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Ana Margarida Anjo, Bruno Sousa, Vasco Santos, Álvaro Lopes Dias & Marco Valeri

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Lisbon as a literary tourism site: Essays of a digital map of Pessoa as a new trigger

Ana Margarida Anjo
Polytechnic Institute of Cávado and Ave, Portugal

Bruno Sousa
Polytechnic Institute of Cávado and Ave, Portugal

Vasco Santos
Instituto Superior de Gestão e Administração de Santarém, Portugal

Álvaro Lopes Dias
Universidade Lusófona, Portugal

Marco Valeri
Niccolò Cusano University, Italy & Taylor's University, Malaysia

Abstract:
Purpose: *The purpose of this paper is to analyse the potential of literary tourism in Portugal and explore the advantages of creating a digital literary map about the places associated with the widely renowned Portuguese author Fernando Pessoa (hereafter Pessoa), as well as the places that he suggests in one of his works, a tourist guide of Lisbon: What the Tourist Should See (1925).*
Methods: *Firstly, a study of the state of art of the key concepts was made in order to apply them in the second part, the methodology, in the case of studying Lisbon from Pessoa's perspective. Then, allying personal taste for the writer/author with interest in cultural promotion gave rise to a digital literary map of Pessoa's Lisbon. Methodologically, a questionnaire was applied covering a sample of 173 valid literary tourists.*
Results: *Literary tourism should be an object of in-depth studies, as it tends to be beneficial for cultural promotion of tourist destinations and products, specifically for literary tourists. Further limitations, implications and future suggestions of this study are provided.*
Implications: *This paper is the first to empirically test literary tourism, proposing a digital literary tourism map. Regarding the main findings, there is high interest from literary tourists in exploring the literary places associated with Pessoa, physically or digitally.*

Keywords: *Digital tourism, literary tourism; literary map; Fernando Pessoa*

JEL Classification: *L83, Z30, M00*

Biographical note: Ana Margarida Anjo (anamsanjo@gmail.com) is a researcher in tourism management at the Polytechnic Institute of Cávado e Ave, Portugal. Her research interests include literature, literary tourism and digital marketing applied to tourism. Bruno Sousa (bsousa@ipca.pt) is a Professor also at Polytechnic Institute of Cavado and Ave and Head of MSc Program in Tourism Management. His research interests include tourism management, marketing and strategy. Vasco Santos (vasco.ribeiro@islasantarem.pt) is Professor of Tourism and Marketing at ISLA Santarém, Portugal, and Coordinator of the Degree in Tourism Management. His research areas include: wine marketing, wine tourism, wine tourist behaviour, employer branding. Álvaro Lopes Dias (alvaro.dias@ulusofona.pt) is a full professor of Strategy and Entrepreneurship at Universidade Lusófona/TRIE and ISCTE-IUL, Lisbon, Portugal. He holds two Ph.Ds., has over 26 years of teaching experience. and has had several visiting positions in various countries and institutions. Marco Valeri (marco.valeri@unicusano.it) is Senior Lecturer in Organizational Behavior, Niccolò Cusano University, Italy, and Visiting Professor at Taylor's University, Malaysia; he has various visiting positions in many countries.

1 INTRODUCTION

Within the tourism sector, one of the most popular forms of travel is cultural tourism (Ferreira et al., 2019), in which tourists travel to historical sites, cultural landscapes, events or festivals related to culture and visit museums (Vareiro et al., 2020), among many other activities (Du Cros & McKercher, 2020; Pereira et al., 2021). For Baleiro and Quinteiro (2018), literary tourism is commonly recognized as a part of cultural tourism or heritage tourism (Herbert, 2001). "Literary tourism is a form of tourism in which the primary

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motivation for visiting specific locations is related to interest in literature" (Butler, 2000, p. 360).

This study focuses on literary tourism, i.e. a tourism niche based on tourists who show interest in visiting literary places, fictional or real, created or described in literary works or places through which writers have passed or with which they had some connection (Hoppen, Brown & Fyall, 2014). Watson (2006) advocates that the evolution of literary tourism derived from the great interest in authors' birthplaces as well as other biographical sites. Although literary tourism has received growing academic attention "many questions remain unexplored, particularly, why novels stimulate travel and the nature of the relationship between reading fiction and holidaymaking" (Mansfield, 2015, p. 19). Literary tourism should be considered, first and foremost, as a means of diversifying the supply of cultural tourism (Carvalho & Baptista, 2015), and it thus plays a key role in destination development and competitiveness (Hoppen, Brown & Fyall, 2014). Furthermore, literary tourism is also found to be an important factor of attraction due to destinations being referenced in a specific book or movie (O'Connor & Kim, 2014).

"This [literary tourism] activity continues to expand and many regions and sites exploit their literary connections, encouraging visitors to seek out places linked to authors' lives and their imaginative outpourings" (MacLeod, Shelley & Morrison, 2018, p. 388). Although this type of tourism is not yet widely studied, either by tourism agents or academics, it can bring numerous benefits not only for the destinations involved, but also for the dissemination of their intangible heritage (Hoppen, Brown & Fyall, 2014). For a more detailed knowledge of the literary tourist, information needs to be collected that complements the definition of this segment, that is, to recognize the motivations, the expenses and typologies, among other factors. It is also necessary to continue to analyse the destinations where literary tourism is already recognized, raising interest in the development of this type of tourism in destinations that are still little explored (Añel and Vila, 2017; Valeri, 2021b). Toward this direction, this study fills this detected gap, through a scientific case study that consists of the creation and adherence to a digital literary map about the most important places in the life of the renowned author/writer Fernando Pessoa.

