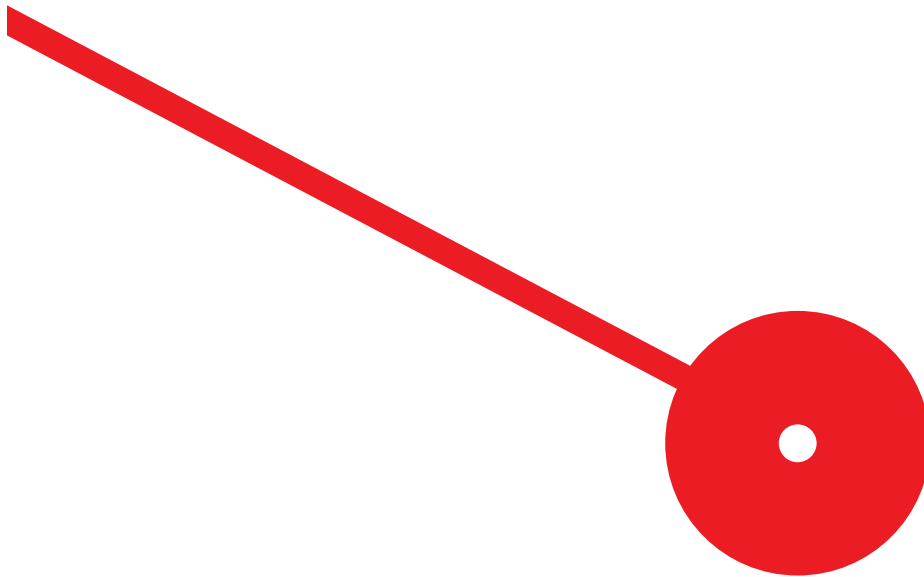




The territory through the eyes of Literature: promoting cultural and creative experiences. A Bairro dos Livros' Case Study

Ana Filipa Sousa Silva

10/2022

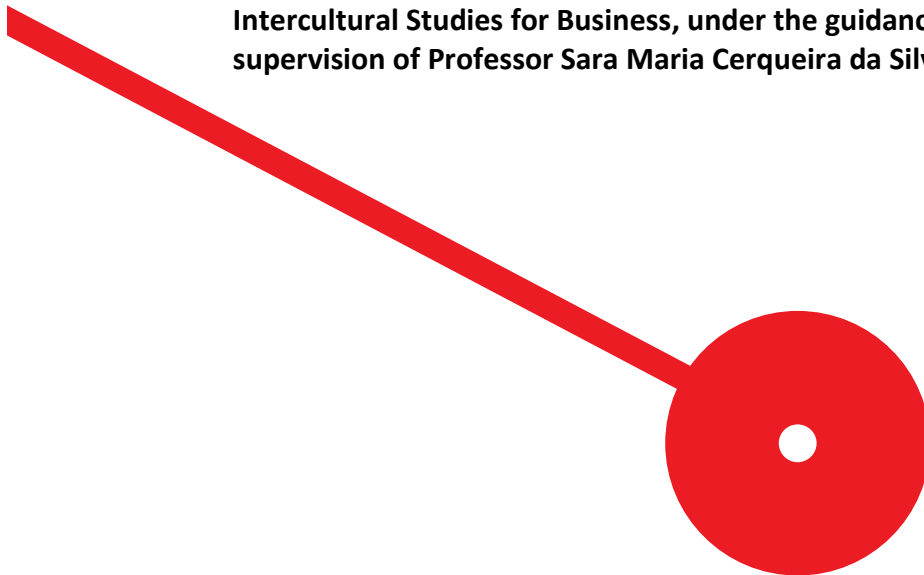




The territory through the eyes of Literature: promoting cultural and creative experiences. A Bairro dos Livros' Case Study

Ana Filipa Sousa Silva

Internship Report presented to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's Degree in Intercultural Studies for Business, under the guidance and supervision of Professor Sara Maria Cerqueira da Silva Pascoal PhD.



*Quando escrevo uma história começo-me a lembrar de sítios, de lugares, de casas, de
caras, de coisas que aconteceram*

Sophia de Mello Breyner Andresen, *JL*, 1991

*Uma caneta na mão e os pássaros todos a voar
Boca cheia, de verbo e vontade
(E mulheres que dançam até ao amanhecer)*

Capicua, *Aquário*, 2022

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To Bairro dos Livros, I hope this report does your hard work and passion justice. Thank you for welcoming me with such kindness and for trusting me enough to “throw me to the sharks”. I could not have asked for a better internship experience.

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And to many, many others: old and new friends, those who have received me in the university world and those whom I have received, ISCAP colleagues, professors, thank you!

Resumo:

As tendências do turismo mostram o crescimento do turismo cultural, um aumento do interesse no património tangível e intangível, atrações e eventos culturais, bem como a necessidade de criar experiências turísticas memoráveis que sejam personalizadas às necessidades individuais dos clientes. Estas experiências devem envolvê-los emocional e intelectualmente, nomeadamente através do uso de *storytelling* no marketing e no próprio produto cultural. A economia criativa e o papel da criatividade e inovação humanas são destacados como geradores de riqueza e valor em geral. Neste contexto, o turismo literário ganha popularidade como fonte de inovação e de valor acrescentado para os destinos turísticos, bem como devido ao seu impacto positivo no desenvolvimento regional e na preservação da herança cultural.

O presente relatório de estágio aborda o estágio efetuado no Bairro dos Livros, realizado no âmbito do Mestrado em Estudos Interculturais para Negócios, no ISCAP (Instituto Superior de Contabilidade e Administração do Porto).

A Bairro dos Livros é a marca comercial da CulturePrint, uma cooperativa sediada no Porto que comunica e cria experiências inovadoras através das artes e da cultura, abrangendo nos seus serviços a programação artística e cultural, criação de instalações artísticas e edição de livros.

O estágio envolveu a minha participação na investigação para projetos relacionados com o turismo literário (guias literários, tours e exposições literárias), comunicação e gestão das redes sociais de um festival literário, revisão de textos e coordenação editorial, e assistência na produção de eventos culturais.

Este relatório serve-se de pesquisa bibliográfica e de experiência em primeira mão adquirida durante o estágio na Bairro dos Livros para fornecer um estudo de caso de como a cultura e a criatividade podem ser empregadas por uma empresa para criar experiências envolventes, promover o património e melhorar a coesão social. Apresenta ademais uma análise *in loco* da experiência de estágio e das tarefas concluídas.

Palavras chave: Turismo Cultural, Turismo Literário, Setor Cultural e Criativo, Bairro dos Livros

Abstract:

Tourism trends show the growth of cultural tourism, an increase in interest in both tangible and intangible heritage, cultural attractions and events, as well as the need to create memorable touristic experiences that are tailored to customers' individual needs. These experiences should engage them emotionally and intellectually, namely through the use of storytelling in cultural product marketing and experience. The creative economy and the role of human creativity and innovation are highlighted as generators of wealth and value in general. Within this context, literary tourism is gaining popularity as a source of innovation and added value to touristic destinations, as well as having a positive impact on regional development and preservation of cultural capital.

The present internship report covers the internship completed at *Bairro dos Livros*, conducted within the framework of the Master's Degree in Intercultural Studies for Business (MISB) at ISCAP (Porto Accounting and Business School).

Bairro dos Livros is the commercial brand of CulturePrint, a cooperative based in Porto that communicates and creates innovative experiences through arts and culture, such as artistic programming, artistic installations and book publishing.

The internship involved my participation in the research for projects related to literary tourism (literary guides, literary tours and exhibitions), communication and social media management for a literary festival, text revision and editorial coordination, and assistance in the production of cultural events.

This report uses bibliographic research and first-hand experience acquired during the internship at Bairro dos Livros to provide a case study of how culture and creativity can be employed by a business to create engaging experiences, promote heritage and improve social cohesion. It presents an in loco analysis of the internship experience and tasks completed.

Key words: Cultural Tourism, Literary Tourism, Cultural and Creative Sector, Bairro dos Livros

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List of Abbreviations

ATLAS – Association for Tourism and Leisure Research

BL – Bairro dos Livros

CCDR-N – Comissão de Coordenação e Desenvolvimento Regional do Norte

CIM – Comunidade Intermunicipal (Intermunicipal Community)

CMP – Câmara Municipal do Porto (City Council of Porto)

DMO – Destination Management Organisation

FEDER – Fundo Europeu de Desenvolvimento Regional (European Fund for Regional Development)

FPMFC – Festival de Poesia e Música de Vila Nova de Foz Côa (Poetry and Music Festival of Foz Côa)

ICBAS – Instituto de Ciências Biomédicas Abel Salazar

INE – Instituto Nacional de Estatística (Statistics Portugal)

KEA – KEA European Affairs

UNDP – United Nations Development Programme

UNESCO – United Nations Educational, Scientific and Cultural Organization

UP – Universidade do Porto (University of Porto)

UNWTO – World Tourism Organization

INTRODUCTION

Following Pine and Gilmore's idea that consumers are increasingly looking for engaging in memorable experiences – that are aesthetically appealing, educational, entertaining or escapist –, so are tourists pursuing these types of experiences when visiting a destination. Additionally, culture – the “set of distinctive spiritual, material, intellectual, and emotional features of society or a social group” encompassing arts and literature, as well as “lifestyles, ways of living together, value systems, traditions and beliefs” (UNESCO, 2001) – is more and more being used as part of the tourism product and as a generator of wealth (Ferreira et al, 2020). Within this framework, the focus of this report will be directed to literary tourism – a quite ancient phenomenon that has grown in popularity since the 19th century and has manifested itself into a variety of forms that associate travelling with literature, with links to cultural tourism, creativity and heritage.

Accordingly, this internship report studies the case of Bairro dos Livros (BL), a cooperative and business of the cultural and creative sector, based in Porto, that creates a varied set of cultural experiences, particularly literary ones. BL emerges as a potential driver of domestic literary tourism, through:

- the creation of literary maps that guide the tourist into an autonomous journey of discovery of the literary meanings behind the city's topography (or serve as base for other cultural experiences, such as literary tours);
- literary tours that make use of acting/performing, humour and storytelling to bring local heritage and stories to life;
- producing and communicating the oldest literary festival of the country, which remains faithful to its poetic identity without the commercialization characteristic of other mainstream festivals;
- artistic installations, cultural exhibitions and festivals which follow a multidisciplinary approach to valuing local culture and heritage, namely the local wine and its connection to the region's people, through music, dance, poetry, arts, and digital tools.

Among the objectives of this internship is to present a case study of how a company that belongs to the creative industries uses culture and creativity, not only as a democratised object that should be accessible to all, but also as a commercially valuable

tool used to make business. The purpose of this report is also to demonstrate the value of the creative economy and to highlight the importance of promoting the territories' cultural heritage, specifically literary heritage – which is part of a people's intangible heritage (Arcos-Pumarola, Llonch-Molina & Osácar, 2019). Further objectives include presenting Bairro dos Livros, raising awareness about their work and value proposition, describing the internship experience at BL, as well as providing an *in loco* analysis of the everyday life at an institution of the “orange economy”.

The methodology used in this report follows a qualitative analysis, based on documental and bibliographic research of the theoretical framework, as well as clipping, social media monitoring and first-hand experience acquired during the internship. During the internship, a method of action-research was undertaken, which allowed me to learn from my actions and evolve professionally. The action-research methodology is used in real situations and entails planning the course of action to induce positive change, taking action, evaluating the consequences and reflecting critically on the action and results. Part of the information used regarding the host institution was acquired through direct contact with the members.

This report is divided into three main chapters:

The first chapter exposes the theoretical framework for the internship, explaining concepts such as cultural tourism and its relation to the experience economy, the creative economy, creative and heritage tourism, and finally literary tourism, approached through its various materialisations and illustrated by international and national examples. This last section includes an overview of the Portuguese institutions and companies that organise literary routes or tours and literary festivals and concludes with an enumeration of reasons for researching and investing in literary tourism.

The second chapter presents the host institution for the curricular internship, Bairro dos Livros, explaining its concept, history, team, organisational culture and services (cultural and artistic animation, book publishing and communication) through the analysis of selected projects from their portfolio. This will provide a case study of the business of culture: how an originally free initiative grew into a successful business that promotes the territory's heritage and offers creative solutions for cultural projects.

The third chapter describes the projects and tasks completed during the internship at Bairro dos Livros, and, when applicable, their link to literary tourism. This

is a practical and first-hand account of how a company of the creative sector uses culture as driver of business. Among the projects explored, my role is highlighted in the communication (through social media management) of Festival de Poesia e Música de Vila Nova de Foz Côa, which is approached as a literary festival in this report, and in the research for BL's *Map of Books/ Literary Guides to...*, and for Literary Tours and Exhibitions (*Escrita Guiada* and *Escrita D'aqui*).

Lastly, the conclusion draws on the report's main findings and final considerations regarding the internship, raising awareness for the importance of initiatives such as Bairro dos Livros and calling for action for future research on the theme.

CHAPTER I – THEORETICAL FRAMEWORK

In this first chapter, the theoretical framework of the internship report will be presented, firstly by explaining the relationship between culture and tourism, followed by the concepts of cultural tourism and cultural tourists, relating them to Pine and Gilmore's idea of Experience Economy. The importance of narrative creation and storytelling will be highlighted, and the ideas of staging and authenticity will then be clarified.

The cultural and creative sector are seen as major players in today's economy, as demonstrated in the importance of creative economy, and have an impact on cultural and creative tourism. Finally, section 1.4 will explore the topics around literary tourism, providing an overview of the current state of companies working in that area in Portugal, as well as the benefits of researching and investing on literary tourism.

1.1 Cultural Tourism

Tourism and culture have been inherently linked for centuries, if not always (Richards, 2018:12). However, this connection has been explored in different ways by travels, tourists, national policies and destination marketing organisations (DMOs) throughout the ages.

The emergence of mass tourism after the Second World War generated a mass offer of standardised package holidays through a Fordist-like production system. This market tendency, however, was reverted in the 1990s, with customised offers that attended to a more diverse consumer taste and demand. Recent trends appear to indicate that offers should be increasingly tailored to satisfy the needs of new customers. At the same time, mass market fragmented into numerous niches, cultural tourism being one of the most important segments (Richards, 2014).

