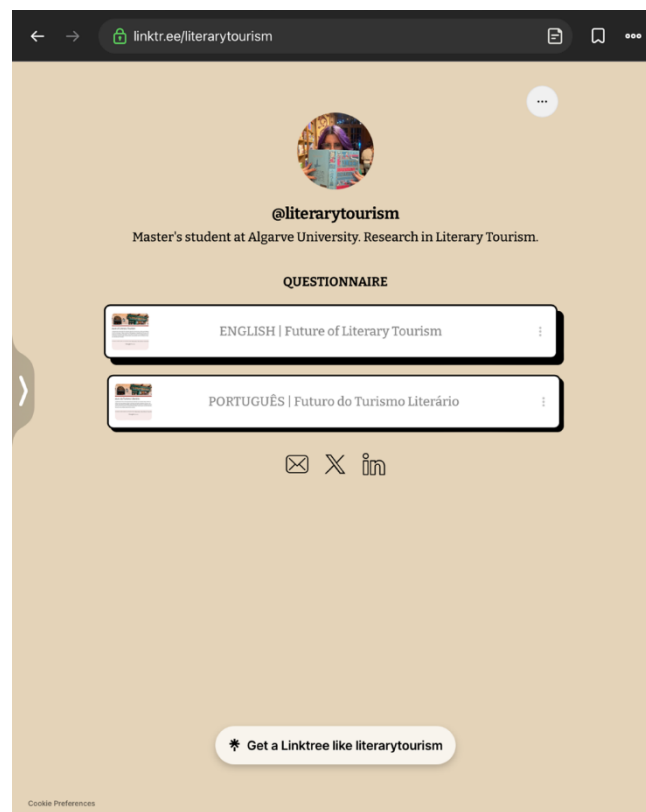
Regarding the time spent answering the questionnaire, all respondents answered in fifteen minutes or less, which is considered a reasonable time by studies that focus on questionnaires and surveys (Revilla & Ochoa, 2017; Malhotra, 2008).

3.3.2. Application of the questionnaire

The questionnaire (Appendix A) was applied using a page on the website <https://linktr.ee/literarytourism>, which allows putting the links to the English version and to the Portuguese version in an attractive display which we found appealing to people in the target age range. This is displayed in Figure 1. Once the questionnaire was ready, it was posted on several social media websites such as Facebook, X (formerly Twitter), and Instagram and sent to various WhatsApp groups. This happened between September 3rd, 2023, and February 28th, 2024. The study's target population consists of individuals aged 15 to 29 who have already made at least one literary tourism-related visit and the sampling method used was non-probabilistic, more specifically, the voluntary selection method, according to which individuals were selected according to their willingness to answer the questionnaire.

Figure 1.

Screenshot of the webpage <https://linktr.ee/literarytourism>



We collected 24 questionnaires in English and 165 in Portuguese, totalling 189 questionnaires. The significant difference between the number of complete

questionnaires in Portuguese and English can be explained by the fact that most connections on the Social Media channels we used are Portuguese speakers.

3.5. Conclusion

In short, this research uses a qualitative-quantitative methodology. In this chapter, we have shown how the questionnaire and the research questions are concurrent and what the bibliographical references were for designing the questionnaire.

The following chapter focuses on the preparation of the collected data for analysis.

4. Preparing the ANALYSIS of the findings

This chapter details the preparation of the data for the Statistical Package for Social Sciences (SPSS) and the creation of a codebook to analyse the open-ended questions about the motivations of the visit. The purpose of this analysis is to explore the relationship between young people (15 to 29 years old) and literary tourism and to interpret these findings in the context of the theoretical framework presented before. This chapter details how we prepared the questionnaire to be put in SPSS, with Table 3 showing how we transformed the questionnaire into more specific data, followed by how we made a codebook to analyse open-ended questions about the literary tourists' motivations. It concludes by linking to the fifth chapter, which is focused on data discussion, and comparing the answers to the questionnaire with the existent literature on these topics. As the questionnaire consisted almost entirely of dichotomous qualitative variables, the data was essentially analysed by constructing frequency tables, except for the 'age' variable (quantitative), for which descriptive measures of location and dispersion were calculated. Hypothesis tests were also carried out, presenting only those with significant results (5% significance level).

4.1. Preparing the answers to the SPSS

With all the questionnaires completed, we began filtering the answers we could use in this research. In total, we were able to get 189 people engaging with the questionnaire. Still, only 113 passed the filter questions concerning age and if they ever did a literary

tourism visit. Once the form was finished, all the answers were exported to a Google Sheets file that was transformed into an Excel file, in which we could begin selecting valid answers.

Using the tools 'Find and Select' and 'Find and Replace' in the Excel file, we could search for the remaining invalid questionnaires. In the selection round, we eliminated nine Portuguese questionnaires, because they had not been fully answered (we did not have this problem in the English questionnaires). By the end, we had 104 valid questionnaires.

After that, it was time to transform all the answers into numerical codes to be inserted in the SPSS, version 29.0.2.0 (20), the statistical analysis software widely used in Social Sciences research. All of the questions that had a "Yes" or "No" answer were converted to 1 for "Yes" and 2 for "No". In Table 2, we detail the system we used for each question and the abbreviation used in the SPSS since the program cannot understand spaces between written words.

In the two "positive/negative" questions ("In your opinion, literary tourism can influence one's academic experience" and "In your opinion, reading in school can influence literary tourism"), we choose 1 for "Positive" and 2 for "Negative". In the question about the educational level, 1 was chosen for "High school", 2 for "bachelor's degree", 3 for "Post-graduation", 4 for "Master's degree" and 5 for "PhD" (Table 3). In the question "Do you consider yourself...", the answers were converted to 1 for "Cis" and 2 for "Trans" and in the question "How do you identify yourself", 1 was converted for "Woman", 2 for "Man" and 3 for "Non-Binary" (Table 3). The only two open-ended questions that we were able to convert in numbers were the "Where are you from?", where we chose 1 for "Brazil", 2 for "Portugal", 3 for "USA", 4 for "Spain", 5 for "Croatia", 6 for "Slovenia" and 7 for "Italy" (Table 3), and the "What are your field of study?", 1 was chosen for "Architecture", 2 for "Arts and Design", 3 for "Biological Science", 4 for "Cinema and Audiovisual", 5 for "IT", 6 for "Communications and Advertising", 7 for "Law Studies", 8 for "Economy", 9 for "Engineering", 10 for "Management & Marketing", 11 for "Humanities", 12 for "Languages, Literature and Linguistics", 13 for "International Relations", 14 for "Health and Biomedicine" and 15 for "Tourism" (Table 3).