This research is divided into two parts. Initially, in the literature review, theoretical research is done on the main concepts used, namely from tourism and culture to literature and digital. Later, in the methodology section, the dissertation focuses on a specific case: "A Lisboa de Pessoa" (The Lisbon of Pessoa), exploring the presence of biographical and bibliographical information in digital form. Finally, a digital literary map is created and its receptivity is evaluated through a quantitative method. The analysis of results, as well as the conclusions, limitations and future suggestions, are presented in the last part.

2 BACKGROUND LITERATURE

2.1. Literary tourism

In fact, books, very old tools, function as a form of registration and therefore act as a way to accumulate knowledge. Through books, various stories can be transmitted with the power to transport the reader to other atmospheres, which may be real or imaginary. The reader can travel or experience other realities without moving geographically to a certain place, or physically insert themselves into a social plot (Sousa et al., 2021). A book, like tourism, can be seen as a leisure activity, and so combining the two areas allows tourists to obtain the best of both worlds (Redondo, 2017). Jiang and Yu (2020) found different dimensions of the embodied consumption of literary tourism, such as: perception, imagination, understanding and emotion (Santos et al., 2021b). These four underlying dimensions have an interrelated role in the multisensory experience of a literary tourism place. The value created by this interaction is so powerful that specific places related to important authors and their books attract millions of tourists every months. Although literary tourism is already an long-standing phenomenon, its development has been evident mainly in the 19th, 20th and 21st centuries. However, it has only recently gained prominence as a distinct subsector in the field of cultural tourism. According to Watson (2009), although literary tourism was already addressed in the Grand Tour, when aristocrats visited the house of Francesco Petrarch, for example. (Francesco Petrarch (1304-1374) was an Italian poet who contributed to the Italian Renaissance, and was considered the father of Italian Humanism and inventor of the sonnet.) It was around the 19th century that the practice of visiting places associated with writers, their books or their experiences began. Although the Grand Tour itinerary included certain places related to literature, the century that followed the century of the Enlightenment saw the expansion of these itineraries, socially and geographically, with the aim of creating intellectual individuals capable of exploring literary places in the United Kingdom and later in America. During the 20th and 21st centuries, however, this theme has only developed in recent decades (Watson, 2009).

Through a study on literary tourism, Quinteiro and Baleiro (2017) define "literature of tourism" as those literary texts that can add tourist value to a destination, thus giving rise to the practice of tourism. The authors classify this form of literature as "any literary work that promotes literary tourism" (Quinteiro & Baleiro, 2017, p. 12). This tourism literature exists when there is an oscillation between the imagination of the reader (based on the connection he or she has sought to establish between the text and the place/author, place/personage and place) and the physical world, that is, the physical spaces identified in the text to which the tourist moves, and contributes to the construction of the city identity (Daly et al., 2021). Literary tourism can also be included in cultural tourism due to its aesthetic and distinctive sense. Literature – prose, fiction, poetry or drama – differs from other forms of visual art or music in that it can potentially create personal involvement, understand the conventions used by the writer to narrate history and/or find the words to create aesthetic or semantic patterns (Quinteiro & Baleiro, 2017).

Literary tourism is a segment of tourism based on interest in literature as a motivation to visit a given place. During the trip the tourist can visit houses, old or current, that have belonged to the writers, living or dead, factual/fictitious places that may have inspired the writer or may have been created by him, or even places where literary events take place (Butler, 2015, quoted in Quinteiro & Baleiro 2017).

2.2. Literary place and literary itinerary

Marques and Cunha (2013) stated that literary tourism arises from the connection between an emotional aspect created by the tourist and that later related to a concrete physical space. Regardless of the emotional connection created either with a character, a book or the author, literary tourism is built from a geographical space. It is important, however, to distinguish "literary place" from "literary itinerary".

A tourist can travel to a literary place in order to discover places related to the writer's life, that is, the place where he was born or where he lived and which can serve as inspiration for those who visit them. Tourists also visit literary places that are the stage for real or fictional stories. These places may have been known to the author or may simply have been incorporated into an imagined or real story and have thus taken on special significance (Herbert, 2001). A tourist visits a particular place because of a deeper emotion than he or she feels towards the writer or the story. In addition to the factors highlighted, literary places can become stopping points in a certain itinerary due to individual characteristics (Herbert, 2001).

Literary itineraries, for Carvalho (2009), do not yet represent a strong role in economic, social and/or local/regional development. However, if the cultural agents responsible for preparing the itineraries are allied with tourism agents, a greater promotion of local culture and literature may emerge. According to Carvalho and Batista (2015), the routes oscillate between regional, supra-regional or international, so they involve places, landscapes and/or attractions related to the writer. It is up to the tourist to decide whether to travel independently or on the basis of a tourist package. According to Mendes (2007, p. 92), "the itineraries draw the profile of the region and of the author himself (...)" allowing a reading of the work in question through the collective imaginary provided or through the autobiographical trend. In this way, the reading complements itself on the basis of the landscape route visited, which combines aesthetics with ethics.