Interest in cultural tourism continued to increase throughout the 1980s and 1990s, accompanying the overall growth in travels. To this tendency contributed the image of cultural tourism as a sustainable form of tourism, capable of stimulating the economy while conserving local culture (Richards, 2018). Moreover, the postmodern era brought on the popularization of culture, which instigated the culturalization of daily life (Richards & Smith, 2013). Initially focused on cultural sites and attractions, cultural tourism gradually shifted its focus from tangible heritage to intangible heritage and

experiences, in an attempt to adapt to tourists' growing interest in new experiences and cultures and to avoid overcrowding of cultural tourist sites (Richards, 2018). The importance of cultural tourism was confirmed by a UNWTO Report on Tourism and Culture Synergies (2018), which stated that 89% of national tourism administrations that participated on the survey indicated that cultural tourism was part of their tourism policy.

If travel implies the contact between different cultures and therefore the acquisition of knowledge, one may question if all tourism is cultural and what distinguishes cultural tourism from mainstream tourism. The fact is that not every tourist has cultural motivations or travels in search of culture in its more general sense (Richards & Smith, 2013).

The definition of cultural tourism has been the object of many debates and discussions due to its complexity, as also happens with other key concepts explored in this report. According to the definition provided by the Association for Tourism and Leisure Research (ATLAS), cultural tourism occurs when people visit cultural attractions and events away from their usual place of residence, moved by their desire to acquire new information and experiences, therefore fulfilling their cultural needs (Richards, 1996). However, there is an extensive variety of cultural attractions and events, as well as different cultural motivations, that are not explicit in this definition, rendering it unprecise. Other organisations define cultural tourism based on cultural consumption instead of motivation (Richards, 2014).

The UNWTO recently provided a new definition at the 22nd Session of the General Assembly, which describes cultural tourism as

a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions. (UNWTO, 2019:30)

This new definition demonstrates the wide spectrum covered by contemporary cultural tourism, which focuses not only on cultural products of the past, such as visits to museums, and on tangible sites and monuments, but also provides experiences linked

to a region's ways of life, creativity, and everyday culture (Richards, 2018; Quinteiro & Baleiro, 2017). According to this broader definition, cultural tourism comprehends (or is fragmented into) numerous emerging niches, such as heritage tourism, arts tourism, gastronomic tourism, film tourism, literary tourism and creative tourism (Ferreira et al, 2020; Richards, 2018).

1.1.1 Types of cultural tourists

The European Association for Tourism and Leisure Education (ATLAS) differentiated between “general” and “specific” cultural tourists. General cultural tourists consume culture as part of their general holiday experience and specific cultural tourists travel purposefully to engage in a cultural experience. Bob McKercher (2002) proposes a more comprehensive classification based on the importance of cultural motives and the depth of the experience:

- Purposeful cultural tourist: their main reason for travelling is to learn about the other's culture and engages in a deep cultural experience
- Sightseeing cultural tourist: their main reason for travelling is to learn about the other's culture, but the experience is shallower and entertainment-oriented.
- Serendipitous cultural tourist: cultural tourism has little or no influence in the decision to travel, but after participating ends up having a deep cultural experience
- Casual cultural tourist: weak motive for visiting a certain cultural attraction and its experience remains shallow
- Incidental cultural tourist: cultural tourism has little or no influence in the decision to travel and when they accidentally engage in some sort of cultural activity, it is typically shallow.

Purposeful, sightseeing, casual and incidental cultural tourists make up the majority of cultural tourists at any destination, according to McKercher.

1.1.2 Profile of cultural tourists

Cultural tourists are generally highly educated individuals with higher disposable incomes and status level who use new media to gather information about their destination, book tickets and buy other touristic products. These tourists visit more frequently cultural events and festivals and tend to act as stimulators of cultural activity

in the destination. They are interested in consuming both high and popular cultural products, often in intangible forms (Richards, 2014).

Indeed, according to the World Tourism Organization, 4 out of 10 tourists are estimated to choose their destination based on its cultural offering, “motivated by intangible factors such as a place’s culture, history, traditions and atmosphere, or its association with famous people, ideas or events” (UNWTO, 2018). Within this context can be found tourists who visit a destination due to its association with poets, writers and literature, as will be approached in the section 1.4., dedicated to literary tourism.

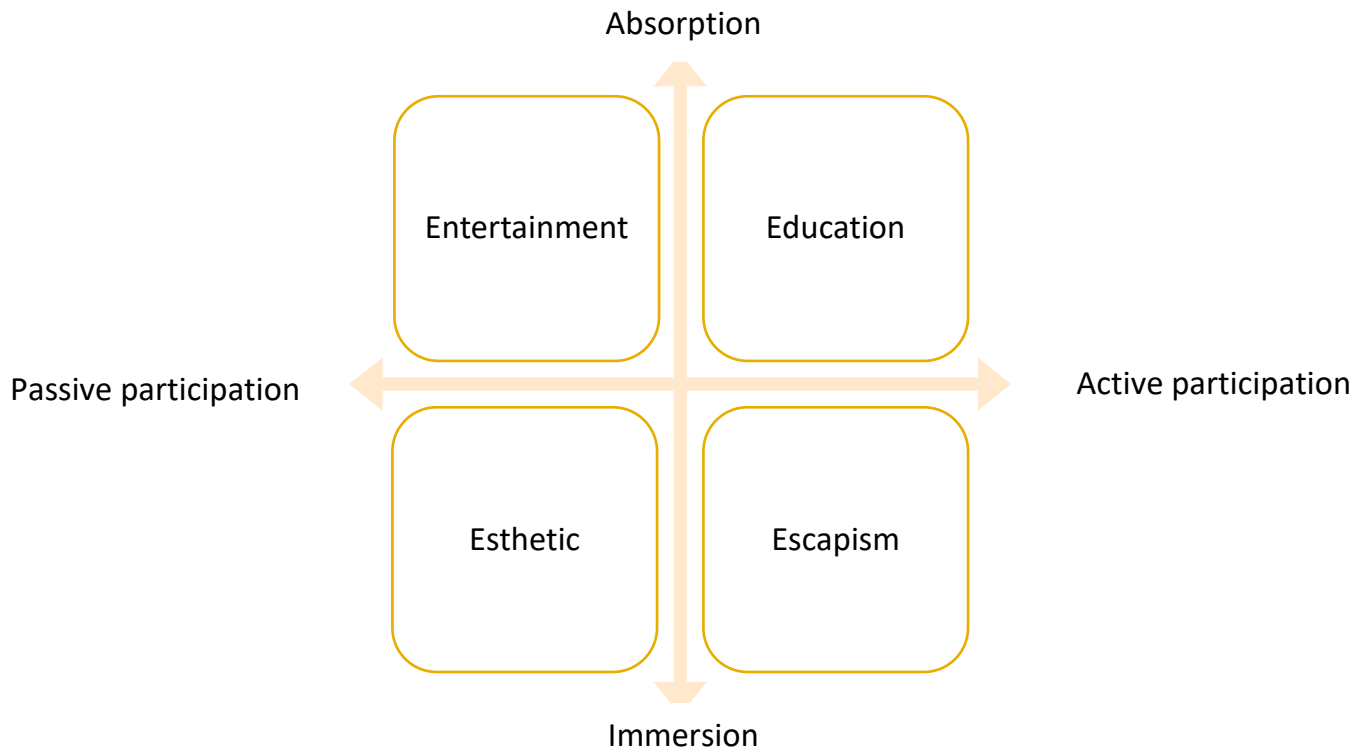
1.2 Cultural tourism and the experience economy

An increasing number of tourists is looking for an experience that goes beyond passively consuming a product or service, as demonstrated in the previous section. This tendency corresponds to Pine and Gilmore (2011)’s thesis that producing high quality goods and services is no longer enough and that staging engaging experiences represents the new basis of economic activity. Starbucks, Disney and Las Vegas become examples of businesses that thrive on staging experiences and selling narratives. In the case of Starbucks, the whole process of buying a cup of coffee, which appears to be a mere commodity, is transformed into an emotional and atmospheric experience: the ordering, the customised cups with the customers’ name, the aesthetic appeal of the brand’s image, the ambience, the music, the smell and imagery of steaming hot coffee contributes to a sense of theatre, accompanied by posting pictures on social media. This time spent enjoying a series of experiences staged by the company is added value that justifies the will to pay higher prices. Disneyland, on the other hand, creates immersive experiences into fairy tale worlds, providing entertainment through thematic attractions embedded with storytelling, while treating visitors as guests instead of clients.

These staged experiences should be personal (different for each person) and leave positive long-lasting memories on the customer/guest, by engaging them on an emotional, physical, intellectual or spiritual level. To be a truly enriched experience, it should include aspects of entertainment, education, aesthetic, and escapism, considered

the four realms of experience (see Figure 1), with varied degrees of participation, immersion and absorption.

Figure 1 *Four Dimensions of an experience*



Source: Pine and Gilmore, 2011: p. 30

Although Pine and Gilmore do not focus thoroughly on tourism, the connection between this sector and Experience Economy is clear. As Richards (2014) states, scripts and performance, such as the creation of theme attractions, cultural itineraries and staged events, are increasingly being used to enhance touristic services. Furthermore, the implementation of experiences into businesses' value proposition has contributed to the rise of new genres of tourism: film tourism, culinary tourism, medical tourism, disaster tourism, climate change tourism (Pine & Gilmore, 2011).

Memorable touristic experiences serve as a factor of differentiation between touristic destinies, luring more visitors and inducing positive outcomes such as word-of-mouth publicity, revisit intention and increased loyalty (Seyfi, Hall & Rasoolimanesh, 2019).

Experience Economy can be applied in the marketing of touristic products – by staging experiences while marketing a product and resourcing to new media to build demand, instead of traditional methods – and during operations, through Customer Experience Management (CEM), which employs experience-staging skills to improve interactions with customers and make them more personal and memorable. Lastly, digital experiences are increasingly popular: new virtual and gaming services and other new technologies (video games, motion-based attractions, 3D movies, virtual worlds, augmented reality) that encourage whole new genres of even more immersive experiences.

Mehmet Mehmetoglu and Marit Engen, professors at the Norwegian University of Science and Technology and at Inland Norway University of Applied Sciences, respectively, have applied Pine and Gilmore's concept of Experience Economy to cultural tourism, analysing two case studies: Ice Music Festival and the Maihaugen Museum. Based on their analysis of visitors' satisfaction level and its relation to the dimensions of education, escapism, aesthetics, and entertainment in those cultural attractions, Mehmetoglu and Engen (2011) have concluded that the existence of all four experience dimensions is not mandatory for a fulfilling experience. In the case of the festival, education and entertainment did not affect visitor's level of satisfaction, while for museum visitors, escapism and entertainment were not influential for their satisfaction. Producers of experiences are urged to understand visitors' motives for visiting an attraction and focus on developing and staging the elements or content valued in customers' assessment of the experience, bearing in mind their associated context.

The next phase of value creation, after staging customised experiences to individual guests, is transformation – experiences that change the person. In the case of cultural tourism, this notion of transformation and life-changing experiences is even more appropriate, and even considered as intrinsic to the tourist experience (Pine & Gilmore, 2011; Sampaio, Simoni & Isnart, 2011). In the words of psychologist Jeffrey A. Kottler (as cited by Pine and Gilmore, 2011), "Travel offers you more opportunities to change your life than almost any other human endeavour". Having been surrounded by travel books, travel films and the Internet, tourists themselves create expectations of passing by a self-transformation after travelling (Sampaio, Simoni & Isnart, 2011).

1.2.1 Storytelling

Creating narratives about a destination's identity is essential to make that place more attractive for tourists, but also to create value and a sense of belonging for locals (Richards, 2014). The image of Paris as the city of love or the city of lights, for example, is responsible for attracting population all over the world who crave to experience this romantic narrative (Pine & Gilmore, 2011). Alternatively, associating a famous figure (such as a painter or writer) with a city's brand is another opportunity to create a meaningful narrative about the destination that is intertwined with its history and identity. However, a single story is not enough, and its perpetuation can bring along some negative consequences. There is a multiplicity of diverse stories that local communities can tell about their history and identity, accompanied by tourists' interpretation of these stories according to their own creativity, history and identity (Richards, 2014). Storytelling and other narratives engage audiences on an emotional level and add value to experiences, besides being a tool to script and convey themes – the heart of the story around which the staging revolves (Pine & Gilmore, 2011). Besides selling services or even experiences, storytelling allows the possibility to sell dreams and now those dreams can be co-created with the tourist (Richards, 2014).

According to Rolf Jensen (2001), there must be a transition from need-driven information to imagination powered by stories, as storytelling is becoming one of the main forces guiding the Dream Society. When given the choice between two products of the same quality, consumers prefer the product with the better story. Bairro dos Livros, whose history and concept will be explored further on this report, tells stories in every single one of their projects and uses storytelling techniques to make literary guides and tours (among so many other services) even more engaging experiences.

1.2.2 “Staging” and authenticity

Before proceeding, it is necessary to clarify the notion of “staging”, which acquired pejorative connotations in the context of tourism studies, as something that implies inauthenticity. Pine and Gilmore (2011: xix) argue that experiences do not “necessarily trend towards the inauthentic” and that Experience Economy is able to provide a wide range of alternative products that are more or less natural or artificial, original or imitative, etc.

Despite being one of the drivers of cultural tourism and a factor that influences tourist satisfaction, authenticity is, in fact, a contentious and theoretically disputed construct (Seyfi et al, 2019; Moore et al, 2021). Often what is advertised as authentic is in fact a fabricated illusion (Sarmiento, 2020). One can attempt to stage authentic experiences, but it is impossible to achieve it completely or to categorise strictly as authentic or fake – for example, historical re-enactments can portray with authenticity its chosen historic period, but it is very likely that it will be an idealised version of that past. Therefore, one should understand that there are various degrees of authenticity, a mix of replicas/representations and staging to create a closer connection between tourist and service provided (Quinteiro & Baleiro, 2017).