Table 3

Types of questions and the preparation of the answers to be analysed using the SPSS

Question	Answer	SPSS Label
Are you between 15 and 29 years old?	1. Yes 2. No	agerange
Have you ever made a visit related to Literary Tourism?	1. Yes 2. No	visitrelated
Did visiting a literary place make you repeat the experience?	1. Yes 2. No	goback
Did watching an adaptation from a book into a film or tv show made you want to read the book?	1. Yes 2. No	watchandread
Did watching an adaptation from a book into a film or tv show made you want to visit the place where it was filmed?	1. Yes 2. No	watchandvisit
Would you do it again?	1. Yes 2. No	repeat
Would you recommend your experience with literary tourism to a friend?	1. Yes 2. No	recommend
Would you change anything in your literary visit?	1. Yes 2. No	change
In your opinion, literary tourism can influence one's academic experience	1. Yes 2. No	academicexperience
In your opinion, reading in school can influence literary tourism	1. Yes 2. No	schoolreading
Do you see yourself doing a literary tourism visit in the next ten years?	1. Yes 2. No	tenyears
Education level	1. High School 2. Bachelor's degree 3. Post-graduate 4. Master's degree 5. PhD	educationallevel
Do you consider yourself	1. Cis 2. Trans	genderid
How do you identify yourself?	1. Woman 2. Man 3. Non-Binary	consider
Where are you from? (Country, state/region, city)	1. Brazil 2. Portugal 3. USA 4. Spain 5. Croatia 6. Slovenia 7. Italy	Place

The greatest challenge was the multiple-choice questions; questions such as: “If the answer is yes, what type of visit did you do?” and “According to your experience, how do you imagine literary tourism in the upcoming decades?”. The first one was the most complex because it had eight different possible answers and the possibility of answering “Other” or writing something different than the available variables. The second one had three different possible answers and the option to choose “other” and detail which it was. A separate Excel sheet was made for the answers to these two questions. After that, we

selected the column with all the answers and the option “Transform text to columns”, choosing to separate each of them with a comma. That changed the single column into several columns, each with an answer. We applied the formula =IF(IFNA(MATCH("Visita a casa-museu do autor"0)=0;0;1) to the columns and changed the text between the inverted commas into different answers. This created columns with 0 for no and 1 for yes to be later placed in SPSS in a different window from the other numerical answers.

For the analysis, an independent-sample t-test was used to compare the means between two unrelated groups on the same continuous, dependent variable. This test is appropriate because it compares the means of two groups, especially when dealing with continuous data like age. It assumes that the data is approximately normally distributed and is useful for either small samples or bigger ones. The p-value generated by the t-test indicates whether the observed difference in means is likely due to random chance or reflects a true difference between groups.

The last thing we had to do was analyse the only open-ended question left: why did the respondent make the literary visit? To do that, we used content analysis or coding, which can be explained as one strategy to analyse qualitative data. In this dissertation, the qualitative data refers to the answers to the open questions in the questionnaire survey. Coding involves systematically categorising, organising, and analysing texts to uncover patterns. Qualitative coding is reflexive and focused on the meaning and context of materials. Yin (2011) describes coding as an iterative process (*i.e.*, a back-and-forth process of verifying data) involving compiling, disassembling, reassembling and interpreting data. This process can be either quantitative (focused on the number of times the themes emerge) or qualitative (focused on themes and subthemes). The process ensures consistency in ordering the data and fosters the researcher's familiarity with the data. Disassembling data involves creating codes, which means assigning labels to the data. There can be *in vivo* codes, the ones that use the exact words from the text, or codes that scholars assign. Reassembling is reorganising codes or thinking of higher-level codes to sort the data. Finally, interpreting the data involves finding a meaning for the data and its coding process. At each stage of the process, coding involves defining and refining themes in the data, thinking of possible explanations and considering the critical concepts of the research field.

4.2. Making the codebook to analyse the open questions

In this dissertation, each respondent's answer is a unit of analysis. So, regarding the open question, "What made you want to do the visit?" we had to categorise and interpret 104 units of analysis. The first step was to read and interpret each unit of analysis. The second was to identify the emergent theme and subtheme(s). The third step was creating Table 4: its first and second columns refer to the higher-level themes and their codes. The third to the subthemes and the fourth to the subthemes codes.

In short, the construction of the codebook allowed the identification of the major themes and subthemes in the respondents' answers, as far as motivations are concerned, and the transformation of qualitative data into quantitative information (see Table 7, section 5.3).

Table 4

The construction of the codebook

Motivation higher-level themes	Code of the higher-level themes	Motivation subthemes	Code of the subthemes
Curiosity	1.	About the literary place	11
		About the places of the text	12
		About the places of the author	13
Learning	2.	About the author	20
		About literary culture	21
		About the places of text	22
To feel a connection	3.	To the author	30
		To the characters of the book	31
An interest in literature	4.	An interest in literature	40
		An interest in the author	41
		An interest in the book	42
		An interest in visiting the place where the book was written	43
To know the places of the text because I have watched its cinematographic adaptation	5.		05

Immersion	6.	To immerse in the places of fiction	60
		To feel closer to the authors	61
		To feel closer to the characters	62
The positive reputation of the place	7.	The positive reputation of the place	07
An admiration for the author	8.	An admiration for the author	08
The proximity to other tourist places	9.	The proximity to other tourist places	09
(Did not have a motivation) Invitation by friends/school/family	10.	I went in a school trip	100
		I went with family	101
		I went with friends	102
		Leisure	103

4.3. Conclusion

After the preparation of the data for analysis, in the following section, we analyse and discuss the most significant data that emerged in this research whose aim is to explore the experience, motivations and perceptions of young people regarding literary tourism. To this end, we used a statistical techniques, such as calculating descriptive measures and applying hypothesis tests to identify significant differences

5. Findings and discussion

The purpose of this chapter is to interpret and discuss the findings of the research with a focus on addressing the research questions outlined at the outset of this study. By situating these results within the context of existing literature, this discussion will explore the implications of the findings about literary tourism in the context of the youngest generations. This chapter is organised as follows: first, the respondents' profile, by doing and demographic analysis; next, their visits of literary tourism; followed by the motivations to go on those visits; then, the respondents' perceptions on how other media influence literary tourism , finally, the respondents' perceptions regarding the future of literary tourism.

5.1. The respondents' profile.

Table 5 displays the respondents' profile with demographic data.

Table 5

Respondents' demographic data

Variable	%	Variable	%
Gender		Educational level	
Woman	72%	High school	10.6%
Man	25%	Bachelor's degree	64.5%
Non-Binary	4%	Post-graduate	8.7%
		Master's degree	14.4%
Identity		PhD	1.9%
Cis	94.5%		
Trans	5.8%	Field of study	
		Architecture	3.8%
Age		Arts and Design	2.9%
15 - 19	12.5%	Biological Science	1%
20 - 24	38.5%	Cinema and Audiovisual	1.9%
25 - 29	49%	IT	3.8%
		Communication and Advertising	5.8%
Place		Law Studies	1%
Brazil	69.2%	Economy	1%
Portugal	22.1%	Engineering	14.4%
Slovenia	3.8%	Management and Marketing	5.8%
USA	1.9%	Humanities	13.5%
Croatia	1%	Language, Literature and Linguistics	14.4%
Spain	1%	International Relations	1.9%
Italy	1%	Health and Biomedicine	7.7%
		Tourism	21.2%

Seventy-two per cent of respondents identify themselves as women, 25% as men, and 4% as non-binary. Regarding gender identity, 94,2% of respondents identify themselves as cisgender and 4% as transgender. The age was separated into brackets according to the definition of the European Union (2022) and the Eurostat data, in ranges of 15 to 19 years, 20 to 24 years and 25 to 29 years old. Twelve point five per cent (12,5%) indicated the first age range, 38,5% in the second and 49% in the last. As we can see in Table 5, the most significant number of respondents are in the third age bracket; the younger respondent is 17 years old, and the older is 29, with 25 years old being the most recurrent answer frequency and 24 years being the mean with a 3-year variability. The majority of respondents were from Brazil (69,2 %), followed by Portugal (22,1 %), Slovenia (3,8%), the United States (1,9%) - and Spain, Italy and Croatia with 1% each.