The literary places present in itineraries, or which can be visited individually, are listed as tourist attractions or as elements that are added to tourist attractions. It is up to tourism to foster the cultural/literary image capable of being present in the mind of the visitor, thus creating an appeal to visit these places (Mendes, 2007). Thus, it is understood that the places marked by the writer, in life or on paper, establish an image favourable to the destination, consequently attracting visitors. Writers have the ability to change prevailing attitudes towards scenery or nature, reversing real landscapes into literary landscapes based on imagination and emotion, evoking distant memories (Agarwal & Shaw, 2017).

2.3. Visitor, tourist and literary pilgrim

Visiting literary places can be something practised especially by groups: visitors, tourists and literary pilgrims. The literary tourist seeks evidence of the author's real life in order to use it symbolically for inspiration or as a complement to reading. Writers are thus great personalities capable of attracting tourists. Each reader is a member of an audience that makes use of the word and has access to this art form, since he or she understands how it can be used formally and stylistically (Robinson & Andersen, 2004). According to Jia (2009), the literary tourist seeks authenticity in the objects visited in his trip and something that helps him discover his "real self".

Quinteiro and Baleiro (2014) mention the existence of two types of visitors interested in literary tourism, namely the literary tourist and the literary pilgrim. According to the authors, the latter appeared with the Grand Tour, and travelled in order to personally experience a connection with the author who he/she appreciates, by walking the paths he had passed along, the places he had seen, where he had lived and where he had been buried, among other places that foster this connection. The notion of the existence of literary pilgrims is not recent (Herbert, 2001). The author states that literary pilgrims are educated tourists, with experience in classics and with sufficient cultural capital to appreciate and understand this form of heritage.

Literary pilgrims, or individuals with a strong literary conscience, are especially motivated by the narrative or the life of the author in question. Other tourists have motivations that may not initially be focused on literature, as is the case with individuals who travel to get to know new landscapes, but when they find themselves in the literary place they end up relating to that space in order to recreate their personal narrative and thus develop emotional or even spiritual ties. Literary places that share something with a narrative contribute to this emotional bond because they have already been imagined, and thus become sources of personal and social creations, images previously shaped by society and political strategies (Marques & Cunha, 2013). There is, for example, the literary pilgrimage, as well as others, the aim of which is to demonstrate a feeling of deep commitment when experiencing being in a place on a spiritual level. Literary pilgrims therefore want to find themselves in unison with a place and feel as if they were transported to another immaterial dimension (Fairer-Wessels, 2005).

Carson et al. (2017) reveal that the literary tourist is changing. They argue that “cities are not merely products to be consumed, but rather, they continually grow and add to the environment around them (p. 380). As such, this type of tourist wants to obtain a vast number of literary experiences capable of revealing the complexity of the history of the place they visit, through the built environment, also obtaining greater access to digital information about these places and experiences. These authors (Carson et al., 2017) encourage the idea that there should be an interconnected approach to the various forms of cultural tourism, which can be adapted to various international urban environments. Thus, the literature contributes to add layers of creative production that contributes to a more complex cultural environment.

2.4. Literary tourism in the world and in Portugal

Literary tourism is related to heritage tourism because of interest in the personal life stories of writers or their literary works which are usually narrated according to a historical context. There are many examples throughout the world of writers who have voluntarily or involuntarily granted certain cities a literary connection. Shakespeare, although British, by writing "Romeo and Juliet" (1595), eternalized Verona in Italy, the place where the narrative takes place, and where it is possible, at present, to visit the "house" and the respective balcony of Juliet, as well as her tomb in St Francis' Monastery. Scott Fitzgerald made the Long Island coast, near New York, in the United States, a place to visit for fans of "The Great Gatsby" (1925). In England, more specifically in Yorkshire, there are several references to the fields and

villages described in the works of the Brontë sisters, especially in Emily Brontë's "Wuthering Heights" (1847). Recalling World War II, Anne Frank reported the calamities that she went through in her diary, and today many visitors come to Amsterdam, Holland, to visit the house where she was hiding in her last years (Agarwal & Shaw, 2017).

In the literary field, several creative cities are highlighted by UNESCO. In Spain, Barcelona has gained universal recognition as the publishing centre for Spanish, Latin American and Catalan literature since the 19th century. The fact that it belongs to the Creative Cities group makes it possible to promote the literature sector at a local level and to host an annual convention of international publishers, for example. Also in Europe, Milan (Italy), Manchester (United Kingdom) and Krakow (Poland) are part of this network of cities. In Portugal, Óbidos was designated by UNESCO as the Creative City of Literature in 2015 and has since been known as the Literary Village. This literary project is characterized by artistic and cultural manifestations marked by quality with local and world recognition (UNESCO, 2020).

Portugal is known for its "(...) climate, natural landscapes, heritage, gastronomic wealth and hospitality of the population" (Silva, 2018, p. 34). However, there is still potential to explore the country in the form of literary tourism. This niche has been gradually adopted, offering new routes and/or itineraries related to literary places (Silva, 2018). In Portugal, for example, the capital is recognized by several writers, such as Fernando Pessoa, Eça de Queirós or Camões, and therefore has several literary milestones. However, there are few routes within cultural tourism and literary tourism and they are not prominent in cultural tourism networks. The construction of a system capable of renewing the city's image through the memory of narratives and/or writers has been considered; however, it is still at an early stage (Henriques & Henriques, 2010). Although literary tourism is a niche, and in the case of Portugal it is aimed at its residents, it is possible to "boost and strengthen cultural synergies (...)" (Henriques & Quinteiro, 2011, p. 606) in literary sites, and in the case of study, the development of the niche allows socio-economic development.