The act of staging experiences should respect the sustainability of the destination place and not pressure local populations to act in a certain way to appeal to tourists. Ideally local people should feel that their culture and heritage is being valued and respected, which increases their will to participate or contribute to sustainable cultural tourism. Furthermore, it should not be marketed or pretend to be something that it is not, as that would have a negative impact on customers' trust towards the offering.

1.3 The creative economy and tourism

Popularised in 2001 by John Howkins, the concept of creative economy refers to the “increasing role of creative processes and knowledge generation in the economy as a whole” (Richards, 2018:15). This notion comprises a vast array of industries based on intellectual property, spanning from artistic and cultural assets (advertising, architecture, crafts, design, fashion, films, music, publishing, new media, visual and performing arts) to games, science and technology, in which human creativity and innovation play an important role. The United Nations Development Programme (UNDP, 2013:15) testifies that creative economy is “one of the most rapidly growing sectors of the world economy” and that culture-based sectors are receiving a great proportion of the world's intellectual and creative resources, whose primarily intangible outputs are as valid as those of other industries. Creative goods and services exports could even be considered the fifth most traded commodity on the planet, bringing great potential to contribute to social and economic development, generating wealth and employment, even if the power of this orange economy (creative economy) is still largely overlooked (Buitrago & Duque, 2013).

The importance of creativity and culture has been considered by governments, namely the European Commission has increased the 2022's budget of Creative Europe to around €385 million (nearly €100 million more than in 2021) to support the cultural and creative sectors, which revolve around goods, services and activities of cultural, artistic or heritage nature (European Commission, 2022; UNESCO, n.d.). This investment in culture inevitably has an impact on cultural tourism. To quote from the European Commission (2022):

The cultural and creative sectors have always been a rich facet of European life, contributing to Europe's social cohesion and diversity, as well as its economy, representing 4.2% of the EU's total GDP and 3.7% of the EU's workforce.

As a consequence of cultural tourism being increasingly oriented towards intangible heritage and contemporary culture, more attention has been drawn to the convergence between tourism and the creative economy. This intersection has happened through the expansion of creative industries, creative clusters (such as Bilbao Guggenheim, and World Design Capital) and because of policies aimed at city branding, poverty alleviation and cultural preservation. Creative industries develop engaging creative content and experiences for cultural tourism and use techniques like storytelling to make it more appealing to tourists. This multifaceted work generates added value and innovation, making places more distinctive and attractive (Richards, 2018; 2014).

Creative industries are described by OECD (2014:7) as:

knowledge-based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences. They comprise many different sectors, including advertising, animation, architecture, design, film, gaming, gastronomy, music, performing arts, software and interactive games, and television and radio.

Along these lines, the concept of creative tourism has emerged. Creative tourism is seen as a form of cultural tourism by Carvalho (2011, according to Santos, Carvalho and Figueira, 2012). On the other hand, King (2009) considers that it is a continuation of cultural tourism that constitutes the third wave of tourism (preceded by beach tourism and cultural tourism) (Santos et al, 2012). Creative tourism offers visitors the opportunity to participate actively in courses and learning activities characteristic of that

specific destination, and thus develop their creative potential while learning about other cultures (Richards and Wilson 2006 as quoted by Richards 2014).

UNESCO (2006)'s definition of creative tourism gives emphasis to engaging in authentic experiences through participative learning of arts, heritage or place, while connecting with local residents that create a living culture.

Compared to cultural tourism, creative tourism is more focused on intangible resources (traditions, legends, gastronomy), and creative tourists are looking for more interactive experiences, preferably involving co-creation and learning about the others' culture through exchange of knowledge and skills between host and guest. Instead of built heritage, museums, monuments, beaches and mountains, attention is redirected to image, activities, lifestyles, atmospheres, narratives, creativity and media (Santos et al, 2012; Richards, 2014). Tourists become co-performers and co-creators while developing creative skills (Richards, 2011).

In synthesis, creative tourism takes in activities that demand high creativity and involvement from the tourist/guest, focused on learning (workshops and courses), or tasting (experiences and open ateliers), but also activities with lower degrees of involvement and creativity, such as seeing (itineraries, for example) and buying (e.g., shop window) (Richards 2011; Santos et al, 2012).

1.4 Literary tourism

In the intersection between tourism, interest for literature, heritage, culture, fictional and physical places, a different kind of tourism emerges – literary tourism. Literary tourism occurs when a journey is motivated or generated by an interest in literature, because a place is associated with the lives of writers, literary texts or due to literary events and other products. Readers become tourists, travellers or pilgrims in search of places with literary significations.

Authors disagree when it comes to categorising literary tourism, but the general consensus is that it is a subcategory of cultural tourism. This theory is supported by Greg Richards, an acknowledged researcher in the fields of cultural and creative tourism who, as mentioned in the previous section, includes literary tourism within the sphere of cultural tourism (Richards, 2014). Robinson and Andersen justify this categorization due to literary tourism's aesthetic and anthropologic dimension. In other words, on one

hand, literary tourism is based on creative art, and, on the other hand, by travelling to literary places, tourists interact with locals, discover their cultural values and the places that have been incorporated into local cultural mythologies, which allows them to identify, uncover and create meanings (Hoppen, 2011).

David Herbert (2001) and Shelagh Squire (1996), however, highlight literary tourism's link to heritage and heritage tourism. By being more focused on place than cultural tourism, literary tourism resembles heritage tourism. Furthermore, literary places are often part of a nation or region's heritage or become heritage due to its literary association. Anne Hoppen (2011) adds that both cultural and heritage tourism seem relevant for the concept of literary tourism and that (cultural and heritage) tourists tend to be similar. Within this context surges the concept of literary heritage, often used by cities as a form of place promotion and central to regional and national tourist initiatives (Squire, 1996) – see the case of UNESCO Creative Cities of Literature (section 1.4.3.3). Literary heritage can be understood as the immaterial legacy – the ideas, values, feelings, etc – left by an author, and their aesthetic quality, as well as the influence that these literary works have on society, culture, language and collective identity, consequently becoming part of a community's intangible heritage. Furthermore, literary heritage can lead to the creation of literary landscapes, when literature leaves such an impact in the collective imaginary that a place becomes indissociable from a literary work and author – such is the case of Castilla-La Mancha, in Spain, and *Don Quixote* (Arcos-Pumarola, Llonch-Molina & Osácar, 2019).

As an extension of cultural tourism, creative tourism is also inevitably associated with literary tourism. Mike Robinson and Hans Christian Andersen sustain this theory by arguing that literary tourism embraces a creative art, literature (but also film, as will be explored later). Quinteiro and Baleiro (2017) argue that literary tourism cannot be considered *a priori* as a form of creative tourism, which they understand as implying active involvement of the tourist in activities. This way, literary tourism activities would need to include participation in activities like writing workshops, playacting or declamation sessions, for example, to be considered as creative tourism.

From Busby and Klug (2001)'s perspective, literary tourism is part of media-related tourism, defined by them as “visits to places celebrated for associations with books, authors, television programmes and films” (p.316).

Marques (2019) argues that in practice literary tourism could belong to either category, as any type of media makes up tangible and intangible heritage, and because media tourism is integrated in creative tourism, which is an evolution of cultural tourism, as previously mentioned.

1.4.1 Definitions

Graham Busby and Julia Klug (2001) describe literary tourism as a phenomenon that occurs when authors, their texts or their characters become so popular that readers travel to the places associated with that writer or featured in the literary works. However, literary tourism is not limited to popular works. DMO may additionally invest on products or experiences associated with lesser-known or divulged authors, whose quality and connections to certain places justify those decisions and have the potential to attract visitors willing to discover new authors, texts and literary places (Quinteiro & Baleiro, 2017).

Literary tourism is defined by Watson (2009:2) as: “the interconnected practices of visiting and marking sites associated with writers and their work”.

Baleiro and Quinteiro (2017) regard literary tourism as a journey motivated or generated by a literary text, which may lead to visiting old or current author’s houses, real and mythic places of literature, places associated to characters and literary events (Baleiro and Quinteiro paraphrasing Butler, 2000).

1.4.2 Origins of literary tourism

Literary Tourism is not a recent practice, although it has only become an object of study for academia in the last few decades (Watson, 2009). The most ancient manifestations of what we now consider literary tourism trace back to the Roman Empire, when tourist guides would read out loud *The Iliad*’s chapters or verses that took place in specific sites of Troy (Quinteiro & Baleiro, 2017). Furthermore, writers and intellectuals travelled to engage in intellectual conversations with fellow writers and visited authors’ graves, such as Virgil’s alleged grave near Naples (both to pay homage and in search of a transcendental intellectual exchange) (Hendrix, 2009).

Most authors (Herbert, 2001; Hoppen 2011; Mansfield, 2015), however, argue that literary tourism in Europe has its origins in the Middle Ages, when religious pilgrims travelled to York and Paris to see mediaeval mystery plays based on episodes

from the Bible. Later, Chaucer's *Canterbury Tales* would also motivate many people to travel to Southwark and visit Canterbury's cathedral. Nevertheless, these were not yet works of literary character, but rather religious narratives and travel descriptions (Quinteiro & Baleiro, 2017).

There were numerous other signs of literary tourism over the following centuries, specially revolving around Francesco Petrarch – his house in Arquà and locations in Provence, namely Vaucluse, which allegedly inspired and served as background for his love poetry, were object of intense memorial cult (Hendrix, 2009). Between the 17th and early 19th century, the Grand Tour led numerous aristocrats and upper-class young men to visit places with literary motivations, in search of art and roots of Western's rich cultural heritage to complement their formal education (Quinteiro & Baleiro, 2017). But it was in the nineteenth century that this interest in literary destinations achieved commercial significance and widened its accessibility to both highbrow and middlebrow (British) travellers “within” both Britain and America. Tourists were increasingly interested in the interrelations between book and place and curious to see the homes and sites associated with writers. Shakespeare's Stratford-upon-Avon, Robert Burns' birthplace, Brontë sisters' home are just some examples (Watson, 2009).

This surge in literary tourism industry brought along new genres – personal travelogues, topographic essays, literary guidebooks (John Murray), literary maps, literary atlas and gazettes (magazine *The Bookman*) – and ways of celebrating literature and writers: public celebration of authors' birthdays, memorials and plaques, literary souvenirs, festivals, tours, literary parks, travel agencies specialised in literary tourism, among others (Watson, 2009; Quinteiro & Baleiro, 2017).

1.4.3 Types of literary tourism and products

Literary tourism comprehends various types of attractions and events. The categorization of literary tourism presented here is based on the proposals of Mansfield (2015) and Quinteiro and Baleiro (2017). On a general level, literary touristic activities are either focused on the author, on the fiction and literary texts, or on mediation and promotion.

1.4.3.1 Author-related literary tourism

As the primordial form of literary tourism, many readers or literary pilgrims travel to real-life places related to the lives of writers (e.g., graveyards, birthplaces, houses) to pay homage to them or in the hopes of feeling a deeper connection to those figures (Quinteiro & Baleiro, 2017).

Firstly, visiting **authors' graves and memorials** (falling into necro-tourism or dark tourism) is, besides a way of paying respect to the human remains of a writer, sometimes the closest a reader can get to an admired author and the most tangible signature of its presence (Hoppen, 2011; Mansfield, 2015). Westminster Abbey Poets' Corner and Oscar Wilde's limestone tomb in Paris are famous examples of this practice. In Portugal, Jerónimos Monastery in Lisbon houses Luiz Vaz de Camões' cenotaph and the resting places for Alexandre Herculano and Fernando Pessoa. Literary visitors can find the tombs of Aquilino Ribeiro, Almeida Garrett, Guerra Junqueiro, João de Deus and Sophia de Mello Breyner Andresen in Santa Engrácia Church (official Pantheon). Additionally, Cemitério dos Prazeres has two sections dedicated to Portuguese artists and literary figures, including Mário Cesariny, José Almada Negreiros, Ramalho Ortigão and Cesário Verde.

Authors' birthplaces can also be transformed into remarkable visitor attractions, such as Stratford-upon-Avon, England (William Shakespeare's Birthplace), Charles Dickens's birthplace museum in Portsmouth, Miguel Torga's house in São Martinho da Anta, the house of poet Guerra Junqueiro in Freixo de Espada à Cinta and the "Casa Memória de Camões" in Constância, though, as with Shakespeare's Stratford-upon-Avon, there is no true evidence that this is Camões' birthplace. These and other locations, like Póvoa de Varzim – birthplace of Eça de Queirós, who claimed "eu sou apenas um pobre homem da Póvoa de Varzim" (Bairro dos Livros, 2022:71) -, are proud to announce their association to writers.

The same is applied to **writers' houses**, "one of the most powerful tourism resources", which provide a sense of behind the scenes to the lives of authors. Tourists are able to walk in writers' footsteps, see their personal objects and imagine their routine, generating intimate and authentic experiences (Hoppen, 2011:15, paraphrasing Andresen & Robinson, 2002). Camilo Castelo Branco's house in S. Miguel de Seide (where he lived with his lover Ana Plácido, wrote a vast part of his literary work and

also where he took his own life in 1890), the house of Ferreira de Castro in Oliveira de Azeméis, the Casa de Tormes/ Fundação Eça de Queirós in Baião and Casa Teixeira de Pascoaes in S. João do Gatão are some examples of the many authors' houses in the Portuguese context that take on museum-like features. These museum-houses are proliferating over Europe, as heritage is recognised and promoted in the context of literary tourism (Pereira & Marques, 2022). Other houses, even if converted to other purposes, are still visited by readers who want to see the real-life inspiration behind the setting of fiction works. Such is the case of Casa Andresen, in Porto, where Sophia de Mello Breyner Andresen lived and that is currently occupied by the Jardim Botânico and Galeria da Biodiversidade, which inspired many of her fairy tales: the large house described in *Saga*, the gardens from *A Floresta* and the statue that originated *O Menino de Bronze* (Brito, 2021).

Other places associated with writers comprise their workplaces, places where they wrote and performed, schools where they studied, restaurants and cafés they frequented, hotels where they stayed, churches they attended, sites they visited and statues in their honour (Quinteiro & Baleiro, 2017). The Majestic Café in Porto, for example, receives tourists from all over the world, because it is known to be one of the places where J. K. Rowling used to write when she lived in Porto. Similarly, Café Martinho da Arcada and A Brasileira are famous for having been the meeting points of many intellectuals and artists, namely Fernando Pessoa, whose statue stands outside the café.