Another significant demographic information is the respondents' level of education and field of study. Most respondents (64,4%) hold a bachelor's degree.

Regarding the area of study, Tourism is the most often indicated area of study (21%), followed by Languages, Literature and Linguistics, Engineering (14%) and Humanities (13 %).

Some of the data obtained is in line with studies already carried out in the field of literary tourism, such as Baleiro & Viegas (2022), MacLeod *et al.* (2018), MacLeod (2020) and Bu *et al.* (2021), which show the predominance of women in visits related to literary tourism. They also show a predominance of people with a university degree, which coincided with the results of this research, but perhaps this information should not be considered due to the age group targeted with this survey. Regarding demographics, we can conclude that most respondents are female, between 25 and 29, most have a university degree, a fifth of them have studied tourism, and most are from Brazil and Portugal.

5.2. Literary tourists and their visits

As we have explained in the literature review section of this dissertation, there are several literary tourism destinations. Literary tourism involves travelling to destinations that are associated with writers and their works, as well as visiting literary sites that are linked to the stories or places such as libraries and literary museums which are associated with literary art. In Table 6, we present the literary places the respondents have visited.

Table 6
Type of visit

Type of visit	Percentual
Visiting an author's house-museum	18.8%
Literary route	3.9%
Visiting a place where the story takes place	11.4%
Literary museum	7.4%
Literary Park	1.7%
Book fair	17.9%

Visiting a place where a film/TV series adapted from a book was filmed	16.2%
Visiting a bookshop/library	22.7%

With the interpretation of Table 6, we identify that the most popular form of literary tourism among respondents is going to bookshops and libraries – a popular niche in literary tourism –, with 22.7%, along with visiting an author’s house-museum, with 18.8%, as well as book fairs, with 17.9%, and visiting a place where a film/TV series that was adapted from a book was filmed, with 16.2%, showing a significant connection between literary tourism and film tourism.

The library tourism and bookshop tourism are sub-niches of literary tourism. It is important to emphasise that there are not many studies on these sub-niches as a type of tourism, which made the search for information a little difficult, and most of the studies that already exist are old and not suitable for this research. According to Tokić & Tokić (2018), libraries were needed by tourists in order to get information about the destination and its surroundings and to meet their own cultural needs, and after that it was slowly incremented in the tourism sector.

From a sociological stand, libraries and bookshops play a role larger than just being a place for reading/buying books. They both have a social role that has not lost its importance, even with the growth of digital devices that often replace the need to use bookshops and libraries, since “libraries have a role to develop in the community in which it is involved, knowledge, learning, equality, among other values required for keep the democracy and social inclusion, especially in minority groups” (Dantas, 2015, p. 428).

Regarding the growth of books in digital format and research websites, there is no longer a need to go to a physical library and bookstore. But those places continue to be places of importance in society. According to the Portuguese Publishers and Booksellers Association (APEL), paper books continue to dominate the reading market among the youth in Portugal, and around 90% of young people who buy books prefer the physical format (Expresso, 2023). According to Arantes (2024), even though there is a rise of digital influence in this kind of tourism, young people still prefer to go to physical libraries and bookshops and buy physical copies of books.

Among several examples of famous bookshops, we can highlight the Lello Library, founded in 1881 and identified by many as one of the most beautiful bookshops in the

world – that's even the library's slogan. With more than one million visitors per year from more than 200 countries, including Brazil, the United States, Spain and France, the Lello Library is one of the most important tourist places in Portugal (Livraria Lello, 2024).

We cannot fail to mention Shakespeare & Company, the famous English-language Parisian bookstore. Founded in 1951 by George Whitman, it was a place of meeting for many famous writers, including Allen Ginsberg, William Burroughs, and James Baldwin. In addition to being a bookshop, it is now a must-go place in Paris.

The second most recurrent literary place among the respondents is the authors' house museum. For MacLeod (2020), the visit to this kind of location is a very personal one – and the reasons for the visit to happen are both emotional and intellectual – because the experience puts the tourists in a place where they can connect to the author's personal lives as well as to the stories. As stated previously in this dissertation, writers' home museums are a category of literary museum. Prottas (2020) calls our attention to the fact that literary museums today are putting together authors and literature with social justice and creative process, and that is, mostly, linked with educators, showing that the educational system is an essential part to engage young literary tourists. This is even more evident in the case of house-museums, as they offer a full range of authentic experiences (Baleiro, 2023c; MacLeod, 2020).

The third most popular option was visiting book fairs and book festivals. They are a relevant destination for those with an interest in literature because of the presence of authors themselves in a space primarily devoted to literature. In today's world, there's an expectation for authors to appear in person to present and explain their work, allowing the audience to listen to their voice and see the individual behind the words, which helps with the popularity of the fairs, books and writers (Robinson & Andersen, 2002).

The last one that is important to mention is the tourism related to films and TV series adaptations of literary works, since 16.2% of the respondents marked the option “visiting a place where the adaptation of a book was filmed”. According to O'Connor and Kim (2014), this is literary and film-induced tourism and it is responsible for creating new tourist destinations and places. It also helps to increase literary tourism itself, which can be seen in the rising number of tourists to New Zealand – to visit the Lord of the Rings location set – and to Northern Ireland – to visit the Game of Thrones location set.

Visits to literary places hold different motivations, and the following section analyses the respondents' motivations to go on literary touring.

5.3. Motivation of the visits

A codebook was constructed to analyse the motivations of the literary tourists (*vide* Table 4, section 4.2.). After the interpretation of the answers to the question, "What made you want to do the visit?", the results were divided into ten higher-level themes and twenty-one subthemes. Table 7 shows these themes and subthemes and their codes, and the number of occurrences of each subtheme. The last column displays illustrative excerpts of the respondents' answers. Each unit of analysis may contain more than one theme/subtheme. One example is the following answer: "Curiosity and I wanted to be closer in some way to the book and the author I like." In the process of disassembling, reassembling and interpreting this unit of analysis, two higher-level themes emerge: "curiosity" and "feeling a connection", and three sub-themes emerge: "curiosity about the literary place", "feeling a connection with the text" and "feeling a connection with the author".

Table 7.