2.5. Digital literary itinerary

Digital technology can be a fundamental aid to cultural heritage, since in addition to sharing information, it promotes and sells its offerings, improving the visitor experience (Maurer, 2015). There is a diversity of literary sites, comprising eight different typologies of literary-inspired sites, from writers' homes, graves and bookshop tourism to literary festivals (Gentile & Brown, 2015). Literary sites, together with the words of the writer, allow the design of itineraries, which can be "(...) built, amplified and even created and staged to attract tourists" (Quinteiro and Baleiro, 2017, p. 72), which gives them an essential role. According to Quinteiro and Baleiro (2017), a literary itinerary is not only about listing literary places, but also about aggregating other elements as forms of expression present in the heritage and cultural heritage, or the suggestion of performing leisure activities or recreation.

Thus, the following types of routes exist: (1) short itinerary: no suggestion for accommodation, they are carried out in a few hours; (2) normal itinerary: they last between one and two weeks; (3) linear itinerary: the exit point differs from the arrival point; (4) nodal itinerary: the exit point and the arrival point coincide; (5) local, regional or national nature; (6) travel: walking, road, rail, sea, river or air (Quinteiro & Baleiro, 2017).

Using a brief survey of literary itineraries from different countries, one can find, for example, the Literary Tour to France – From Hugo to Proust: Exploring Literary Paris, an itinerary that primarily explores the Parisian city within the literary places marked by Victor Hugo, Ernest Hemingway, Alexandre Dumas, among others. The itinerary includes a visit to museums, restaurants, cafés, the Opera, heritage buildings and more (WorldStrides, 2020). It is also possible to find a tour involving several French cities such as Orléans, Bordeaux, Lyon, Toulouse, as well as others, with the aim of getting to know the universe of books and booksellers, suggested by Robert Darnton (2014), for those who want to discover France from 1769 and 1789.

In Spain there are several literary routes to various cities that have been recognised by writers. The work "Don Quixote", written by Miguel de Cervantes, eternalized places like Toledo, Albacete, Ciudad Real and Guadalajar, which were the stage of the nobleman's trips. There is also the option of visiting, for example, the "Barrio de las Letras" in Madrid, which includes a visit to museums, art galleries, bookshops, cafés and music tents (El País, 2019).

Travelling to the British Isles, it is tempting to travel through the lands of several classical writers of English literature. The British Authors Tour lasts ten days (nine nights), includes first class accommodation and starts in London. Between bookshops and castles, from England to Scotland, the itinerary involves places related to writers such as Charles Dickens, Conan Doyle, Jane Austen, The Brontë Sisters and Beatrix Potter, among others. In addition to this general itinerary, there are itineraries about certain authors or specific works available, such as the Grand Harry Potter Tour or the Jane Austen Tour. As for Ireland, there is a possibility to take a Literary Tour of Ireland through the itinerary created by Muriel Bolger, Ireland's Literary Heritage.

In Portugal, through the main tourist entity – Turismo de Portugal – it is possible to access Literary Routes online (www.visitportugal.com). In addition to the option of building a personalised itinerary, there are scripts about the "Writers to the North", the "Elephant's Journey", a journey that involves the centre of Portugal, the "Literary Tours in Lisbon", which highlights literary places related to Pessoa, Saramago and Eça de Queiroz, for example, and also the "Literary Tours of the Azores" (Turismo de Portugal, 2020). Although they are present on digital platforms in order to reach a larger number of individuals, these itineraries have the potential to gain greater recognition.

In the city of Lisbon, Casa Fernando Pessoa offers a tour, Places, Trajectories and Affections of Pessoa, which goes through the outstanding places of Fernando Pessoa's life and work. This itinerary can be printed and accompanied by an audio that complements the description and characterization of the literary places. The José Saramago Foundation also offers three itineraries based on Saramago's works, offering tourists the chance to explore Lisbon, take the Portuguese route of "A Viagem do Elefante" (The Elephant's Journey) or get to know the places related to the work "Levantando do Chão" (Raised from the Ground). A Portuguese entity,

"Lisbon Literary Tours", present in digital format, involves a group of qualified guides able to present the main places of the Portuguese capital, according to renowned writers such as Fernando Pessoa, José Saramago, Eça de Queirós and Luís de Camões.

3 METHODOLOGY

3.1. Methodological approach

Lisbon is located in the Lisbon and Tagus Valley Region, an area of 12 216 km, thus aggregating the NUTIII of the Lisbon Metropolitan Area, Lezíria do Tejo, Médio Tejo and Oeste. The fact that it is located on the West Coast of Europe grants it the privilege of being the most western border of the European continent. This region not only centralizes various scientific, technological, economic, financial and political infrastructures, but also offers a wide variety of landscapes, activities and culture, making this area authentic (CCDR-LVT, 2019). The Portuguese capital has been the scene of important historical scenarios and has witnessed the existence of some of the greatest Portuguese writers. Thus, with the writer Fernando Pessoa as a case study, the first methodological part will develop the analysis of the city at a cultural and literary level. Afterwards, the writer in question is approached, as are the literary places associated with him. In the final part, a digital literary map present in an omnichannel is suggested, the usefulness and interest of which will then be studied by means of a questionnaire survey. This questionnaire is used to collect data in order to understand the profile of (possible or already existing) literary tourists.