1.4.3.2 Fiction-related literary tourism

Literary tourists are curious to see the scenery that inspired literary texts, the landscapes where the action takes place, sites where books were written or staged, and the statues of the characters. Real-life inspiration may not be stated explicitly in the original texts (for example, fairy tales or Disney-related tourism) or it may be a specified and accessible place (Mansfield, 2015). In any case, readers long to go inside the non-existent/fictional world by travelling to the real location supposedly depicted in the fictional world (Hoppen et al, 2014). Hence, as a result of imaginative worlds, real places take on new meanings (Quinteiro & Baleiro, 2017).

Among some of the most popular world literary destinations, which can generate true touristic industries (Pascoal, 2019:59), we can find the castle of Kronborg in Denmark – known as Elsinore, the setting of William Shakespeare's *Hamlet* –, 221B

Baker Street – residence of fictional *Sherlock Holmes* by Arthur Canon Doyle –, or Prince Edward Island, which inspired the setting of *Anne of Green Gables* by L. M. Montgomery. In the same manner, travelling to Sintra inevitably brings to mind *Os Maias* or *O Mistério da Estrada de Sintra* by Eça de Queirós and those who read *A Aparição* by Virgílio Ferreira may feel the desire to travel to Évora.

1.4.3.3 Literary tourism based on mediation and promotion

This third category concerns mediation and promotion, which is centred on books as objects, events, filming, and council intervention or DMO tourism signage (Mansfield, 2015).

Firstly, tourism based on **books as objects** focuses on original papers or manuscripts, which are kept in a physical form that is accessible to tourists or visitors (often in specialist libraries) – e.g., National Poetry Collections at London Southbank, the Scottish Poetry Library on Edinburgh’s Canongate and Biblioteca Joanina, in Coimbra, where the first edition of *Os Lusíadas* can be found (Mansfield, 2015). In a similar fashion, there has been a reported rise in demand for independent (and often small) book retailers, whether specialised or not. Tourists visit or tour local bookshops in search of books written by local authors or about the destination they are visiting (such as literary maps and guidebooks), which is known as **bookshop tourism** (Hoppen et al, 2014). Lello Bookshop, considered one of the most beautiful bookstores of the world, is a paradigmatic example of this tendency. Over the month of July in 2018, it received over 120 000 people, selling around over 1200 books each day, which made Lello the greatest exporter of Portuguese culture and Literature. A large part of Lello’s appeal was explained by the urban myth (later denied by the author) that it had inspired some sites in the Harry Potter series (Mandim, 2018). Óbidos’ bookstores - indissociable from the city’s brand as Literary Village - are also famous, because of their creativity and location in unconventional (rehabilitated) buildings. Livraria Santiago is built inside an old church from the XII century and homes a great variety of books, as well as a number of events. Livraria da Adega occupies a former wine cellar, where books share the space with a small coffee shop and wine bar, and, in the place where a fire station previously stood, readers can now find Livraria do Mercado, whose books are stocked inside wooden fruit crates (Sociedade Vila Literária de Óbidos, n.d.).

Secondly, **event-based tourism** is centred on **literary festivals** and **curated galleries or non-permanent museum exhibitions** about authors or their work (such as centenaries) (Mansfield, 2015), among other emergent products of literary events, such as book fairs, literary-themed dinners, themed night-time events, late-night character nights, *tertulias*, reading sessions, literary contests and games (scavenger hunt, quizzes, detective games based on crime fiction) (Quinteiro & Baleiro, 2017). There are numerous literary festivals around the world, each with different scales, periodicity and duration, the Edinburgh Book Festival being the “largest public celebration of the written word in the world” (Edbookfest, 2022). They tend to involve personal interaction between readers and authors, who are also able to promote their work. Furthermore, literary festivals are important for rural tourism in “book towns”, as exemplified in the Hay-on-Wye Festival of Literature and the Arts, (Hoppen, 2011; Hoppen et al, 2014). In Portugal, literary festivals have been multiplying throughout the country, marking presence at least one third of all Portuguese municipalities (until the pandemic hit, at least) (Martínez Tejero, 2021; Almeida, 2017). The oldest literary festival that takes place in Portuguese soil is Festival da Poesia de Vila Nova de Foz Côa, created in 1984, although its small-dimension and focus on poetry often lead to critics assuming Correntes d’Escritas, in Póvoa de Varzim, as the first literary festival (2000). From 2014 until 2019 Correntes d’Escritas has received around 83 000 visitors (Póvoa de Varzim Cidade Literatura, n.d.), some of whom travel from abroad every year just to attend. Literary festivals can be “excellent business” as stated by António Sousa about the Literary Festival Escritaria, whose media return was estimated to be around 1,5 million euros (Almeida, 2017).

Film-induced literary tourism concerns film locations of novel adaptations, even if it is not the original setting of the narrative (Mansfield, 2015). The film functions as the medium through which literary works are revived (Busby and Klug according to Marques, 2019). Most of the time, it is hard to estimate the number of visitors who were drawn to a site because of the film, book or a combination of both (Hoppen et al, 2014), but the success that this kind of tourism has attracted is noticeable. In New Zealand, inbound tourism has increased by 50% after the success of Tolkien’s Lord of the Rings cinematographic adaptation, with 6% of tourists citing Lord of the Rings as one of the major reasons for their destination choice (Pinchefsky, 2012). The film *Night Train to Lisbon* (adaptation of the book by the Swiss writer Pascal

Mercier), which was co-produced by Germany, Switzerland and Portugal and featured an international cast, is an example of how films can be used to promote tourism. Film creates organic images of a touristic destination which are not outwardly promotional and thus more credible, piquing tourists' interests and expectations towards visiting the city. Therefore, although it has not been object of strategic planning, *Night Train to Lisbon* promotes different geographic sites of Lisbon, highlighting its good weather, transportation and rich natural, cultural and social scenery (Len, 2018).

Lastly, **council intervention or DMO tourism signage** can present the country or region as a promotional space connected to a certain author or literary work (“Agatha Christie Country” and “Hardy Country”) and change town names to highlight their literary heritage (Mansfield, 2015) – almost like life imitating fiction, as is the case of Tormes, the fictional place created by Eça de Queirós in *A Cidade e as Serras*, whose name did not exist in Baião's topography until its literary creation (Machado, 2019).

While literary associations can emerge in a relatively organic way and be recognised by a small number of people, it is becoming increasingly common for places to take on strategic positions, making use of different resources to position and market themselves as associated with literature (Marques, 2019). Indeed, “literary places are no longer accidents of history, sites of a writer's birth or death; they are also social constructions, created, amplified, and promoted to attract visitors” (Herbert, 2001:313). UNESCO's Creative Cities of Literature are proof of this concept – their strong connection to literature, whether based on ancient literary heritage or more recent movements to revive the literary scene through events and literary experiences – grants some selected cities the classification of City of Literature, which naturally boosts tourism (Quinteiro & Baleiro, 2017). These initiatives highlight the importance of literature in the territories' socio-economic development, and underline the role of literary heritage in tourism, education and in creating a city's storytelling and identity (Arcos-Pumarola, Llonch-Molina & Osácar, 2019). In Portugal, by September 2022, there is only one town acknowledged with the title of “Literary City”, Óbidos. Óbidos has created a network of bookstores (some of whom were already mentioned), one literary hotel, museums, galleries and artistic and literary residences – spaces where writers can develop or present their projects. Additionally, Óbidos presents a dynamic cultural and artistic programming, namely the literary festival FOLIO – International Literary Festival – and Latitudes – Literature and Travel (City of Literature, n.d.).

DMO (organisations that manage visitor sites) and other entities, both from the private and public sector, are continuously using literary resources to create diverse touristic products and experiences: literary walks, routes or trails, literary maps or guides, literary tours, literary hotels, library-hotels, literary-museums and literary parks (Hoppen, 2011). Some of Portugal's most remarkable literary hotels (e.g., Grand Hotel do Porto, Palace Hotel do Buçaco, Lawrence's Hotel, Hotel Britania) are remembered in the book coordinated by Sílvia Quinteiro, *Hotéis Literários de Portugal* (2022).

For a long time, literary tourism in Portugal has been explored from a cultural and educational standpoint (instead of focusing on its touristic potential), since the majority of the offer provided by public entities targeted schools and private initiative was not very expressive (Carvalho & Baptista, 2015). The multiplication of literary festivals (Liberato et al, 2021), increasing creation and marketing of literary guides, tours, hotels, touristic routes, among other services, seems to suggest that this tendency is changing.

Table 1: *Literary Tours/Routes and respective organisers*

Region	City	Organisation	Literary routes/tours
North		DRCN (Direção Regional da Cultural do Norte)	Writers in the North <i>Escritores a Norte</i>
	Porto	Bairro dos Livros and Gbliss (2020)	Potterheads Porto Tours
		Bairro dos Livros	<i>Porto Cidade Literária</i>
		Tours & Tale	<i>O Porto de Camilo – Uma Inesquecível viagem pela cidade romântica</i>
	Celorico de Basto, Marco de Canaveses, Resende, Penafiel, Castelo de Paiva, Cinfães, Lousada, Baião,	Bairro dos Livros (promoted by Rota do Românico, Intermunicipal Community of Tâmega and Sousa, Baixo Tâmega and Penafiel City Council)	<i>Escrita Guiada: por entre as vogais da Língua</i>

	Felgueiras, Amarante, Paços de Ferreira, Paredes)		
	Douro Region	Fundação Eça de Queirós	<i>O Caminho de Jacinto</i>
	Vale de Cambra	City Council	<i>O Vale Mágico por Ferreira de Castro</i>
	Vila Nova de Famalicão	Famalicão City Council	<i>Roteiro literário camiliano</i>
Centre	Belmonte, Fundão, Sabugal, Pinhel, Figueira de Castelo Rodrigo	Associação de Desenvolvimento Regional Territórios do Côa + City Councils + DRCC	<i>Rota Turística Literária Viagem do Elefante</i>
	Coimbra	Casa da Escrita, City Council	<i>Sabores da Escrita</i>
	Coimbra	City Council, Espaço Miguel Torga	<i>Passear na Literatura – Roteiro Torguiano</i>
	Gouveia	City Council	<i>Roteiro literário vergiliano</i>
	Leiria	City Council, Ângela Pereira	<i>Routes Escritores de Leiria; O Crime do Padre Amaro; Miguel Franco, Acácio de Paiva, Miguel Torga, Francisco Rodrigues Lobo, Afonso Lopes Vieira (2022)</i>
	Montemor-o- Velho	City Council	<i>Roteiro Literário da Vila de Montemor-o-Velho (2020-)</i>
	Oliveira de Azeméis	Centro de Estudos Ferreira de Castro, local Library	<i>Pelos Caminhos de Ferreira de Castro</i>

	Torres Vedras	Torres Vedras City Council & Bookshop Livrododia	Walking Poetry
Lisbon Metropolitan Area	Cascais	City Council	<i>Rota dos Escritores</i> ¹
	Lisbon	Lisboa Autêntica	<i>Lisboa de Antero de Quental e da Geração de 70, Eça Lisboa de Queirós I e II, Lisboa com Fernando Pessoa I e II, Lisboa com Tabucchi, Lisboa de Cesário Verde – Em busca de uma Lisboa Oitocentista</i>
		Lisbon Literary Tours	<i>Belém e os Lusíadas, Memorial do Convento and Lisboa de Pessoa (in five diferente languages), Nachtzug nach Lissabon, Le Dieu Manchot, Lisboa Queirosiana</i>
		Itinerários de Lisboa by City Council	<i>Lisboa de Almada Negreiros, Lisboa de Eça de Queirós, José Saramago e o Ano da Morte de Ricardo Reis, Lisboa de Camões, Lisboa de Fernando Pessoa, Sophia de Mello Breyner Andresen, Lisboa de Cesário Verde, José Saramago e o Memorial do Convento</i>
		Lisbon Stories	<i>Rota do Saramago, Rota do Almada, Rota do Pessoa</i>
	Lisbon Walker	<i>Lisboa Literária</i>	
Sintra	City Council	<i>Roteiro Queirosiano, Roteiro Romântico, Roteiro no Centro Histórico de Colares</i>	

¹ <https://www.cascais.pt/evento/rota-escritores-em-cascais>

Alentejo	Évora	City Council	<i>Aparição, de Vergílio Ferreira</i>
Algarve	Algarve	Direção Regional de Cultural do Algarve, University of Algarve	<i>Rota Literária do Algarve</i>

Source: adapted from Oliveira, 2017

This collection of routes and tours comprehends routes that can be pursued individually, as well as guided and interactive tours. It does not cover all the literary walks, tours and routes that currently exist (or have existed) in Portugal², but it shows the importance of both public and private entities that organise these events (and often collaborate).

Additionally, there are touristic operators that organise package travels, such as Try Portugal and Lusonova. Try Portugal³ is an online touristic operator that offers literary travels (*Viagem Literária*) from north to south of the country by bike, van or hike, (re)discovering places from the point of view of mainstream and less known authors, such as José Régio, Cristoam Pavia, Branquinho da Fonseca, Mário Saa, Ruben A, Florbela Espanca and Soror Mariana de Alcoforado. Lusanova⁴, a Portuguese operator specialised in package tours and travels, has a 3-day literary route named “Roteiro dos Escritores”.

Table 2: Literary Festivals in Portugal and Organisers

Region	City	Organisation	Designation	Editions
North	Bragança	<u>Editorial Novembro</u> + City Council + Academia de Letras de Trás-os-Montes (Booktailors in 2015)	FLB - Festival Literário de Bragança	2015-
	Chaves	Clube dos Amigos do Livro de Chaves + Universidade Sénior de Rotay de Chaves	FLIC – Festa da Literatura de Chaves	2016-
	Freixo de	<u>Editorial Novembro</u> +	FFIL – Freixo	2017

² To this list of literary routes is also added the route *Roteiro Literário Levantado do Chão* (<https://roteirolevantadodochao.pt/>), conceived in 2021 by the City Council of Montemor-o-Novo, of particular importance given the centenary of Saramago’s birth.