Codebook of the motivation open-ended question

Motivation higher-level themes	Code of the higher-level themes	Motivation subthemes	Code of the subthemes	Number of occurrences	Excerpt of the respondent's answers
Curiosity	1.	About the literary place	11	16	Curiosity about the places portrayed in the books
		About the places of the text	12	4	I am curious about the places depicted in the book
		About the places of the author	13	4	Curiosity about the place where great writers lived
Learning	2.	About the author	20	3	I desire to learn the spaces in which the authors I read lived/produced.
		About literary culture	21	9	I was prompted to visit by the literary descriptions and my curiosity as a reader and explorer.
		About the places of text	22	4	Get to know the surroundings mentioned in the books.
To feel a connection	3.	To the author	30	2	Curiosity and wanting to be closer in some way to the book/author I like
		To the characters of the book	31	2	The affection I had for the book and the feeling of being "inside" the world of the book and its characters
An interest in literature	4.	An interest in literature	40	17	Liking the book and wanting to live a little bit of the story

		An interest in the author	41	10	There was a course being offered there, so as I was taking it, I took the opportunity to visit the author's house
		An interest in the book	42	5	Reading is a practice I've had since I was little (4/5 years old) and it's precisely because I'm a fan of some literary works and films/series that I enjoy visiting places and imagining the scenes.
		An interest in visiting the place where the book was written	43	4	interest in the author and the place where the piece was created
To know the places of the text because I have watched its cinematographic adaptation	5.		05	19	The reason I visited this place was because I really loved the adaptation of the book into the series. I visited the location of the series, and it was really incredible
Immersion	6.	To immerse in the places of fiction	60	10	A lot of admiration for the books and the author.
		To feel closer to the authors	61	3	I wanted to visit Fernando Pessoa's house
		To feel closer to the characters	62	2	Feeling a little connected to the characters I love so much and trying to bring a little of this fictional and fantastical world of reading back to reality.
The positive reputation of the place	7.	The positive reputation of the place	07	3	Holidays, the reputation of the place, many other tourist attractions nearby
An admiration for the author	8.	An admiration for the author	08	3	A lot of admiration for the books and the author.
The proximity to other tourist places	9.	The proximity to other tourist places	09	3	It was close to a few others touristic spots
(Did not have a motivation) Invitation by friends/school/family	10.	I went in a school trip	100	12	School trip
		I went with family	101	3	My mom
		I went with friends	102	5	I was in Porto with some friends, and we went to Lello Library, a fascinating place!
		Leisure	103	5	Leisure time

The interpretation of the codebook reveals that the respondents' primary motivation was getting to know the places of the text because of its cinematographic adaptation, with 19 responses, followed by a curiosity about the literary place, with 16 responses and an interest in literature, with 17 responses. In our 104 units of analyses (the 104 valid questionnaires), we found 138 different answers, considering that, as it was an open-ended question, respondents could write more than one motivation to do a literary tourism-related visit.

What stands out in this table is that nineteen of the respondents said they made a literary tourist visit because of the cinematographic adaptation of a book. That is interesting because, as O'Connor and Kim (2014) say, "literature has a strong power to

attract tourists to places associated with films, novels, and writers” (p. 5), and considering that our respondents are all young people, with 15 to 29 years old, they are known for spending most of the times with a screen, especially in post-COVID times (Stewart, 2022). A more detailed account of literary tourism related to cinematographic adaptation is given in the following section.

Another relevant information revealed by the analysis of the codebook was that from the 24 responses in the theme ‘Curiosity’, 16 were about the literary place itself. As we said before, a literary place can be linked with authors – e.g., their homes, writing spots, birthplaces – or linked with the text, such as places where the plots are set or places mentioned in the books (Baleiro, 2023a). Most responses point to the literary places linked to the books, especially about the places portrayed in stories, as can be seen in this excerpt of one of the responses: “Curiosity about the places portrayed in the books”.

The subsequent most mentioned interest was literature itself, with 17 mentions. This is consistent with data obtained in the studies made by Baleiro and colleagues (2022), Bu et al. (2021), Gentile and Brown (2015), and MacLeod *et al.* (2018), which show that most literary tourists are people with previous knowledge of literature and a particular appreciation for it.

Some respondents did not have a motivation/went by invitation: 12 stated they went on ‘school trips’, which shows the importance of the educational function of literary tourism, as mentioned by Çevic (2024), as well as the importance of encouraging reading in school as stated by Bergman (2024) and Kheang and colleagues (2024).

Ten respondents mentioned the central theme of immersion in the places of fiction. According to Murray (1997, p. 98):

Immersion is a metaphorical term derived from the physical experience of being submerged in water. We seek the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different as water is from air, that takes over all of our attention, our whole perceptual apparatus.

Applying that to literary tourism can mean that tourists want a whole experience in those sites. For example, one might visit Bath, England, home of Jane Austen, because of the

many attractions there that are linked with the author, such as her house and the church where both the author and her characters used to visit, among many other things.

Surprisingly, only a minority of respondents (two respondents) mentioned being motivated by the characters, motivated by a wish to feel close to the literary character and feel a connection with the characters. The same number of respondents mentioned the motivation to feel closer to the author. Concerning the motivation to feel closer to the literary characters, prior research on the literary places associated with Bram Stoker's *Dracula* has revealed that many travellers were attracted to Dracula's places because they wished to deepen their emotional connection with the story and with the character (Reijnders, 2011, p. 242). Having said that, there is little literature about this topic, which is why we focus on this in the section about future research paths. On the other hand, regarding the drive to feel closer to the author, we may state that most previous research revealed the opposite, as most literary tourists wish to feel closer to the author (Brown, 2016; MacLeod, 2021).

5.4. Literary tourism and other media

Literature, cinema and television series are very fertile areas for the development of tourism attractions and destinations, as they meet important human needs: they help humans make meaning of life, develop imagination, and provide well-deserved leisure time (Baleiro & Pereira, 2021). It has been proved that literary and film tourism can influence not only how places and locations are perceived but also how they can be – and they are – transformed and experienced by the viewers (Bonarou, 2021).

They are both related in a way, mainly because a lot of popular novels and other literary genres have been adapted to audio-visual media, mainly on films and TV shows such as *Lord of The Rings*, by J. R. R. Tolkien; *Pride and Prejudice*, by Jane Austen; *Eat, Pray, Love*, by Elizabeth Gilbert; and *Game of Thrones*, by George R. R. Martin. Novels, films and TV shows create imaginary worlds that are reproduced and transformed inside our heads in the process of absorbing that piece of media (Reijnders, 2016). This helps with the destination image, according to Michopoulou and colleagues (2022), as it relates to the destination's physical and intangible attributes because of the emotional relationship people have when interacting with and interpreting a place/destination.

One section of the questionnaire was reserved for the relation between literary and film tourism, and the answers are presented in Table 8.

Table 8

Relationship between books and their cinematographic adaptation.