3.2. Literary places of Pessoa

Lisbon was a special city for Pessoa. In addition to being his place of birth, it was his home for practically all his life and ended up being the place where his life ended. The writer made a point of mentioning the capital several times in his works.

Thus, the most emblematic places with the literary signature of Pessoa stand out:

- Chiado ("The bell of my village, Gaspar Simões, is that of the Church of the Martyrs there in Chiado". Letter to João Gaspar Simões, 1931; "In Chiado I met José Figueiredo and we spent some time at the entrance of Rua da Emenda (...)" Diário de Fernando Pessoa, 1913);
- Graça;
- Jardim da Estrela ("The Garden of the Star, in the afternoon, is for me the suggestion of an ancient park, in the centuries before the discontent of the soul". LdD, Bernardo Soares, n.d.) - Rossio ("Awakening of Rossio, at the doors of the cafes (...)", Awakening of the city of Lisbon, later than the others, Álvaro de Campos, n.d.; "That was the other day, he said, in the "Brasileira do Rossio". A certain friend of mine had, for some time, the mania of hypnotism..., Fernando Pessoa, n.d.; "Anyway, the trip between Rossio and Estrela, which is not usually a very transatlantic thing of beauty, was yesterday twice pleasant (...), Letter to Ophélia Queiroz, Fernando Pessoa, 1929);
- Rua do Arsenal ("The Arsenal Street, the Customs Street, the extension of the sad streets that spread (...)", LdD, Bernardo Soares; "(...) You can hardly imagine that Rua do Arsenal, in terms of movement, has been my own head". Letter to Mário Beirão, Fernando Pessoa, 1913; "(...) it often happened that I came from home and passed by Cais do Sodré and Rua do Arsenal, where I buy English newspapers every day". Letter to Ophélia Queiroz, Fernando Pessoa, 1920);
- Rua do Carmo;
- Rua dos Douradores ("But the case is in the Rua dos Douradores office and the boys are an obstacle". LdD, Bernardo Soares; "(...) in this Rua dos Douradores that is my whole life (...)" LdD, Bernardo Soares; "Leaving Rua dos Douradores for the Impossible..." LdD, Bernardo Soares; "See me on the fourth floor above Rua dos Douradores (...)", LdD, Bernardo Soares, n.d.);
- Rua Nova do Almada ("As I was walking down Rua Nova de Almada today, I suddenly noticed the back of the man who was walking down it in front of me". LdD, Bernardo Soares, n.d.) "Whoever has never left Lisbon travels in infinity in the car to Benfica, and if one day he goes to Sintra, he feels he has travelled to Mars". Book of Restlessness, Bernardo Soares, undated;
- St. Peter of Alcantara ("These casual words were dictated to me by the great expanse of the city, seen in the universal light of the sun, from the top of St. Peter of Alcantara". LdD, Fernando Pessoa, n.d.);
- Terreiro do Paço (Praça do Comércio, seen from the Tagus) - "But I love the Tagus because there is a big city next to it" LdD, Bernardo Soares; "Ócio Tejo ancestral and silent, / Little truth where the sky is reflected" Lisbon Revisited, Álvaro de Campos, 1923; "Pelo Tejo vai-se para o Mundo (...)", O Guardador de Rebanhos, Alberto Caeiro, 1914).

3.3. Digital literary tourism map of Pessoa in Lisbon

The author and writer Fernando Pessoa is part of Portugal's distinguished history. Fernando Pessoa is a writer whose name is recognized nationally and internationally and his work is a source of pride across borders. After analysing the potential that this niche tourism represents (Cillo et al., 2021), and recognizing the scarcity of studies on the subject, it becomes relevant to analyse the travelling context of several individuals, as well as their motivation and loyalty towards this proliferative form of tourism.

3.4. Research instrument

The number of tourists accessing the Internet before, during and after the trip is increasing. Initially, they look for information about what to visit in a certain tourist destination and then share their experience online, and so it is important for any entity to have a digital presence. A questionnaire on literary tourism in digital format was therefore developed in this methodological part of this study. Due to the exploratory nature of this study, to goal of this survey was to collect additional information regarding the tourists profile and the importance of the literary topics regarding the Pessoa's itinerary in Lisbon. As such, we used a non-purposive sampling approach, more specifically a non-probabilistic sampling method combined with a snowball technique to obtain additional responses to the questionnaire.

Respondents were asked to complete the online questionnaire before, during and after a trip, by providing the Google Forms

link which was provided by the three tours guides that agreed to collaborate with this study. Since it is very difficult to obtain the respondents' participation in a direct approach, the use of this approach benefited the contact with visitors, and was considered the best solution to assess the perspectives of cultural-oriented visitors. Furthermore, the researchers opted for a questionnaire in comparison with other qualitative approach (e.g. in-depth interviews, focus groups) since visitors were not available to spend too much time responding to extensive conversations. The questionnaire was applied in bilingual form (Portuguese and English).