³ <https://tryportugal.pt/pt/>

⁴ <https://www.lusanova.pt/>

	Espada à Cinta	City Council	Festival Internacional de Literatura	
	Guimarães	<u>Booktailors</u> + City Council	Húmus – Festival Literário de Guimarães	2017
	Matosinhos	<u>Booktailors</u> (since 2014) + City Council + Florbela Espanca Library	Festa da Poesia	2005
		<u>Francisco Guedes/Booktailors</u> (since 2013) + City Council + Florbela Espanca Library + Mumma + Galeria Municipal	LEV – Festival Literatura em Viagem	2006
	Nelas, Viseu	City Council + Nelas Libraries Network	ELOS de Leitura: Festival Literário de Nelas.	2016
	Ovar	City Council	FLO – Festival Literário de Ovar	2015
	Penafiel	City Council (+ <u>Editorial Novembro</u> in the past)	Festival Literário Escritaria	2008
	Póvoa de Varzim	City Council + Francisco Guedes	Correntes d’Escritas	2000
	Sabrosa (Vila Real)	City Council + Espaço Miguel	FliD – Festival Literário Douro (Previously Encontradouro)	2017 (2015)
	Santo Tirso	Booktailors + City Council	Festival Novo Jornalismo (discontinued)	2014 (only 1 Edition)
	Valongo	Papa-Livros, Tcharan + City Council	Onomatopeia – Festival de	2019

			Literatura Infantojuvenil de Valongo	
	Viana do Castelo	City Council + Municipal Library	Contornos da Palavra	2010
	Vila Nova de Famalicão	City Council + Associação Raias Poéticas	Raias Poéticas	2012
	Vila Nova de Foz Côa	Municipal Library	Festival Literário Infantil	2017
		<u>Bairro dos Livros</u> + Soma, Jorge Maximino + City Council	Festival de Poesia e Música de Vila Nova de Foz Côa	1984
	Viseu	<u>Booktailors</u> + City Council	Tinto no Branco	2015
Centre	Águeda	City Council + Municipal Library and CAA – Centro de Artes de Águeda	MALA – Manifestação Literária de Águeda	2021
	Alcobaça	City Council	Festival Books & Movies – Festival Literário e de Cinema de Alcobaça	2014
	Arganil, Castanheira de Pêra, Figueiró dos Vinhos, Lousã, Miranda do Corvo, Oliveira do Hospital, Pampilhosa da Serra, Pedrógão Grande, Penela,	<u>Arte-Via</u> (Artistic and Editorial Cooperative, Lousã) + Consortium (14 entities)	FLII – Festival Literário Internacional do Interior – Palavras de Fogo	2018

	Sertã, Tábua			
	Belmonte	City Council + <u>Booktailors</u>	Diáspora – Festival Literário	2014- 2015
	Castelo Branco	City Council + <u>Booktailors</u>	Fronteira – Festival Literário de Castelo Branco	2012
	Castelo Branco, Coimbra, Alcains, Fundão	<u>Alma Azul Editora</u>	Festival de Língua Portuguesa – A Língua Toda	2009
	Curia, Anadia	City Council + Parque das Artes + Hotel Termas da Curia	Festa Literária Folha	2018
	Fátima	MIL- Movimento Internacional Lusófono + Nova Águia Magazine	Tábula Rasa	2015
	Fundão, Gardunha	<u>A.23 Edições</u> + City Council	Festival Literário da Gardunha	2014
	Lourinhã	City Council	Festival Literário Livros a Oeste	2013
	Manteigas	City Council	Festival Literário de Manteigas	2016
	Óbidos	City Council + Ler Devagar	FOLIO – Festival Literário Internacional de Óbidos	2015
		City Council (+ Ler Devagar until 2018) + Óbidos Sociedade Vila Literária + Óbidos Criativa E.M.	Latitudes: Literatura e Viajantes	2017
	São João da Madeira	City Council + Library	Festival Literário Poesia à Mesa	2003
Lisbon	Cascais	City Council + LeYa	FIC – Festival	2015-

Metropolitan Area		Editorial Group (+ Booktailors in 2015)	Internacional de Cultura	2018
	Lisbon	City Council + Booktailors	Lisboa 5L: Festival Internacional de Literatura e Língua Portugal	2021
		Cultural Trend Lisbon (CTL)	Festival Silêncio	2009 - 2017
		Goethe-Institut + <u>Booktailors</u>	Afinidades Electivas (discontinued)	2013 (only 1 edition)
		City Council of Sal, Editora Rosa de Porcelana	Festival de Literatura-Mundo do Sal	2018
	Oeiras	City Council + <u>Booktailors</u>	Festival Oeiras a Ler – Fique na História (discontinued)	2015
Alentejo	Alter do Chão	City Council	Festival Literário do Norte Alentejano (discontinued)	2015 (only one Editions)
	Serpa	City Council (+ <u>Booktailors</u> in the past)	FLiS – Festa do Livro de Serpa	2017
Algarve	Loulé	Fundação Manuel Viegas Guerreiro + City Council	FLIQ – Festival Literário Internacional de Querença	2016
Azores Archipelago	Ilha Terceira, Praia da Vitória	City Council + Cooperativa Praia Cultural	Festival Literário Outono Vivo	2006
	Porto Santo	Portuguese Group at Escola Básica e	FLIPS – Festival Literário do Porto	2014

		Secundária Prof. Dr. Francisco de Freitas Branco	Santo	
Madeira Archipelago	Funchal	ECA – Eventos Culturais do Atlântico	FLM – Festival Literário da Madeira	2011

Source: adapted from Martínez Tejero, 2021

Compiling a list of literary festivals implies conflictive choices, as poetry festivals tend to be considered as different festival models and their addition could imply the inclusion of SLAM initiatives and other schemes (Mártinez Tejero, 2021). In this report, I chose to include Festival de Poesia e Música de Vila Nova de Foz Côa, despite its focus on poetry, due to its historic importance and relevance within the context of the internship. Also because of its relevance for this internship report, it is important to note that Bairro dos Livros has organised multiple initiatives for the literary festival *Escritaria* since 2019, namely an art installation, a documentary, a literary guide to the territory, one interactive activity, a series of literary episodes and literary tours.

City councils are evidently the main drivers of such literary events, with few private companies handling the festivals' organisation. The literary festivals' programmes and websites often do not state clearly which entity is responsible for the organisation, direction, production, communication of the events. However, besides the city councils, the Booktailors (brand of The Book Company) is the company in charge of organising a higher number of literary festivals over the country. Although Bairro dos Livros handles the production, communication or activities for some literary festivals, they are not aiming to be competitors of the other companies in this market. This will be further analysed on the chapters dedicated to Bairro dos Livros, which will demonstrate how BL's value proposition distinguishes them from other companies of the same sector.

1.4.4 Reasons for researching and investing in literary tourism

The importance of Literary Tourism has grown to the point where Turismo de Portugal has opened an Executive Course of Literary Tourism⁵, which started in 2021 and will have additional editions in subsequent years (Turismo do Centro, 2021), and ESHT (Escola Superior de Hotelaria e Turismo) is also launching a Post-Graduation in

⁵ <https://turismodocentro.pt/investidores-artigo/turismo-de-portugal-lanca-curso-de-turismo-literario/>

Literary Tourism in 2022/2023⁶. ESHT (2022) promotes literary tourism as a source of innovation and competitiveness for the tourism industry, becoming increasingly important in the marketing and promotion of tourist destinations.

Literary tourism services add touristic value to a place and consequently promote touristic and economic activity with few negative consequences, but their benefits go much deeper. Products directed towards literary tourism have the potential to dynamize spaces and shed light on the value of literary heritage, promoting the restoration and preservation of architectonic patrimony associated with writers. Casa de Tormes of Eça de Queirós and Pascoaes' house in Amarante, for example, were rebuilt from their ruins after their heritage and touristic value was recognized. If authors' houses are not valued as literary landmarks and are left to abandonment, they risk being demolished or destroyed, as happened to Almeida Garrett's house in Lisbon or to the house where he was born in Porto (Quinteiro & Baleiro, 2017; Vieira, 2021). If well-managed, literary tourism can provide destinations with the opportunity to diversify and decentralise their touristic offer by redistributing excessive tourist flow towards lesser-known periphery areas, through cultural and literary routes, for example (Quinteiro et al, 2021). Likewise, literary routes may imply the translation of works by lesser-known authors, making them accessible to a wider international public. Cândido Guerreiro's poems, for instance, were translated into French and English for the first time because of the literary walk dedicated to him (*Passeio Literário Cândido Guerreiro: o Poeta de Alte*). Moreover, visiting certain places associated with a book may pique the tourist's interest in reading it (Quinteiro & Baleiro, 2017). When travelling to Prague or Paris, tourists may feel curious to read Kafka or Victor Hugo, for example. Likewise, visiting authors' monuments, participating in literary tours, festivals or celebrations of writers is often the catalyst for reading certain authors that are slipping into oblivion. Lastly, high-quality literary tourism services provide unforgettable experiences that combine leisure with learning and discovery (Quinteiro & Baleiro, 2017)

⁶ <https://www.esht.ipp.pt/cursos/pos-graduacao/830>

CHAPTER II – THE INSTITUTION: BAIRRO DOS LIVROS

The second chapter presents and characterises *Bairro dos Livros*, the institution chosen for the internship. Its history, identity, composition, organisational culture, and services will be among the topics covered, in order to provide an in-depth understanding of the inner workings of this cultural and creative sector business. Moreover, this chapter aspires to document BL's story and demonstrate its role as a dynamization agent for cultural and literary tourism in cities and smaller peripheral locations, drawing upon cultural assets, local heritage, arts, creativity, storytelling and innovation to deliver unique experiences.

2 Bairro dos Livros

Bairro dos Livros (BL) is the commercial brand of CulturePrint, a cooperative of the cultural sector based in Porto. This unconventional organisation creates and communicates innovative cultural products and programmes by connecting different fields of study, such as literature, visual and performing arts, graphic design, content creation, project management, event production, and communication (Lino, 2022). Among other specific cultural services, Bairro dos Livros' offers include communication, artistic installations, book publishing and artistic programming.

In short, Bairro dos Livros aims to “communicate Culture” (Bairro dos Livros, n.d.a) and “create experiences and communication opportunities through arts and culture” (Bairro dos Livros, n.d.b).

2.1 History

CulturePrint came to life in 2011 as a UPTEC (Science and Technology Park of University of Porto) incubation project by the hands of Catarina Rocha, Isabel Rocha and Maria Inês (Minês) Castanheira. It was, in fact, the first literary project hosted by UPTEC.

The name CulturePrint is a word play that refers to the printing services provided while also evoking the lasting impression that culture leaves on people. CulturePrint, initially dedicated to self-publishing, ghost-writing, communication and the production of cultural services, quickly became widely recognized due to its “Bairro dos Livros” (CulturePrint, n.d.).

2.1.1 From a monthly event...

Bairro dos Livros started as a monthly event organised by CulturePrint in Porto's bookshops and second-hand bookstores. Every second Saturday of each month, the CulturePrint team would lead book lovers through an itinerary of downtown bookshops and libraries, but also hospitals, coffeehouses, theatres, trams and gardens, where poets and other artists (actors, writers, *diseurs*) would share their art and love for culture, with special twists. Not long after, random passers-by would join the group of bibliophiles, luring even those who were not particularly fond of reading (Bairro dos Livros, 2019). The majority of participants were from Porto, as expected, but there were also visitors from other cities – Aveiro, Braga, and Lisbon – who showed up on purpose. International tourists were also interested in seeing and taking part in the events (Lino, 2022).

Each event was planned around different variations of the motto “Ler é...” [Reading is...], and the cultural programme was tailored to that theme. The first edition, entitled “**Ler é Perigoso**”, took place in April 2012, and featured readings of poetry, music, movies, and workshops that entertained the whole family. It was followed by “Ler é Sexy”, “Ler é Fixe”, “Ler é O Melhor Remédio” [reading is the best medicine], “Ler é Show”, “Ler é um Vaivém [reading is a shuttle]”, “Ler é Mágico” and many others for 3 years, making up 30 editions, each one unique and creative (Bairro dos Livros, 2019).

Among the most creative editions was “**Ler é Manuel António Pina**” (Figure 2), a poetic demonstration in honour of Manuel António Pina, where people shouted his verses as if they were watchwords in political marches, which was joined by staged readings, a gathering at Orfeu Café and a performance.

Figure 2 *Bairro dos Livros: Ler é Manuel António Pina, 09/03/2013*



Source: Bairro dos Livros' Facebook Page

“**Ler é O Melhor Remédio**” (2012) started from the premise that literature is the best medicine, and so BL offered literary cures to patients by distributing verses of poems inside plastic syringes, near Hospital Santo António (Figure 3), where they would build a public library the following year (2013). This initiative also counted with a battle of poetic readings from the rap singer Capicua, a performance by *Coral de Letras* on the balconies of Cordoaria and poems by Fernando Pessoa that were broadcasted on the radios of local taxis.

Figure 3 *Bairro dos Livros: Ler é o melhor remédio 14/07/2012*



Source: Bairro dos Livros' Facebook page

“**Ler é Um Vaivém**” was another inventive edition. *Máscara Solta*, a theatre group from Faculty of Letters of University of Porto (FLUP), made a poetic performance of Portuguese poetry related to movement inside a tram, mesmerising readers in a trip from Cordoaria to Batalha.

Every three months, the events would acquire even greater proportions and turn into book festivals. Within this framework, CulturePrint organised the first Book Festival in Crystal Palace's gardens, in 2012. The event counted with a book fair of bookshops and second-hand bookstores, a "Poetry Corner" with poets reading poetry, concerts, plays, workshops for children, rides with books on donkeys from Miranda, and traditional Portuguese finger food. The success of this Book Festival was critical for Bairro dos Livros to continue its work and, according to *Mapa do Bairro*, it may be one of the reasons why Porto's Book Fair has been held at that location since 2014 (Bairro dos Livros, 2019). In fact, this is not the only link between Bairro dos Livros and Porto's Book Fair History. In 2013, when the Portuguese Association of Publishers and Booksellers and Porto's City Hall (CMP) could not reach an understanding regarding the Book Fair's organisation, BL partnered with CMP/Porto Lazer and created an alternative solution, *Letras na Avenida* (Letters by the Avenue). Although controversial at the time, publishers and bookshops' commercial offer was grouped together in what would later become a usual trend.