Did watching an adaptation of a book into a film or TV show make you want to read the book?	Percentual
Yes	90.4%
No	9.6%
Did watching an adaptation from a book into a film or TV show make you want to visit the place where it was filmed?	Percentual
Yes	92,3%
No	7.7%

It is apparent from the interpretation of Table 8 that the majority of the respondents think that the relation between books and their adaptation to other kinds of media – in this case, films and TV shows – is positive in a way that, when seeing the adaptation before reading the book, they were left wanting to read the book, which helps to increase the reading habits of young people. The most significant data obtained from Table 8, however, is the fact that 92.3% of the respondents have made it clear that there is a relationship between books and their adaptations and tourism, with a positive response to the question “Did watching an adaptation from a book into a film or TV show make you want to visit the place where it was filmed?”, which makes our initial assumptions right about the relationship of young people and literature and literary tourism; assumptions we wanted to test with this survey.

No literature was found regarding the relationship between watching a film or a TV show adapted from a book and reading the book afterwards. From our personal standpoint, since all of this work is based on young people between 15 to 29 years old, social media has a significant influence on that matter, especially TikTok, YouTube, Instagram and X (formerly Twitter), with their literary section as known as “BookTok”, “BookTube”, “BookGram” and “BookTwitter” respectively. Currently, in most libraries, there is a section dedicated to books that went viral on social media, especially TikTok.

We can trace the rise of these sections of social media, especially the BookTok and the BookGram, to 2020 post-Covid times, when people – locked in their homes – were trying to reconnect with hobbies they left in the past or trying to find new ones to pass the time (Felice, 2024; Guehring, 2023). There are many books that were released years

ago but were 'rediscovered' by TikTok users, such as *The Song of Achilles*, by Madeline Miller, *Red, White and Royal Blue*, by Casey McQuinston, *Heartstopper*, by Alice Oseman, *Daisy Jones & The Six*, by Taylor Jenkins Reid, *Me Before You*, by Jojo Moyes, *Percy Jackson*, by Rick Riordan, and many other examples of books that have been adapted to the screen in reason of their success amongst readers.

One of the first success cases of this 'book-social-media-related' is the book *The Fault in Our Stars*, by John Green. The book came out in 2012, and it was an instant success, mainly because John Green was – and still is, more than ten years later – a very active person on social media, especially on YouTube – where he has a channel with his brother with almost four million subscribers – and on Tumblr, one of the most used social media at this time. The book was turned into a film adaptation, which was an instant box office sensation. For that reason, more novels by John Green have been adapted to the screen: *Paper Towns*, in 2015; *Looking for Alaska*, in 2019; *Let it Snow*, in 2019 and *Turtles All The Way Down*, in 2024).

This is important for this research because it was an adaptation of a 'young adult' book that was a huge success at the time and led to many people visiting both the places mentioned in the book and the filming locations, especially because one of them is the house of Anne Frank, in Amsterdam. In *The Fault in Our Stars*, Hazel Grace, a teenager with cancer, meets Augustus Waters at a support group, and they quickly form a deep bond. The two are united by their love for a novel, *An Imperial Affliction*, and embark on a trip to Amsterdam to meet the book's reclusive author, hoping for answers to its ambiguous ending, as well as getting to know the city and its landmarks such as Anne Frank's home, and the fans of the book who visit the museum connect not just to Anne Frank, but to Hazel's experience of the diary and the museum (Joosen, 2018; Tagholm, 2015).

Another book and its adaptation that can be mentioned is *Twilight*, by Stephanie Meyer. The Twilight Saga contains four books – *Twilight*, *New Moon*, *Eclipse* and *Breaking Down* – and five movies, with the last book divided into two films. The books are set up in Forks, Washington, and they also attract thousands of tourists annually because of the books and movies. To this day, the city of Forks still shares a connection with *The Twilight Saga*, with tourists going there to experience what Bella – the main character – experienced in the story and to see real-life set locations. Today, Forks offers Twilight Saga themed accommodation, restaurants, souvenir shops, guided tours and Twilight

maps for tourists, making the saga its main tourist attraction (Wright, Jarratt & Halford, 2023).

Nowadays, it is vital to think about the ascension of TikTok and its online influence, especially because it is a social media platform for teenagers to be themselves and, in a way, rebel against how their parents and teachers use the internet (Jerasa & Boffone, 2021). According to TikTok (2021), they reached one billion active users in 2021 and continue to grow. It is in this scenario that the community BookTok arose, and it is the perfect place to publicise a book for new audiences or to make reading a less solitaire act, through the creation of online book clubs, for example (Jerasa & Boffone, 2021; Felice, 2024; Guehring, 2023; Yigit, 2024).

Therefore, it seems that social media such as TikTok, X (formerly Twitter), YouTube, and Instagram have a great influence on what young people read today. Because of that, it is important that they become the subject of further research, as this phenomenon may impact the future of literary tourism.

5.5. The future of Literary Tourism

In this last section of the results discussion, we consider the future of literary tourism and how the questionnaire results relate to this topic. In Table 9, we have the answers to the questions “Would you recommend your experience with literary tourism to a friend?” and “Would you change anything in your literary visit?”

Table 9

About the literary visit: recommendations and alterations

Would you recommend your experience with literary tourism to a friend?	Percentual
Yes	98%
No	2%
Would you change anything in your literary visit?	Percentual
Yes	14.4%
No	85.6%

According to these results, 98% of the respondents said they would recommend the visit to a friend, which aligns with previous research such as Bu and colleagues (2021), showing that most visitors were satisfied with the experience. The next question was about changing anything in the visit, with almost 15% saying they would change something. When analysing what they would change in the visit, most of the answers are not related to the content of the visit itself – they are primarily related to poor organisation of book fairs or the overcrowding of the spaces. However, there are answers to these questions we must reflect upon, such as:

- **I would have liked more interactive and immersive experiences**

The respondent who said that they would like more interactive and immersive experiences, in the question regarding the type of visit, marked ‘Visiting an author’s house-museum’, ‘Literary museum’ and ‘Visiting a bookshop/library’, *i.e.* places that a public entity or a private person usually manages. This is in line with existing research in the field of museology, such as the one by Kwon and colleagues (2023), who highlight the importance of immersive and interactive experiences in the museum context and how this positively influences visits in the technological world we live today.

- **The Clarice Lispector’s House was abandoned**

The Clarice Lispector’s House is located in Recife, Pernambuco, Brazil. It is the place where the Ukrainian writer, who was only two months old when she arrived in Brazil, spent most of her childhood and early teenage years, and it is completely abandoned. There is a project of Associação Casa Clarice Lispector (Clarice Lispector House Association) to transform the place into a museum dedicated to the author: one of the most important Brazilian authors of all times and one of the most essential Jewish authors after Kafka in a worldwide scale. Unfortunately, the project has no due date, and we do not know when – and if – it will be finalised (Globo, 2024). In a way, it is unfortunate to think that the place where one of Brazil’s most outstanding writers lived is abandoned, and that there is no other museum dedicated to her in Brazil.

- **I wish there were guides in the places I went. I also wish there was more accessibility.**

This is a critical consideration, as accessibility in literary tourism sites is often overlooked unless it directly affects us. However, ensuring these places are accessible to all visitors

should be a priority, not an afterthought. There are a lot of literary places that can be difficult to transform into an accessible place – either because of the type of construction or because it is an old place, which is understandable. However, when we talk about museums or places that were built to that end, accessibility issues must be considered. People with any disabilities are, historically speaking, excluded from society, and it is the job of those who work in tourism to make sure that this ceases to happen, especially because “in its broadest sense, accessibility ensures the development of products, services and environments that allow everyone to use and derive benefit from them” (Gillovic & McIntosh, 2020, p. 3).