A diversified sample was obtained; (1) Portuguese students and young people, since part of the writer's work is part of the educational plan (high school and high school), and students may acquire greater motivation to study Pessoa by getting to know his life and the places that marked him and that were marked by him; (2) literary visitors/tourists, understood as visitors or tourists who travel mainly for cultural reasons; and (3) literary tourists – tourists who seek information before, during and after a trip.

Thus, considering the online exhibition, in order to divulge the subject and obtain various opinions on it, a heterogeneous sample was obtained according to the respondents' profile. The questionnaire was carried out between 13 May and 13 June 2020, and 173 fully valid answers were obtained in total. The questionnaire was composed of the five following sections:

Section I – Sociodemographic data – this first part aims at obtaining more personal information, i.e. data on the age, gender, residence, academic qualifications and professional status of the sample. The aim is to know the respondent and create a collective profile.

Section II – Travel context – the motivation factor is essential in choosing a tourist destination. There can be several and varied reasons for a tourist to travel, and the choice of a destination can come from a set of individual variables such as need, will or desire. These needs oscillate between intrinsic (through the psychological perspective) or extrinsic (related to the social environment in which they are inserted). However, assessing motivations in tourism is somewhat relative, since each tourist will have specific reasons to travel (Heitmann, 2011; Christou et al., 2021). This questionnaire aims to explore the main motivation of the sample, ranging from nature, religion, culture, family/friends, gastronomy/wines, sport, business, health and well-being, or other personal options (Santos et al, 2021c).

Section III – Internet use (for tourism and cultural purposes) – the Internet is an important tool in the tourism industry, since it allows both the planning of trips and the search for information on destinations, booking transport and accommodation, among others (Buhalis & Jun, 2011; Gretzel et al., 2012). In fact, new technologies help to promote, market and interact with the final consumer (Santos et al., 2021a). According to Alves (2010), the union between social networks and the local media allows "a reorganization of the processes of dissemination, creation, management and marketing of tourism products and destinations, among other possibilities opened by these invocations in communication" (Alves, 2010, p. 854). Therefore, with the results obtained in this part, it will be possible to understand if the creation of a digital map will be relevant or not (Chemli et al., 2020; Sousa et al., 2021; Toanoglou et al., 2021; Valeri, 2021).

Section IV – Cultural interest – as previously mentioned, almost all tourism activities involve some element of culture, directly or indirectly. The definition of culture is vast and so is cultural tourism, which may include heritage, architecture, arts, gastronomy, sports, handicrafts, pilgrimages, among others, as stated in the literature review. It is essential to know what cultural interest has developed before and during the trip.

Section V – Knowledge of Portuguese literature and image of Fernando Pessoa – considering literature a key piece in this dissertation, it is necessary to study the previous knowledge and interest in Portuguese literature. Finally, the questions presented are related to the image of this Portuguese writer. They may know Pessoa partially or more deeply and interest in him may fluctuate. In this way, this is a key point not only for the creation of a digital literary map, but also for the encouragement of cultural sharing.

4 RESULTS

4.1. Sample profile

The following table describes the socio-demographic characteristics of the two samples. As can be seen, the most representative ages range from 18 to 55, with foreigner visitors being younger. Respondents are from several countries in the foreign sample, but with a higher prevalence of Peruvian, Turkish and British nationalities.

Table 1: Sociodemographic profile of the sample

	Portuguese Inquiry	***English Survey***
Gender	Female (75%)	Female (69.2%)
Nationality	Portuguese (96, 3%)	Peruvian, Turkish and British (15.4% each)
Country of Residence	Portugal (95, 6%)	Turkey, Turkey and United Kingdom (15.4%)
City of Residence	Barcelos (35%)	Tujillo and Istanbul (15.4%)
Age	36 - 55 years (44.4%)	18 - 35 years (100%)
Academic Qualifications	Graduation (43.8%)	Graduation (53.8%)
Professional Occupation	Employee (64.4%)	Student (76.9%)
Net Monthly Salary	€1000 - €2500 (51,4%)	€1000 - €2500 (60%)
Children	None (51.2%)	None (92, 3%)

4.2. Travel context

Table 2 shows the context in which travel takes place. It should be noted that in both groups, culture is the main motivation for travelling, with the majority preferring to travel with family or friends.

Table 2: Travel context

	Portuguese Questionnaire	***English Questionnaire***
Travel Motivation	Culture (28, 64%) Nature (23%) Family/Friends (17, 61%)	Culture (27, 1%) Nature (20, 8%) Gastronomy/Wine (20, 8%)
Who You Travel With	With family/friends (47, 5%) Couple with children (23 %) Couple (18, 1%)	With family/friends (40, 9%) Alone (36, 4%) Couple (22, 7%)
Travel Frequency	Once a year (41, 9%)	Once a year (46, 2%)
Average Stay Duration	3–7 nights (60, 6%)	3–7 nights (69, 2%)
Travelling in National Territory	Yes (91, 9%)	Yes (53, 8%)
Travel during the Trip	Car (47, 5%) Public transport (16, 3%) On foot (13, 1%)	Train (27, 9%) Public transport (25, 6%) On foot (20, 9%)

4.3. Internet use (for tourism and cultural purposes)

The Internet is an important source at all stages of a cultural journey. As shown in table 3, the Internet comprises an essential tool from travel planning to post-trip behaviour. However, throughout these various stages, the importance recognized declines. Thus, while 92.5% reveal that they use the internet to plan the trip, the use of the internet to share their lived experience is only 53.8%.