Over the course of three years, there were story Slams, yoga with poetry by Sophia de Mello Breyner, literary routes along cafés, choreographic interpretations of books, kites of poetry, an installation of phones that played literary texts, a dancing dinner for readers and writers, picnics with origamis that told stories in verse, and an art installation of flying books – Bairro dos Livros was brimming with creativity since its inception (Bairro dos Livros, 2019).

This initiative was completely free, sparked out of love for books and a desire to promote reading. It filled a gap in the market, during a time of national financial crisis, as no one was investing in creative projects of literary tourism nor in the dynamization of the potential literary hub of Porto. The cooperative recognised this potential for both internal and external tourists, as well as the opportunity to communicate and revitalise the heritage represented by antique booksellers and bookshops, and the public adhered enthusiastically (Lino, 2022). According to Minês Castanheira, one of the artistic directors of CulturePrint, public adhesion surpassed expectations and Bairro dos Livros received multiple emails and phone calls from bookshops, booksellers and other local organisations who wanted to participate in future events (Carvalho, 2012). Partnerships with booksellers were crucial at this early phase of Bairro dos Livros and allowed them to establish a network in the literary Porto.

Besides the encouraging public feedback, the project received very positive clipping: multiple mentions in the newspapers, social media and was even acknowledged by Professor Marcelo Rebelo de Sousa, current President of the Republic, during TVI's news segment (see clipping in Bairro dos Livros' website).

Due to the huge success and projection of the "Bairro dos Livros" initiative, the cultural cooperative (CulturePrint) started to be publicly known by that name. Inclusively, Catarina and Minês were nicknamed "as meninas/senhoras do Bairro". To take advantage of this mediatic visibility, the cooperative started to work under the seal of Bairro dos Livros in their other projects, although they kept CulturePrint CRL as their legal designation.

Before the cooperative was created, the expression Bairro dos Livros had already been used by Jorge Marmelo, in 2009, in an article published on *Público*, and later by Francisco Manga in *Diário de Notícias*. In this context, "Bairro dos Livros" referred to a neighbourhood in downtown Porto, surrounding the Rua das Carmelitas, Carlos Alberto and Mártires da Liberdade, that gathered over twenty independent bookshops, bookstores specialised in rare and old books and other literary-themed establishments (Lello/Prólogo, Casa do Livro, Livraria Académica, Poetria, Livraria Modo de Ler, Paraíso do Livro, etc). Jorge Afonso Mota was attempting to unite this group of booksellers and dynamize the cultural program of the neighbourhood, bringing life to what had the potential to become a dynamic literary cluster in a cultural hub (Marmelo, 2009). However, this project was never put into practice, as it did not gather the support of Porto's Town Hall (CMP). Two years later, CulturePrint contacted the organisation of booksellers to relight the project, with similar objectives and under the same name. After the agreement from the booksellers, the project quickly moved forward. According to Diana Silva, owner of Poetria and one of the organisers of the project, some of its goals were to promote reading and culture in Porto, dynamize the local book sector and reignite the sells, while reconnecting Porto's citizens to culture (in its multiple variants) at a time when they needed it the most, starting by the younger ones (Medeiros, 2012).

Being a free initiative and without any kind of financial support, CulturePrint needed to profit from other projects, so that they could support themselves monetarily. These monthly events turned out unsustainable in the long term, as it was a lot of effort and dedication put into them, with no financial revenue. Isabel Rocha left the team in

2014, around the time when the remaining members decided to professionalise the institution and dedicate themselves to it on a full-time basis, quitting their previous jobs. Catarina and Minês decided to focus more heavily on self-publishing and other services from then on.

The pole with BL's old logo, used to guide the crowd through the streets of Porto during these earlier times, is today symbolically placed in the living room of their office, with "Zona dos Abraços" written on its counter facet.

2.1.2 To thriving cultural agents

Eleven years later, Bairro dos Livros has now accomplished the production of, at least, 276 events, 41 edited books, and 12 artistic installations (Bairro dos Livros, n.d.). Each project is different from the later, but always using "Books, Arts and Culture to tell Stories" (Bairro dos Livros, n.d.b).

They make an active effort to maintain an open minded and creative environment that fosters out-of-the-box thinking, as creativity is one of the main distinguishing traits of Bairro dos Livros. For this reason, none of their projects is the same, they must constantly innovate and step outside of their comfort zone. This implies an increased effort from the team but is part of BL's value proposition.

Over the years, there has been an evolution of BL's main services and partners. While they initially worked almost exclusively in Porto, through partnerships with bookshops and other private companies (Mercado Bom Sucesso, Livraria Lello, Gertal, Hat Museum at São João da Madeira), in the last years have been working increasingly with public institutions (CCDR-N, University of Porto, City Councils) and expanding their services across the country. In their earlier times, their partnership with Livraria Lello was particularly fruitful leading to the production of numerous Harry Potter events, but also to the creation of installation artworks, such as *Passadeira de Palavras* and *O rosto do Porto*, and organisation of Lello's Talks *Uma cidade pode ser um coração. Um punho*. During the pandemic, their collaboration with municipalities was critical for the continuation of their work, namely Porto City Council and Ágora, Penafiel City Council, Évora City Council and Matosinhos City Council.

BL is now mainly active outside of Porto, providing services to municipal and intermunicipal council communities over the country. Additionally, they no longer

prioritise self-publishing, giving preference to editorial coordination and to their own editorial line (Bairro dos Livros Collection), specifically their line of Literary Maps, with the goal of mapping the entire country one day.

2.2 Team

Bairro dos Livros' core team is currently made up of three women from different areas, forming a multidisciplinary and highly educated team. Catarina Rocha and Minês Castanheira are the cooperative's creative directors, respectively handling the arts and letters (arts and humanities).

Catarina, with a bachelor's degree in Plastic Arts, Postgraduate in Artistic Management and Master in Contemporary Artistic Practices, is in charge of design and production.

Minês handles Communication and Edition. She holds a bachelor's degree in Journalism and Communication Sciences, Postgraduate in Cultural Management and Communication and attended the master's degree in Comparative Literature.

Lastly, Isabel Costa, who joined Bairro dos Livros in 2017, is responsible for editing and production. Regarding her academic background, she is a Bachelor in Languages, Literatures and Cultures (FLUP) and Master in Editorial Studies (University of Aveiro).

Additionally, Cláudia Correia, bachelor's degree in Management of Tourism Enterprises (ISCET), is currently working for the cooperative on a part-time basis, taking care of investigation and assisting production.

Despite these general roles, there is no strict pre-defined division of tasks assigned to each person. In other words, no one deals only with editing nor is only in charge of writing, for example. Each member works in different fields and handles multiple projects at the same time. This work dynamic is supplemented by frequent group meetings and brainstorming, which generates interdisciplinary knowledge fusion and feedback sharing.

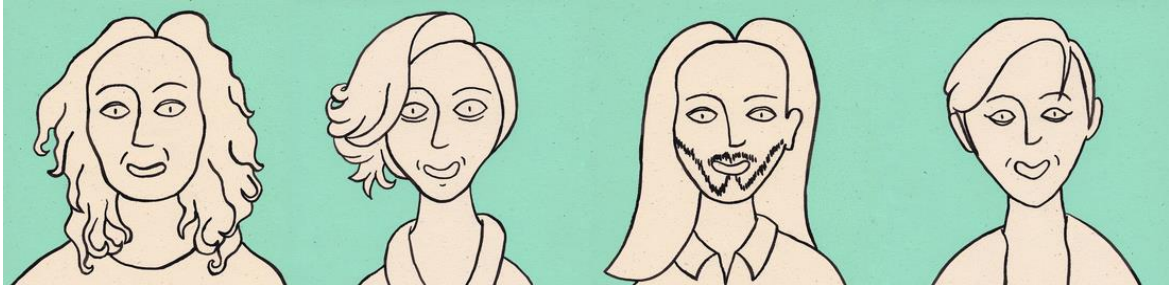
Beyond the core team, BL's projects would not have been possible without the support of multiple people. Outsourcing plays a central role for the sustainability of their projects, as it would be unbearable to handle all areas internally with such a small

team, even one as multifaceted as Bairro dos Livros⁷. Carlos Oliveira (photography and video), Raquel Patriarca (writer, speaker in multiple workshops), Clara Não (illustration), Emilene Lima (production), Paulo Brás⁷ (social media, writer) are just some of the multiple people who have worked with Bairro dos Livros and have become, in their own way, “bairristas”.

The composition of this team corresponds to the tendency of the cultural and creative sectors, which employ young people and favour the participation of women compared to more traditional industries. “Creation is driven by small businesses or individuals, giving rise to agile and innovative employers” (CISAC, 2015:8).

In the words of Vítor Devesa, this team is constituted by “Female entrepreneurs and ambassadors, northerners and European, creative and bold, responsible and practical” (Bairro dos Livros, n.d.).

Figure 4 *Bairro dos Livros’ team in 2019 (Catarina Rocha, Minês Castanheira, Paulo Brás and Isabel Costa)*



Source: Bairro dos Livros, n.d.

⁷ Paulo Brás was part of Bairro dos Livros until 2020 and is currently the owner of Livraria Aberta, the first queer bookshop in Porto. Brás still collaborates with Bairro dos Livros in multiple projects.

2.3 Organisational Culture

One of Bairro dos Livros' distinguishing factors is that they provide experiences, rather than just products and services. Working, or in my case, doing an internship, at Bairro dos Livros also provided a unique experience, which is partially explained by their organisational culture.

When presenting an analysis of an institution, it is fundamental to explain its organisational culture. As is argued by Goffee and Jones (1996), a company's organisational culture is what holds it together and constitutes its identity, providing it its values, direction, and purpose. Culture emerges from conviction, social interaction and validation of successful concepts and ideas (Homma et al, 2014).

2.3.1 Goffee and Jones' Classification

According to Goffee and Jones (1996)'s matrix of organisational culture, which is defined by evaluating a community's degree of sociability and solidarity, Bairro dos Livros would be classified as "communal", characterised by a high level of sociability and solidarity. In this context, sociability refers to how friendly the members of a community are, whereas solidarity refers to how swiftly and effectively a community works towards common goals, regardless of personal ties. Communal organisations are common in small and fast-growing entrepreneurial start-ups, whose founders are close friends who worked tirelessly to establish their business – description which highly resembles CulturePrint.

As is the case of Bairro dos Livros, institutions with high sociability create friendly environments where the community shares close personal and emotional ties: more than colleagues, they are often friends who care about each other. Talking about personal interests and values, listening to music and laughing together is a common part of the office routine at Bairro dos Livros, and members usually share similar opinions on ideas and values. Employees are more motivated to work in a comfortable and open environment, which improves morale and esprit de corps. Furthermore, by fostering teamwork and information sharing, a high sociability atmosphere boosts creativity and allows freedom to think outside-the-box, which is crucial for an institution of the creative and cultural sector like Bairro. Lastly, Bairro dos Livros follows this type of community's tendency to go "beyond the formal requirements of their jobs" and thus work harder than supposed to ensure the cooperative's success (Goffee & Jones, 1996).

Classifying BL's solidarity according to Goffee and Jones' parameters was more complex than expected, partly because this cooperative's structure is very distinct from that of the usual corporation. With such a small-sized team, the cooperative's success is in everyone's best interests. Their strong sense of purpose and identification with the organisation's beliefs and values encourages the team to work hard to achieve their goals. However, the ruthlessness described by Goffee and Jones in high-solidarity communities does not apply to BL. They take a humanitarian and understandable stance towards those who are experiencing personal difficulties, regardless of how it affects their individual work performance.

2.3.2 Values, principles and objectives

Schein (2004) states that organisational culture is translated into an institution's underlying assumptions (unconscious and often taken-for-granted beliefs, perceptions and feelings, which make up the foundation of values and actions), its beliefs and values (strategies, goals and philosophies) and its artifacts (visible organisational structures and processes, such as the physical environment, language, style, myths and stories). This subsection will elaborate particularly on Bairro's beliefs and principles.

Bairro dos Livros does not maintain a strict hierarchical structure. Facilitated by its small core, each decision is often the result of group-work and brainstorming. Although Minês and Catarina are the founders and creative directors, who share a clear and kindred vision of Bairro dos Livros' identity and projects, each member is given the opportunity to weigh in with their perspectives. Inclusively, interns were welcomed to share their opinion/feedback on the matters, as we could provide a younger and different vision of possible solutions.

Since its origins, the cooperative is inherently "bairrista", a Portuguese word whose literal translation to English – parochial – does not fully capture the intended meaning. Even though it is often perceived in a pejorative way, in this context *Bairrismo* refers to a sense of affection and pride for one's quarter. It is a sentimental attachment that makes locals value their quarter highly and, at the same time, welcome everyone to join in. It is democratic, bold, lively, passionate and resourceful, like this team who began by creating innovative low-cost solutions and is now continuously growing and opening their quarter to the whole country, spreading culture wherever they pass by.

Homma et al (2014) argues that organisational culture is also manifested in corporative governance and social responsibility, as well as the way the institutions approach changing social values, such as the position of women in organisations and the importance of the Y Generation (Millennials).

As a cooperative⁸, BL must follow specific cooperative principles, such as voluntary membership, democratic management, economic participation of members, autonomy and independence, promotion of education and cooperation, and sustainable development of the community (Ministério Público, n.d.). Furthermore, cooperatives are non-profit companies, so, although they must not aim at profit for profit's sake, nothing prevents them from having it, as long as the recipients are their own members and not third parties.

Regarding the projects they work on, BL has reached a stage where they have the liberty to choose the projects they participate on according to the similarity of values, and artistic compatibility, giving preference to literary-related works, but not exclusively. Moreover, they continue to work on projects that promote reading and literature, making books, poetry and culture accessible to everyone, regardless of their profitability, which shows the humanitarian character and social responsibility of the cooperative. The concern over the democracy of literature and culture will be mentioned in section (2.4.1.3), when describing the concept of the Literary Guides.