Regarding the first statement of the answer, previous research underlines the importance of guides in determining the quality of the visit and the satisfaction of visitors (Baleiro, 2023c). Therefore, this feature should be considered when planning and managing literary tourism attractions.

Considering the target population of the questionnaire survey, the following subsection focuses on respondents’ perceptions regarding the relationship between literary tourism experiences and academic performance.

5.2.1. Literary Tourism and its influence on academic experience

In this subsection, we will discuss how literary tourism can influence the academic experience and *vice versa*: how reading in school can influence literary tourism, especially because of the targeted age bracket of the survey.

Table 10
Literary tourism and academic experience

In your opinion, literary tourism can influence one’s academic experience	Percentual
Positively	100%
In your opinion, reading in school can influence literary tourism	Percentual
Positively	99%
Negatively	1%

As seen in Table 10, 100% of the respondents think that literary tourism positively impacts the academic experience. As for the second question, if literary tourism can be influenced by reading in school, 99% of the respondents think it can. Over the years,

travel has been acknowledged as a form of education, traced back to the Grand Tour days (Pedroni, 2023) (*vide* section 2.4.).

It is important to distinguish leisure travel from education travel, but even in leisure travel, education can exist as an additional component (Çevik, 2024). Based on the studies of Ballantyne and Packer (2011), the educational leisure process is divided into three different parts. The first one is known as the ‘pre-visit learning dispositions’ and involves the tourist arriving at the sites with a predisposition to learn new things and with previous knowledge about the subject, even if it is minimal. The second one can be understood as ‘on-site free-choices learning experiences’, and it is connected to emotional connections, encouraging reflection, and providing practical behaviour suggestions. Both cognitive and emotional aspects are key to promoting lasting environmental learning and behavioural change. The third and last part is ‘post-visit learning reinforcement’, which says that the learning process does not end when the trip is finished, but rather is an ongoing process that needs help solidifying the new knowledge, attitudes and behaviours learned.

This kind of leisure-learning-travel is associated with what is known as ‘free-choice learning’ – a term created by Falk and Dierking (2000) that distinguishes a type of learning that is non-linear, is personally motivated and gives the learner autonomy to decide when/where/what they are learning. MacLeod and colleagues (2018) pointed out that literary texts have a double role: they instigate inspiration for travelling and serve as actual and practical companions through that travel, and it is evident with that that literary tourism can be related to leisure-learning travel.

In the literary tourism context, many places can be comprehended as a favourable environment for learning, such as bookshops, libraries, literary fairs, literary museums and literary routes, especially the two last ones, because they often involve a guide (Çevik, 2024). In this context, it is also important to go back to the motivations. In Table 7, it is possible to see that the second major theme is ‘Learning’. This theme is divided into three sub-themes – learning about the author; learning about literary culture; learning about places of the text – with 16 occurrences in total, including answers such as “search for knowledge” or “interest in learning more about a particular subject portrayed in the book”, for example. This shows that education plays a very important role when we talk about literary tourism, and that literary tourism can be included within the concept of free-choice learning, especially because of this kind of learning experience (Çevik, 2024).

5.2.2. Literary tourism and its future

Tables 11, 12, and 13 contain the answers to the last questionnaire responses, *i.e.*, the ones about the future of literary tourism. With the answers to these questions, we were trying to understand the next steps when talking about literary tourism and whether there is a future for this kind of tourism, especially in a world that seems to be reading less and less (*Vide* section 2).

Table 11

Literary tourism in the coming decades

Do you see yourself doing a literary tourism visit in the next ten years?	Percentual
Yes	95.2%
No	4.8%
Did visiting a literary place make you want to repeat the experience?	Percentual
Yes	99%
No	1%

About the question “Do you see yourself doing a literary visit in the next ten years?” 95.2% of the respondents said yes, which is very interesting, because it shows that literary tourism seems to have a future, at least in the opinion of the questionnaire respondents.

Regarding this question, Table 12 shows that the individuals who see themselves making a literary tourism visit in the next decade are significantly older than the others.

Table 12.

T-Test For 2 Independent Samples: Literary visit in the next years x Age

Do you see yourself doing a literary visit in the next 10 years? / Age	Yens		No		t Student	p value
	Mean	SD	Mean	SD		
Age	24,11	3,03	20,8p0	3,90	2,35	,021

An independent sample t-test is used to compare the means between those who see themselves engaging in a literary tourism visit in the next ten years and those who do not, and to see if there is a statistically significant difference between them. In this case, a p-value of .021 suggests that the difference in mean ages between the two groups is

statistically significant, showing that those who see themselves engaging in a literary tourism visit in the next ten years are significantly older.

The second question was also answered, with almost all respondents saying that they would repeat the experience, which is in line with the existing research on the subject, such as O'Connor and Kim (2014) and Reijnders (2016).

This is a surprising outcome of the research, particularly because, as said before, most of the research on literary tourism indicates that literary tourists are typically over 50 years old, possess substantial financial means, and have a high academic background (Baleiro *et al.*, 2022; Ferreira & Villares, 2023; Fornasari & Gabellieri, 2023; Ingram *et al.*, 2021; MacLeod *et al.*, 2018; Victoria, 2022) and because most people these days believe that young people do not have substantial reading habits. For example, the National Literacy Trust said that, in 2023, only 2 out of 5 people between age 8 to 18 enjoyed reading in their free time, as well as only 3 out of 10 said that they read daily.

Together, these results provide important insights to the future of literary tourism, showing that despite substantial changes in young people's lives and their reading habits, this type of tourism might persevere. Although young people may not be seen as avid readers, some studies show that their reading habits are changing, and not always for the worse. In the technological world we live in, various studies show that young people are switching from paper books to digital screens and that they continue to read in digital format (Farida *et al.*, 2024; Zenelaga, Miftari & Shehu-Lokaj, 2024). Nevertheless, that does not mean that paper books are becoming obsolete; Hakemulder and Mangen (2024) say that young people – especially students – still prefer reading on paper, but they can read on digital screens if necessary.

Table 13 shows how respondents imagine the future of literary tourism. The question had three options, and respondents could choose more than one.

Table 13

The features of future literary tourism.

According to your experience, how do you imagine literary tourism in the coming decades?	Per cent	
	Yes	No
More virtual experiences	94.2%	4.8%

More technological	61.5%	37.5%
Less popular	22.1%	76.9%

After analysing Table 13, it becomes clear that our respondents overwhelmingly anticipate the future of literary tourism to include more virtual experiences, with 94.2% expressing positive views on this aspect. The second most favoured perspective was the prediction that literary tourism will become more technological, with 61.5% agreeing and 37.5% disagreeing. The least popular option received only 22.1% of votes, suggesting a less significant role in shaping the future of literary tourism.