Table 3: Internet use (for tourism and cultural purposes)

	Portuguese Inquiry	*English Survey*
Planning Your Trip over the Internet	Yes (92, 5%)	Yes (100%)
Book on Digital Platforms	Yes (85, 6%)	Yes (92, 3% each)
Internet as a Source of Information (before and during the trip)	Yes (96, 9%)	Yes (100%)
Sharing Experience on Digital Platforms	Yes (53, 8%)	Yes (53, 8%)
Use of ICT for Cultural Purposes	Yes (79, 4%)	Yes (53, 8%)
If "Yes", Periodicity	1 - 2 times a week (63%)	Yes (57, 1%)

4.4. Cultural interest

Table 4 shows the results in relation to cultural interest when travelling. The vast majority not only show that the cultural dimension is important when visiting a tourist destination, but also practise it, whether planned or not.

Table 4: Cultural interest

	Portuguese Inquiry	*English Survey*
Planning the Visit to Cultural Elements	Yes (95%)	Yes (100%)
Visit Cultural Elements without Planning	Yes (92, 5%)	Yes (100%)
Important to Know the History/Culture of a Tourist Destination	Yes (98, 1%)	Yes (100%)
Literature as an Important Component of Culture	Yes (99, 4%)	Yes (92, 3%)

4.5. Knowledge of Portuguese literature and image of Fernando Pessoa

Table 5 presents the distribution of participants according to the importance of reading habits and the degree of knowledge about the work of Fernando Pessoa. These results show that despite the recognition of the importance of reading by all participants, only half actually have reading habits.

Table 5: Knowledge of Portuguese literature and image of Fernando Pessoa

	Portuguese Inquiry	*English Survey*
Reading Habits Practice	Yes (54, 7%)	Yes (76, 9%)
Important Reading Habits	Yes (99, 4%)	Yes (100%)
Knowledge of Fernando Pessoa	Yes (100%)	No (84, 6%)
Reading of Something by Pessoa (orthonym/heteronym)	Yes (91, 3%)	No (92, 3%)
Search for Information about the Writer/Delegate Online	Yes (71, 9%)	No (69, 2%)
Visit to Lisbon		Yes (92, 31%)
Interest in Exploring Personal Places	Yes (88, 1%)	Yes (76, 9%)
Interest in Exploring Personal Places online	Yes (91, 3%)	Yes (69, 2%)
Knowledge of Personal Places/Markets	Yes (60, 6%)	No (100%)

As a kind of special interest tourism, literary tourism takes place in the junction of cultural and heritage tourism. Whereas heritage tourism is more placed-based, cultural tourism is rooted in the creation of anthropological sense (Otay Demir et al., 2021). This study, being of an exploratory nature, since the objective is to analyse the potential of literary tourism in Portugal, as well as the advantages of a digital literary map of Pessoa, was complemented on the basis of a questionnaire survey. To sum up, through the second part, the respondent is recognized as a traveller/tourist, concluding that culture is the main reason that drives him to a tourist destination, followed by nature and family/friends. This information is fundamental for the subject under study, since it addresses literary tourism, a niche of cultural tourism, and that by incorporating personal, nature-based places in a digital map, for example, these can be visited with friends or family, whether they live in the destination or not.

Considering that most of the respondents travel only once a year and their stay mainly varies between 3 and 7 nights, it is important to create new attractions that are both a form of leisure and a source of knowledge. These can fill a large part of the travel time or not – hence the role of the tourist in planning a trip in advance with the necessary information to give him or her the power of choice. As this study incorporates a digital map, it would be essential to obtain information about the respondent's contact with the "new digital era". This group of questions obtained very positive results which indicate that, in general, respondents from both samples use the Internet to plan a trip, make reservations on digital platforms and make use of this network to acquire more information when they are in a tourist destination. They then make a point of sharing their experiences online, for example through social networks or booking platforms (Valeri, 2016; Baggio & Valeri, 2020; Valeri & Baggio, 2020a; 2020b; 2020c; 2021). There is also access to information and communication technologies in order to explore cultural themes, about once or twice a week. Therefore, a digital presence is indisputable nowadays, both for entities and consumers, and taking advantage of the fact that the number of individuals planning a trip over the Internet is high, it is essential to be present and offer what they are looking for (or need and don't know).

In the field of cultural interest, the questions were quite direct and the results quite positive when framed in the study. It is recognized that the vast majority of respondents in the sample are in the habit of visiting some cultural element when they are in a tourist destination and end up doing so even when they had no previous intention (Albattat et al., 2020). It can be said that about 100% (of the two samples) consider it important to know the history and culture of a destination and also consider literature a relevant cultural component. If there is interest in this, it should be explored. Finally, and in perhaps the most important group of questions for the case, the results are very favourable to the case study. Going from the general to the particular, the result was obtained that a large part of the respondents have the habit of reading and almost all – except for one of the 173 respondents – understand that it is important to foster the practice of these habits.