Gender concerns were also a continuous presence in BL's principles and flags defended. Bairro dos Livros is currently composed by women only, but even when Paulo Brás was part of the cooperative, this feminist approach was visible. To quote *Map of Books: Literary Guide to Porto*:

“By the hand of three women, a quarter was born that only they inhabit, because, here, even the men are women having books as children on their head, on their womb, on their back.” (Bairro dos Livros, 2019:4).

Bairro dos Livros makes conscious, even if subtle, choices. Representativity and inclusivity were underlying values in their decisions, namely when inviting female

⁸ Autonomous association of people whose purpose is to satisfy their members' economic, cultural or social aspirations through cooperation and inter-help (Ministério Público, n.d.).

young and innovative artists to participate in projects, bringing fresh air and out-of-the-box ideas to the expected canons. For example, choosing Teresa Rego to make the illustrations for the centenary anniversary of the “matriarch of the northern writers”, Agustina Bessa-Luís, organised by CCDDR-N. Furthermore, the ratio men/women was kept in mind when selecting the poems for the book *Verso do Bago*. One final example is the project Musa, a writing workshop that followed Elke Heidenreich’s motto “a woman has to be her own muse” and resulted in a book written by young women from the Patronato de Chaves, alongside texts by famous female artists, which overall expresses a sense of sorority, gender equality and empowerment of young women through literature - “Que a palavra, toda ela feminina, seja só o começo” (Fonseca et al, 2022).

As is stated in an interview with João Govern and Margarida Pinto Correia (2022) in *Encontros Imediatos*⁹, values are at the essence of Bairro dos Livros. Friendship and respect for the other are elemental in this cooperative, as well as the need to leave a mark and create positive changes in the communities through the use of culture and arts.

2.3.3 Headquarters

BL’s office is located on the street Dr. António de Sousa Macedo, in Virtudes. Its settlement in the core of Porto makes it near Porto’s literary quarter that BL so heartfully celebrated since their early years: near local bookstores and, most significantly, near the cultural heart of the city. In the same building block we can find Cooperativa Árvore, also a cooperative of the artistic sector, where the first edition of “*Mapa do Bairro: Guia literário do Porto*” was released. At walking distance, we can find Reitoria. Almeida Garrett’s destroyed house, Centro de Fotografia and old Cadeia da Relação, where Camilo Castelo Branco was imprisoned due to a romantic affair with Ana Plácido (celebrated by a statue in their honour), João Chagas’ Garden, with Ramalho Ortigão and António Nobre’s statues, among other cultural and literary sites of reference. Besides the symbolic value of this location, it is also accessible for business purposes. Clients and partners can easily go to their office for meetings or other appointments, even if zoom calls are now routine.

⁹ <https://www.rtp.pt/play/p4311/e630655/encontros-imediatos>

Their office is a testimonial of Bairro dos Livros' organisational culture. It is filled with books, either published by them, used for investigation or simply for affective reasons, as well as objects, figurines and decoration used in previous projects. This comfortable space is equipped with spaces for communal eating, microwave, water, coffee, cookies, sweets and other snacks that employees may crave to spark their creativity. In Dole and Schroeder (2011)'s study, it was concluded that employees who are satisfied with their physical office environment are more likely to produce good results.

Furthermore, the office reflects BL's work process: a white board shows the brainstorming of ideas and words for projects, or discussion of budgets made during meetings. On the walls, there are also post-its and other papers that make up visual representation of projects and of their work agenda/calendar, with their main upcoming projects written individually on papers and organised by month. This method of visual thinking, which makes use of whiteboards and post-its, is used in some of the largest tech companies: "O pensamento visual melhora as pesquisas estratégicas ao converter o abstracto em concreto, ao iluminar as relações entre os elementos e ao simplificar o que é complexo (Osterwalder & Pigneur, 2011:148)".

"Um conjunto de notas Post-it é uma ferramenta indispensável que qualquer pessoa que reflecta sobre modelos de negócio deve ter à mão" (Osterwalder & Pigneur, 2011:150).

2.4 Services

As previously mentioned, Bairro dos Livros provides services for individuals, companies and institutions that cover a wide variety of areas, such as cultural events, book publishing, and communication (Bairro dos Livros, n.d.b). This section will explore each of these areas in detail, presenting some of their previous projects. However, this division is sometimes blurred, as BL is often hired to provide multiple services for the same project. For example, the client may request the production of a cultural event, as well as its communication, or, in other cases, the editorial coordination, graphic design and paging of a book, accompanied by the creation of an art installation, and vice versa.

Furthermore, although Bairro dos Livros gives preference to literary projects, they are by far not restricted to those ventures. In the following sections, due to their extensive portfolio, we will provide some examples of this varied assortment, but choose to focus on the projects related to cultural and literary tourism, explaining their approach to providing involving experiences to the public.

2.4.1 Cultural events and animation

The sector of “**Cultural events and animation**” includes cultural programming and management of spaces and projects, animation events for the entrepreneurial sector, children-oriented events, installation artworks¹⁰, and art curation¹¹.

2.4.1.1 Harry Potter Events

In December 2018, Bairro dos Livros produced a “Potter Party”, converting Mercado Bom Sucesso into Hogsmeade, a village near Hogwarts – the Wizarding

¹⁰ The term installation art refers to large-scale constructions that make use of different media and are often designed for a specific place and for a temporary period of time. They materialise into different forms, as they may occupy an entire room or might be designed to be walked around and contemplated. Installation art differs from traditional art forms like sculpture because they consist in a “complete unified experience” instead of separate, individual artworks (TATE, n.d.b).

¹¹ Art curation is the selection, acquisition and care of objects or artefacts to be part of a collection of artworks, exhibitions, etc (TATE, n.d.-a; Cambridge Dictionary, n.d.).

School featured in the Harry Potter fantasy saga, written by J. K. Rowling. This event met such a positive response that the 400 free tickets sold out within a few hours. Using the imagery from the books and movies, the attractions included a table-version of Quidditch (a wizarding game), a Potions and Spell class taught by Professor Snape, as well as the interaction with characters from the book – Professor Sybill Trelawney, ghost Moaning Myrtle, and the howl Hedwig (Bairro dos Livros, 2018).

This was not the first Harry Potter-themed event organised by Bairro dos Livros. In February 2016 BL produced Harry Potter Nights for Livraria Lello, and the event for the world release of the book *Harry Potter and the Cursed Child* in July. This last event went viral online (Almeida, 2016); and gathered around 20 000 visitors, many of whom lived hundreds of kilometres away from Porto (Bairro dos Livros, 2016).

In December 2017, they were entrusted with the conception, production and press agency of a dinner for Harry Potter fans, also promoted by Livraria Lello, in Quinta do Lugar, Leça do Balio's Monastery. A feast was served in the mystic ambiance of the Monastery, replicating the dinners at Hogwarts' Great Hall, with a menu conceived specifically for the theme. The night was also filled with games, prizes and entertainment, spells, and even dementors (nightmarish creatures), thereby installing a magic atmosphere especially directed to the expectations of the HP fans (Bairro dos Livros, 2017).

In 2019, Bairro dos Livros organised guided tours for Harry Potter fans – Potterheads Porto Tours – which passed by Porto's emblematic monuments and spaces and established connections between the city, J. K. Rowling's life, and Harry Potter's wizarding world (Bairro dos Livros, 2019b). The tours also included reading passages of the books, meeting characters and playing thematic games to “experience Porto like a true wizard” (Potterheads Porto Tours, n.d.).

Events that feature fantasy sagas, cosplay and living history sites are sought after as transformational authentic experiences, which take the tourist beyond their ordinary everyday life (Lovell, 2019). Indeed, these events aimed to provide immersive experiences into Harry Potter's magic world to meet the expectations of the fans, some of whom travelled long distances to fulfil this literary fantasy. In each of these events, cosplay (dressing up as the characters from the books/films) was encouraged and participants were given the opportunity to interact with the characters and taste famous

delicacies from the wizarding world, such as candy and Butterbeer, in order to enjoy the full-magical experience. The greatly positive response and feedback attest to the success of literary tourism services.

2.4.1.2 Europe's Day - Dia da Europa 2019

Bairro dos Livros was responsible for the design and production of the Parade for Europe's Day, promoted by CCDR-N as part of the #EUinmyRegion campaign.

This Parade took place in Carmelitas' Quarter, starting in Torre dos Clérigos, passing by Livraria Lello, Reitoria da Universidade do Porto and closing in Praça dos Leões. The impact of European politics in the Northern Region and, in particular, the results of the investment of European funds, were announced along the way, to raise citizens' awareness of the projects that have been supported in their region (Norte 2020, 2019). However, more than an informative event that celebrated the cultural achievements derived from EU's funding, Bairro dos Livros provided an engaging experience: the crowd was led by the historic figure of Robert Schuman, considered as one of the founding fathers of the European Union. Actors playing Nicolau Nasoni, Luís Vaz de Camões and Marie Curie also joined the parade and made a tour of Torre dos Clérigos through storytelling in the first person. It counted with the participation of high school and UP students from the ERASMUS program wearing the colours of the EU and a performance by the young violinists from Músicos D'Ouro (Torre dos Clérigos, 2019).

Although this parade did not have touristic purposes per se, it does show the importance of creativity and storytelling in cultural events. In addition, it was aimed to stir feelings of belonging to the European Union, thus creating an intercultural experience.

Figure 5 *Europe's Day 2019, promoted by CCDR-N*



Source: (Bairro dos Livros, 2019a)

2.4.1.3 Literary Tours for Porto's Book Fairs (2020 and 2021)

In 2020 and 2021, Bairro dos Livros created sets of literary tours and one literary participatory show (*Reabilitação do Poeta Desiludido*) as part of the Porto Book Fair, promoted by Ágora and CMP (Porto City Hall).

Two editions of these literary tours were adapted for kids (“trocado por miúdos”), presenting Porto through the eyes of writers in an accessible and fun manner for children, through the use of acting, songs and interactive games (Bairro dos Livros, 2021a) (Bairro dos Livros, 2020).

In 2021 BL also launched a set of literary tours designed for an adult audience, which offered an ambulant literary prescription clinic in the style of Romantic poets from Porto – *Um Consultório de Letras Receituário à moda do Porto Romântico* (Bairro dos Livros, 2021b).

2.4.1.4 Exhibition Cycle “Ver do Bago” for Rota do Românico 2021 - 2022

On May 2021, BL was responsible for the conception, museography and cultural coordination of three exhibitions for *Rota do Românico*. *Rota do Românico* is a project of cultural tourism that promotes the cultural and architectural heritage of 12 municipalities from the Sousa, Douro and Tâmega Valleys – Amarante, Baião, Castelo de Paiva, Celorico de Basto, Cinfães, Felgueiras, Lousada, Marco de Canaveses, Paços de Ferreira, Paredes, Penafiel and Resende (Rota do Românico, n.d.).

This exhibition cycle, intitled *Ver do Bago, um Brinde entre Deus e os Homens*, proposes to celebrate the relationship between the vineyard, the territory and the cultural and human landscape of this region. In these exhibitions, sacred art (religious paintings, sculptures of saints, liturgical implements), traditional ceramics, and modern illustrations by claranão mingle side by side with interactive artistic installations and new technologies such as video mapping and 3D glasses, which promise to provide “true immersive experiences”. All five senses are used in this commemoration of wine and the vine (culture) through arts and culture (Rota do Românico, 2021a).

The first exposition, *Ver do Bago nos Mosteiros*, took place in Mosteiro de Santo André de Ancede, in Baião, and was visited by around 3.000 people (Rota do Românico, 2021a). The second exhibition, *Ver do Bago nos Santos*, in Igreja dos Capuchos, Penafiel, focused on the worship of the Saints according to each period of the viniculture cycle, reflected on artistic manifestations, customs, rituals and festivities (Rota do Românico, 2021-b).

The last exhibition, *Ver do Bago no Sangue* was set in Lousada, at the Centro de Interpretação do Românico (CIR). Following the metaphor of wine as blood, this exhibition wraps up the exhibition cycle by connecting the artistic representations with the vineyard, wine, the divine and the people. In this final exhibition, visitors were able to revisit the previous two exhibitions in an immersive experience using 3D glasses. Additionally, there was a digital interactive book that people could flick through. This digital moving book, enabled by a QR code at the border of each “page”, combines both the interactive and sensorial experience of turning the page of a book with the technological advancements that make the story move to life (Rota do Românico, 2022).

This project is co-financed by the 12 municipalities that make up Rota do Românico, Norte 2020, Portugal 2020, and European Union, through FEDER – Fundo Europeu de Desenvolvimento Regional.

2.4.2 Book Publishing

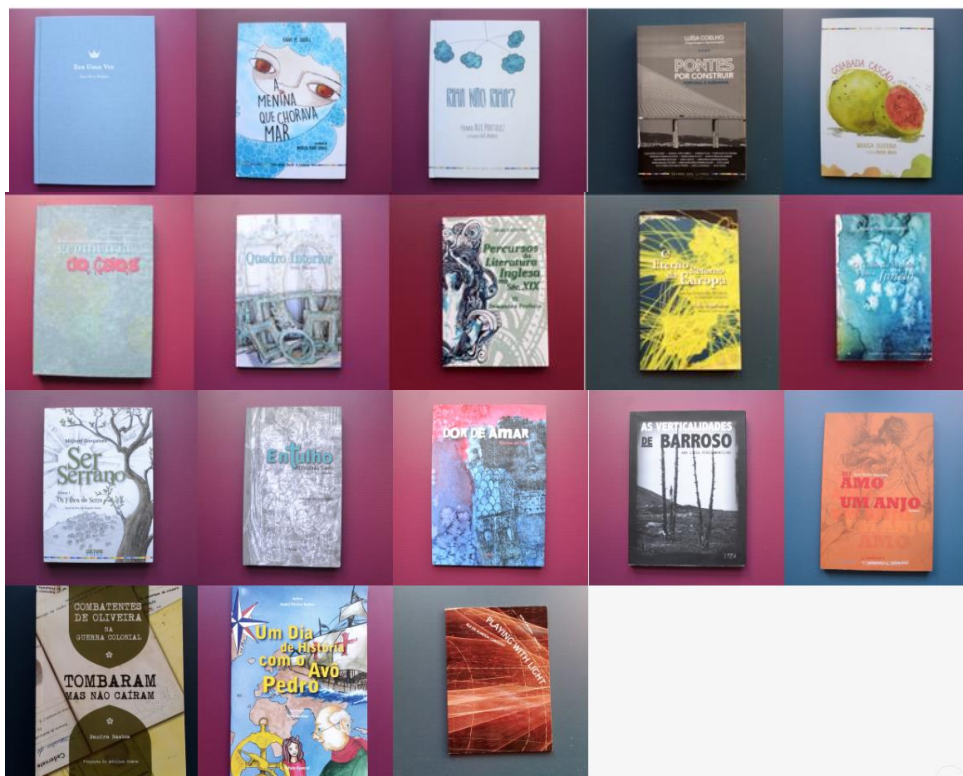
Their services of **Book Publishing/editing** comprehend self-publishing (*edição de autor*), editorial coordination, proofreading and translation, graphic design, paging and printing. Within this sector, Bairro dos Livros’ Literary Guides will be highlighted due to their link to literary tourism.