What is curious about the results of Table 14 is that 37.5% said that they disagreed that the future is more technological. This is not in line with the current reality, in which technology is embraced in almost every aspect of our daily lives, including tourism experiences.

In this section of the questionnaire, there was also an option with 'Other', in which respondents could write any other observation about the future of literary tourism. Only a few of them chose this option, and these are their answers:

- "I imagine it would continue to be very niche, but it should not die, even if they have virtual experiences at the same time."
- "I think it is going to depend a lot on how access to books is going to be and whether travelling is going to be affordable."
- "Avoiding the extrapolated use of technologies and virtual experiences, more focused on immersion in the place itself"
- "I believe that the rise of literary niches on apps such as TikTok, Instagram, X (formerly Twitter), etc. could give this segment a boost."

These responses align closely with the hypotheses we proposed earlier in this research, particularly regarding the growth of literary tourism niches on social media platforms like BookTok, BookGram, BookTwitter, and BookTube. The emergence of these online communities demonstrates the evolving nature of literary tourism, where digital engagement and niche interests increasingly play a role in shaping the industry's future. This trend suggests a complex interplay between technological advancements and

traditional experiences, where both can coexist and potentially enhance the appeal of literary tourism.

5.6. Conclusion

In the discussion chapter, we were able to find that the respondents in the older age bracket (25-29 years old) see themselves going on literary-induced visits in the coming decades.). This shows that the future of literary tourism is linked with people with a higher education background, as Baleiro and colleagues (2021) have previously argued. Table 5 (see section 5.1) is important in this case, because it shows the age of our respondents, allowing us to notice that the youngest person who answered the questionnaire was 17 years old and the oldest was 29. Also, the most frequent age was 25, and the full dataset presented a median age of 24 years.

Another important finding was the relationship between books and their adaptation to other media—in this research, film and TV shows—showing that seeing the adaptation before reading the book motivated most respondents to read it. Also, most respondents said that after watching a book adaptation, they were left wanting to visit the place where it was filmed.

Regarding the motivations for going on literary-induced travels, most of the responses indicate a relationship with book adaptations to other media, followed by a curiosity about a particular literary place and having previous knowledge about literature – and therefore a particular appreciation for it, in line with previous research, such as Baleiro and colleagues (2022), Bu and colleagues (2021), Gentile and Brown (2015), and MacLeod and colleagues (2018).

Another finding regards the academic influence on literary tourism. All of our respondents believe literary tourism positively impacts the academic experience, with 99% agreeing that it can be influenced by school reading.

The most essential findings, however, concern the future of literary tourism. The survey results indicate a promising future for literary tourism, with 95.2% of respondents planning to engage in such activities within the next decade. Those likely to participate are generally older, more formally educated, and have a strong reading background, which is in line with existing research (Baleiro *et al.*, 2022; Ferreira & Villares, 2023; Fornasari & Gabellieri, 2023; Ingram *et al.*, 2021; MacLeod *et al.*, 2018;

Victoria, 2022) but challenges the traditional view that literary tourists are predominantly over 35. Additionally, 94.2% of respondents foresee more virtual experiences in literary tourism, though opinions are divided on the role of technology, with 37.5% of respondents who are surprisingly sceptical. Insights from respondents highlight a balance between technological advancements and traditional experiences, suggesting that literary tourism will evolve to include both digital engagement and immersive, location-based experiences, especially with the rise of literary tourism niche on social media such as BookTok, BookGram, BookTwitter and BookTube. The emergence of these online communities demonstrates the evolving nature of literary tourism, where digital engagement and niche interests increasingly play a role in shaping the industry's future.

Table 14 displays a summary of the answers to the research questions

Table 14

Answers to the research questions.

Research Questions	Answers
Is literary tourism at risk within the present generation?	No. Most responses indicated that young people practise literary tourism and intend to continue doing so in the years to come, as well as having the imagination to keep this type of tourism alive.
What are their motivations for going on literary-induced travelling?	The greatest motivations to go on literary tourism are linked to the cinematographic/audiovisual adaptation from a book, curiosity about the literary place and having previous literary knowledge and appreciation for of literature.
What is the influence of film adaptations of books on the decision to go on literary touring?	There is a connection between books and their adaptations to other media, such as films and TV shows. Watching the adaptation often motivates people to read the book, and most respondents expressed a desire to visit the filming locations after watching an adaptation.
Do they consider that the experience of literary tourism influences their academic experience?	One hundred per cent of respondents think literary tourism positively impacts the academic experience.
Did the experience of reading at school/university influence them to go on literary touring?	Ninety-nine per cent of respondents said that reading in school/university influenced them to go on literary touring.
Would they recommend a literary tourism experience to a friend?	Ninety-eight per cent of respondents said they would recommend the visit to a friend.

What would they change about their literary tourism experience?	Almost 15% said that they would change something; the majority of the answers are not related to the content of the visit itself – they are mainly related to poor organisation of book fairs or the overcrowding of the spaces.
Do they see themselves experiencing literary tourism in the next ten years?	Ninety-five point two per cent of respondents said yes, and most of them were 29 years old.
How do they imagine literary tourism in the coming decades?	Our respondents anticipate the future of literary tourism to include more virtual experiences, with 94.2%, followed by 61% agreeing on more technology.

In the final chapter of this dissertation, we make some final considerations about our research .

6. Final Considerations

The critical turn in tourism studies, *i.e.*, a more critical, reflective, and theoretically informed approach to understanding tourism, revealed that tourism is more than an economic activity or an industry, and that tourism is also a socio-cultural phenomenon in which tourism and culture hold a complementary relationship: “Tourism [is] an expression and experience of culture [...]” (Smith & Robinson, 2006, p.1). In this view, which we subscribe to, tourism is always cultural tourism, and it is more than “production and consumption of «high» art and heritage” (Smith & Robinson, 2006, p.1). Tourism delves into conceptual territories that relate “[...] to how we construct and understand ourselves, the world and the multilayered relationships between them” (Smith & Robinson, 2006, p.2). This is one of the reasons why we decided to understand how younger generations perceive literary tourism (as a manifestation of culture and an experience of culture) and how they see literature as a motivating factor for visitors.

The main contribution of this dissertation is to fill the gap in the research regarding younger audiences of literary tourism. As such, in a time when, on the one hand, there is a rise of literary podcasts, online literary communities on TikTok, Instagram, YouTube and X (formerly Twitter) , and, on the other hand, there is a growing general idea that young people read less and less literary classics – books that are more intellectually appreciated – than the previous generations, this dissertation aimed to

determine the experiences, motivations and perceptions of young people about the present and the future of literary tourism.

The findings of this research indicate that respondents in the older age bracket (25-29 years) and those with a higher education background show significant interest in participating in literary tourism. The future of this niche, as per the respondents, is closely linked to screen adaptations of literary texts and the integration of virtual reality into literary tourism experiences. Furthermore, the study reveals that respondents recognize the academic value of literary tourism, suggesting that schools could enhance learning by organising visits to literary sites, blending education with leisure. These insights suggest a promising future for literary tourism, especially with technological advancements enhancing its appeal to younger, educated audiences.