As for the knowledge of Fernando Pessoa, the vast majority of respondents say they know who he is. The absolute majority resulting from the first survey have already read something by the writer, regardless of whether it was orthonymous or heteronymous. Thus, once again, the respondents in the first sample reveal that they have previously sought information about the writer or his legacy, as opposed to the second sample, in which the majority did

not. However, both samples claim to be interested in knowing some personal places if they planned a visit to Lisbon, just as they confirm the interest in visiting those places digitally, using a personalized map. Given the writer's presence in several corners of the capital, respondents were also asked a question about whether or not they know of any landmark or personal place which most of the sample in Portuguese know about, especially Café A Brasileira and the respective statue of the poet on the terrace. Chiado is still the most mentioned place, along with Casa Fernando Pessoa.

In the last part where the respondents had the opportunity to classify eleven items, it can be concluded that, in the case of the first sample, the evaluations oscillated mainly between very important and extremely important, while in the second sample, although the results also focused especially on these two options, they varied more, with more lower-scoring answers. These results highlight the interest of the respondents in knowledge and exploration of new tourism niches, which deserve to be studied and presented to the community. They recall illustrious names that highlight the culture and history of a destination and offer the opportunity to travel without leaving home, plan a trip or revisit such places when nostalgia for them arises.

5 DISCUSSION AND CONCLUSIONS

The results previously described in the field of literary tourism, based on the literature review, indicate the role of this niche which functions as a sustainable alternative for those who want to get to know a destination culturally, avoiding mass tourism as suggested by Dias et al. (2020). Literary tourism can only be perceived as the notion where perception, sensation, experience, and semiotics meet. To appeal to literary tourists with successful branding strategies and efforts (Sousa & Anjo, 2020), it is important to diagnose what sentiments and emotions are created about a place and what experiences in the specific parts of the place are highlighted in literary works (Chatzigeorgiou & Christou, 2020; Otay Demir et al., 2021; Valeri & Katsoni, 2021).

In addition to literary tourists, who seek to acquire knowledge about certain places that have influenced a writer or work in a certain way, there are literary pilgrims, whose intention is to find a more spiritual connection by visiting literary places. Considering this public, it is necessary for entities – both research and tourism – to explore this market and create solutions that correspond to tourists' expectations. This is a form of tourism which is accessible to all, non-seasonal, and can be adopted on either long or short trips. Literary tourism involves mediated textual experience (Otay Demir et al., 2021); when readers visit a place that they had read about, they perceive the place through the eyes of the author and within the sentimental state of the main characters of a novel (Baraw, 2017; Fotiadis, 2018; Del Chiappa et al., 2021).

The creation of a personal digital map can be useful for those who plan their trip over the Internet and at the same time have an interest in Lusophone literature. When exploring these places digitally, tourists can include in their personal itinerary those which they wish to visit physically. The map was also thought of for those individuals who want to know about these places or landmarks but who do not have the possibility of visiting the Portuguese capital. Thus, they can be "tourists" from home. In addition these two groups, the map can also be advantageous for tourists who, after visiting Lisbon, feel nostalgia for such places and can access them with just a click. Note also the role that this map can play in teaching, acting as a more attractive complement in the study of the poet.

The results of the survey by means of the questionnaire prepared to complement this dissertation reveal that the majority of the public consulted undoubtedly have an interest in literary tourism in Portugal, especially in the case of Fernando Pessoa. In general, the interest in culture on the part of the respondents as tourists can be specified, with literature being one of those areas capable of receiving more attention. In addition to the closed answers, through the open answer question it is understood that there is a willingness to explore other writers from the places that were part of their path. As it is a relatively small market but one with purchasing power, combining tourism and culture will enable it to function as an added value element, both for the tourist destination and for the tourist.

Regarding the limitations inherent to this research, the greatest limitation was the period in which this research was developed (first semester of 2020), as there was a global pandemic – COVID-19 – which limited the course of study. This made it impossible, for example, to disseminate the survey in physical spaces, such as in Casa Fernando Pessoa, municipal libraries or bookstores, among others. The fact that most establishments were closed (especially between March 2020 and June 2020) made contact with them and the contribution of possible respondents impossible. Furthermore, considering that this study is if an exploratory nature, it opens the topic for further and more extended research. We believe the use of mixed methods could improve the article's findings and provides further detail and reliability of the final results.

As for future research, use of a method of quantitative analysis is suggested, using structural equation models to test a previously proposed conceptual model, with the appropriate variables and postulated hypotheses (such as consumer expectations, satisfaction, loyalty, word-of-mouth (WOM), quality of service provided and degree of consumer involvement, among others).

Future research can perform a similar analyses but with spatial categories, instead of temporal, to provide information on the distribution of sentiments, emotions and topics in relation to different places in a city (Fotiadis & Williams, 2018; Otay Demir et al., 2021; Mugobi & Mlozi, 2021; Bonarou, 2021; Nella et al., 2021; Sinclair-Maragh & Simpson, 2021). In other words, emotion maps of specific parts of the city can be created, as in the example of emotions of Lisbon or Oporto, to help identify locations in the city with potential to become marketing assets.

In addition, it would also be important to carry out methodological research of a qualitative nature, based on interviews, for example, with tourism agents directly involved in the field of literary tourism, as well as cultural agents. The creation of a synergy between tourism and culture will result in an advantage for both areas, and new strategies should be created in order to position literary tourism in Portugal.

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