Moreover, this study highlights the role of screen adaptations in generating interest in literary sites, pointing to how media and technology could further broaden the scope of literary tourism. Respondents foresee an increase in virtual and immersive experiences, indicating that literary tourism will continue to evolve with digital trends, making it accessible to a wider audience. Thus, the findings suggest that literary tourism is not only relevant to older generations but has great potential to attract younger audiences, especially when aligned with their digital habits. It is also important to highlight the fact that one of the most chosen options for literary tourism is library and bookshop tourism, showing that even though there is a common belief that young people are not reading as much, our research shows that they appreciate going to physical libraries and bookshops and being close to physical copies of books.

In conclusion, schools and educational institutions could benefit from leveraging the educational aspects of literary tourism by incorporating site visits into their curricula, potentially increasing students' engagement with literature. This combination of education and tourism points to a dynamic and evolving future for the sector, with growing opportunities for virtual and physical experiences alike.

These findings add to a growing body of literature on literary tourism, with data on the younger population. Although the current study is based on a small sample of participants, the findings suggest that younger people are reading and visiting literary places. However, if their reading habits are primarily influenced by what they see on TikTok, or BookTok, we may assume that the younger populations will not read as many of the literary classics as previous generations. This fact may impact the future of the

current literary tourism attractions, which are often inspired by the classics (*e.g.* Charles Dickens, Jane Austen, Arthur Conan Doyle). Therefore, we predict that the future of literary tourism will imply the creation of new attractions that focus on more current books and authors.

This dissertation is not free from limitations. The first relates to the size of the sample, which could be larger for a better comprehension of the topic. The second concern is the lack of expertise in statistics, which became apparent toward the end of the research and may have impacted the quality and accuracy of the statistical analysis. The questions used in the study could have been better formulated to facilitate a more robust statistical analysis and to facilitate the insertion in the statistical program used. The third relates to the gap in the research this dissertation aims to diminish because there is scarce research focused on younger literary tourists, and that posed challenges in contextualising the findings related to this demographic since there is not much-existing literature on this subject, especially related to library and bookshop tourism, our most popular option for literary tourism.

These research findings have opened up new questions for future exploration. One area of interest is bookshop and library tourism, which was mentioned by a fifth of the respondents. This suggests that despite the growing curiosity about how young people engage with literature outside conventional reading spaces, young people continue to go to libraries and bookshops. Future studies should delve deeper into this by expanding research on literary tourism among young people, focusing on these places.

Additionally, more research is needed to understand the broader relationship between young people, books, and literature and, especially, the role of social media in this relationship. For example, their connection with reading habits and how social media influences both their literary interests and tourism practices remains underexplored. Social media is increasingly central in shaping how young people consume literature, discover new books, and interact with literary communities. Given the role of social media in facilitating information sharing and cultural discovery, understanding its influence on young people's engagement with literature could offer key insights for academia and the publishing industry.

Moreover, literary tourism as a field of study holds untapped potential, especially in terms of understanding how visits to bookstores, libraries, and literary landmarks might influence young readers. Expanding the scope of future research to include the impact of

such experiences will be vital in developing a more comprehensive picture of how young people relate to literature in today's digital world. This would also inform strategies to encourage deeper engagement with books and promote literary tourism among younger audiences.

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APPENDIX A: Questionnaire

Future of Literary Tourism

This questionnaire is the result of a master's research in the Tourism, Culture and Heritage branch of the University of Algarve, School of Management, Hospitality and Tourism, under the supervision of Professor Rita Baleiro. This research focuses on investigating the new paths of Literary Tourism, mainly those aimed at young readers and the influence of new media in this branch of tourism.

* Indica uma pergunta obrigatória

Seção sem título

1. Are you between 15 and 29 years old? *

Marcar apenas uma oval.

Yes *Pular para a pergunta 3*

No *Pular para a pergunta 2*

Oh, no!

If you're here, that means you are too young or too old for this research. If you're too young: great news! You still got a lot to read and to live!

If you're too old: you're not really old, you're just a few years ahead for this research. You're too experienced for us.

Either way, we thank you very much for your time! And please, tell me your favourite book so I can put it on my 'to read' list <3

2. My favourite book is

IDENTIFICATION

Literary tourism can be understood as the practice of visiting places that are related to literary works and/or authors. There are several ways to practise this type of tourism, whether visiting the house-museums of authors, visiting a place where a book took place, visiting a literary museum, bookshops, among others. Literary Tourism also includes adaptations of books for cinema and TV, i.e., visits to film sets and series based on books.

3. Have you ever made a visit related to Literary Tourism? *

Marcar apenas uma oval.

Yes

No

4. If the answer is yes, what type of visit?

Marque todas que se aplicam.

Literary route

Visiting an author's house-museum

Visiting a place where a story takes place

Literary museum

Literary park

Book fair

Visiting a place where a film/TV series adapted from a book was filmed

Visiting a bookshop/library

Outro: _____

5. What made you want to do the visit?

6. Visiting a literary place made you want to do it again?

Marcar apenas uma oval.

Yes

No

Influence from other media

7. Did watching an adaptation from a book into a film or tv show made you want to read the book?

Marcar apenas uma oval.

Yes

No

8. Did watching an adaptation from a book into a film or tv show made you want to visit the place where it was filmed?

Marcar apenas uma oval.

Yes

No

9. Would you do it again?

Marcar apenas uma oval.

Yes

No

Seção sem título

10. Would you recommend your experience with literary tourism to a friend?

Marcar apenas uma oval.

Yes

No

11. Would you change anything in your literary visit?

Marcar apenas uma oval.

Yes

No

12. If so, what would you change?

13. In your opinion, literary tourism can influence one's academic experience

Marcar apenas uma oval.

- Positively
 Negatively

14. In your opinion, reading in school can influence literary tourism

Marcar apenas uma oval.

- Positively
 Negatively

15. Do you see yourself doing a literary tourism visit in the next ten years?

Marcar apenas uma oval.

- Yes
 No

16. According to your experience, how do you imagine literary tourism in the coming decades?

Marque todas que se aplicam.

- More technological
 Less popular
 More virtual experiences
 Outro: _____

Seção sem título

17. How old are you? *

18. Education level *

Marcar apenas uma oval.

- High school
- Bachelor's degree
- Master's degree
- Doctorate/PhD

19. What is your field of study? (If you are a higher education student)

20. Do you consider yourself *

Marcar apenas uma oval.

- Cis
- Trans

21. How do you identify yourself? *

Marcar apenas uma oval.

- Woman
- Man
- Non-binary

22. Where are you from? (Country, state/region, city) *

Este conteúdo não foi criado nem aprovado pelo Google.

Google Formulários

APPENDIX B: Errata

Place	Where it reads	It should read
References	Fundação Calouste Gulbenkian	Calouste Gulbenkian Foundation
References	Çecik	Çevik
References	Centre National du Livre	French National Book Centre
P. 21	(,2020)	(Alexander, 2020)
P. 28	Sarerezki	Saretzki