More than selling a high volume of books, Bairro dos Livros focuses on the experience of making the book, as creative and unique objects. BL is not in charge of commercialising the books themselves, but rather the clients who ordered manage that.

2.4.2.1 Self-publishing

In their initial times, Bairro dos Livros concentrated a substantial portion of their work on self-publishing projects. Their portfolio comprises books from widely different areas, genres, author notoriety and literary quality. Depending on each case, the book required a varying degree of intervention in its contents, from just editorial touches to a complete editing and reorganisation of the original manuscript. The first book was published in 2010 while the last, *Era uma Vez* by Sara Silva Natária dates to 2017.

Figure 6 *Bairro dos Livros' Self-publishing books*



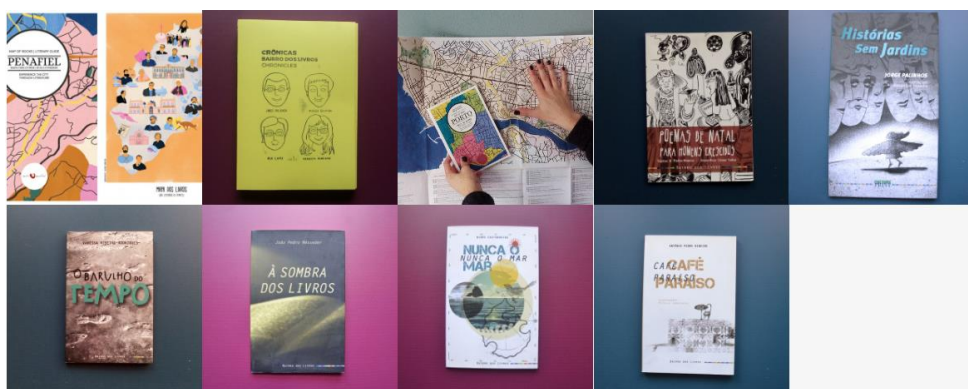
Source: Bairro dos Livros, n.d.b.

2.4.2.2 Book Publishing: Bairro dos Livros Collection

Within this section, we can find Bairro's Literary Guides, as well as other books published by BL:

- Mapa dos Livros | Guia Literário da Póvoa de Varzim (2022). Bairro dos Livros (Catarina Rocha, Isabel Costa, Minês Castanheira), illustrated by Teresa Rego.
- Mapa dos Livros | Guia Literário de Penafiel (2020). Bairro dos Livros (Catarina Rocha, Isabel Costa, Minês Castanheira, Paulo Brás), illustrated by Mariana Dimas.
- Crónicas Bairro dos Livros Chronicles (2018). Jorge Palinhos, Marisa Oliveira, Rui Lage and Vanessa Ribeiro Rodrigues.
- Mapa do Bairro: Guia Literário do Porto (2018). Bairro dos Livros (Catarina Rocha, Isabel Costa, Minês Castanheira, Paulo Brás), illustrated by Clara não.
- Poemas de Natal para Homens Crescidos (2013). António Pedro Ribeiro.
- História sem Jardins (2013). Jorge Palinhos.
- O Barulho do Tempo (2013). Vanessa Ribeiro Rodrigues.
- À sombra dos livros (2013). João Pedro Mésseder.
- Nunca o Mar (2011). Minês Castanheira.
- Café Paraíso (2011). António Pedro Ribeiro.

Figure 7 *Bairro dos Livros Collection*



Source: Bairro dos Livros, n.d.b.

2.4.2.3 Editorial Coordination:

- MUSAS (2022). AAVV.

- O Poeta Faz-se (2021). AAV.
- As Penélopes (2021). AAVV (Ana Luísa Amaral, Manuela Ribeiro, Isabel de Sá, Raquel Patriarca, Rosa Alice Branco, Margarida Vale Gato, Patrícia Portela, Luísa Monteiro, Gisela Casimiro, Inês Cardoso, Cláudia Lucas Chéu e Márcia).
- ECDISE – Um sítio onde ~~esperar~~ Encerrar, Mas Ainda Não. (2019). Fátima São Simão e Manuela São Simão.
- Livraria Lello: uma breve história da livraria mais bonita do mundo, 2 volumes (2017). Bairro dos Livros.
- Na Livraria mais Bonita do mundo (2016). Bairro dos Livros.
- Europe in my Region: CCDR-N (2016). Joana M. Soares.
- Tenho a Impressão de que ninguém habita o terceiro mundo (2015). Rodrigo Camelo.
- Pontes de Vista Magazine, nº1 – 800 anos de Língua Portuguesa (2015) AAV (Coord Celeste Natário e Luísa Malato).

2.4.2.4 Map of Books: Literary Guides

Although BL's Literary Guides are part of the Bairro dos Livros Collection, their importance to the institution and connection to the theme of this report has earned them their own section. Bairro dos Livros has released three literary maps to date - *Mapa do Bairro: Guia Literário do Porto*, *Guia Literário de Penafiel* and *Guia Literário da Póvoa de Varzim* – and has completed two more for Baião and Évora, which are not yet out to the public. They are also currently working on two more: *Map of Books: Literary Guide to Matosinhos* and the *Literary Guide to Gaia*.

The first famous literary guidebooks were invented by John Murray and followed a simple and condensed style. Their objectives were to share updated and accurate information about sites and touristic infrastructures that were worthy of visiting and to encourage tourists to read the right thing on the spot. Poetry evoked emotions, allowing tourists to be immersed in a cultural sublime experience (Schaff, 2009; Watson, 2009). Since then, numerous literary guides have followed, either more focused on literature or History. In the case of Porto, the closest ideas on the market were the books by Germano Silva, and they were not focused on the city's literary heritage. After finding this market gap, BL decided to leave a written record of some of the city's

literary heritage, but through a younger and appealing linguistic register, accessible for everyone and with a unique aesthetic. More than history anthologies or repertoires of author's biographies and cultural sites, Bairro dos Livros wishes to tell stories of literary episodes that interest the reader, showing the city through the eyes of those who love books.

Subsequently, these books surge as literary guides based on the city's literary heritage, using creativity and storytelling techniques to narrate curious stories of authors that happened in those cities until the 21st century. History and Stories are intertwined to tell tales of duels, passions and uprisings (Gomes, 2019).

The first book, *Mapa do Bairro. Guia Literário da Cidade*, is different from the following volumes, due to its autobiographical contours. It focuses on BL's projects and events that took place in Porto, leaving immortalized the history and impact of Bairro dos Livros, while showing a touristic guide to the city to "explore Porto through literature" (Bairro dos Livros, 2019). It is, in the words of Minês Castanheira, "um roteiro de afetos que conta os sítios onde a Bairro dos Livros já fez edições, instituições que já nos apoiaram, com quem já fomos parceiros, com quem trabalhamos" (Monteiro, 2018).

The subsequent *Map of Books | Literary Guides* were more centred on promoting the municipalities' literary and cultural heritage, assembling biographic episodes, literary curiosities and interesting tales that were scattered over varied books and some of which were not yet known to the public. Their purpose is to unite these territories' stories into one book for each municipality, to ensure that this knowledge is not lost. However, like in *Mapa do Bairro*, this is not meant to be an exhaustive description of all Literary History. Inside the pages of these guides, there are also recommendations of books set in those territories and bibliographic references in case the reader is interested in further readings.

Local governments invest in these ventures to bring awareness and expose their rich literary history, promote local pride and instigate cultural and literary tourism, proving that culture has commercial value. Because these books are bilingual (in Portuguese and English, or, in the case of Baião, Portuguese and French) and have young and attractive visuals, they have the potential to be valuable touristic products. Additionally, they serve as a starting point for other products, services and experiences,

providing the tools for theatre plays, routes, miniseries (such as *Figurões: Episódios da vida literária de Penafiel*, an original miniseries inspired by the *Mapa dos Livros: Guia Literário de Penafiel* included in the program of the literary festival *Escritaria*), and literary tours, such as *Tour Porto, Cidade Literária*¹².

BL is in charge of the books' entire editorial concept, investigation, text, translation, graphic design and page layout. What happens after the book is published is not BL's responsibility. The client (city council) decides on the purpose, cost and method of distribution of the literary guides. The intention of BL is that these are democratic objects, with a price tag of no more than 18 euros, so that the general public (potential literary tourists) can afford them.

We can question whether these maps of books reach the literary tourist. This is not an issue in Porto's case, as it is sold at Fnac of Santa Catarina, some bookshops from Porto and Lisbon, Centro Português de Fotografia, Loja da Casa da Arquitetura and in Bairro dos Livros' website. Regarding the *Literary Guide to Penafiel*, it was available at the City's Municipal Museum and Library for the price of 20€, but I could not find a link to order it online during my research.

2.4.3 Communication

Lastly, the **Communication** sector refers to: press agency, social media management, communication design, graphic production, and creation of web content.

As one of their earlier projects, Bairro dos Livros has handled the communication (press agency and social media management) for MEXE – *Encontro Internacional de Arte e Comunidade* – since 2011 until their fourth edition, in 2017.

Furthermore, BL has executed the communication for several book fairs, book festivals, such as the *Festival of Poetry and Music of Foz Côa*, which will be analysed in detail in the third chapter, and other literary events, some of which were already mentioned. One campaign in particular calls the attention: in order to communicate the third edition of Porto Book Stock Fair, which joined 150 publishing houses and sold books at very low prices, BL and the *Cedofeita Viva* association joined efforts and distributed 2.000 books to the streets of Porto “through the dead of night”. On the next morning, people were surprised to find books at the doorstep of nurseries, metro

¹² <https://portocidadeliteraria.com/>

stations, stores and other public spaces, all sporting the label “This is a gift...The others are too” (Bairro dos Livros, 2013).

Additionally, from March 2017 until May 2018, BL created written content and managed the social media for “Porto by Livraria Lello” – Lello Bookshop’s platform¹³ that offers suggestions of activities, places and itineraries in Porto for tourists (and even locals) to visit.

¹³ <http://portoby.livrarialello.pt/>

CHAPTER III – THE INTERNSHIP

This chapter is dedicated to the internship at Bairro dos Livros, explaining the projects carried out during the period of my stay and tasks assigned. The relevance of this internship is highlighted as a first-hand experience in the business world in a cooperative that values and commodifies cultural assets, allying the notion of “culture as a public responsibility” to the “validation of the commercial dimension of culture and creativity, and its interaction with technology [...]” (Buitrago & Duque, 2013:167). Among their diverse projects, they develop innovative and multidisciplinary solutions that promote cultural heritage, as well as being involved in the production and communication of cultural events (through tools like social media).

3 Internship at Bairro dos Livros

To complete my master’s degree in Intercultural Studies for Business at Instituto Superior de Contabilidade e Administração do Porto (ISCAP), I chose to pursue a curricular internship at a company of the cultural and creative sector that used culture to create business opportunities. A market research of such institutions based in Porto led me to Bairro dos Livros, which piqued my interest since I was already familiar with some of their projects. Following a series of emails in which I proposed myself as an intern and subsequent schedule of an online meeting, to which my supervisor Professor Sara Pascoal also attended, the internship was arranged.

My internship at Bairro dos Livros took place from February 28th until June 26th, under the supervision of Isabel Cristina Fonseca e Costa. The cooperative follows a hybrid method of working, intercalating the office with working remotely when needed. The schedule was also flexible and dependent upon workflow, but generally went from 10h to 17h30. Additionally, some events took place on the weekends, which were more demanding in terms of time, but also great experience opportunities that I tried to embrace fully. In those cases, we were encouraged to take rest days during the week to compensate.

During the period of my internship, Bairro dos Livros worked on more of their literary maps, as well as on literary tours and exhibitions, artistic installations, literary workshops, production and communication of cultural and literary events, book editing and branding of commemoration of a literary figure. My functions and tasks varied significantly and covered a wide scope of areas, so I was given the opportunity to gain experience in research, editorial coordination, proof reading, translation, conception and

production of cultural projects, social media management and copywriting and assistance in production of cultural events. The following sections provide a report of the projects and of my activities within the context of the internship. BL creates opportunities for visibility of the cultural and literary heritage. This role is particularly important when enhancing literary tourism in peripheral areas, outside the already-established literary activity in the Porto city centre. Although not all projects instigate cultural or literary tourism, all of them use culture for creating innovative solutions in a business context.

3.1 Installation artwork: As Penélopes / The Penelopes

3.1.1 The concept: intertwining of culture, heritage and literature by women's hands

Within the scope of the literary festival *Correntes d'Escritas* 2021, Bairro dos Livros partnered with Póvoa de Varzim City Council to publish a book and create an installation artwork, both under the name *As Penélopes*, inspired by Penelope, the mythological figure of Homero's *Odyssey*. This initiative was explained by Luís Diamantino as the intertwining of threads of wool with the threads of writing (Lusa, 2021). Local cultural heritage, mythology, (erudite and popular) culture and literature were brought together for this project in the Feminine by the hands of twelve female writers and artisans.

Each of these writers, which come from different literary genres and generations (Ana Luísa Amaral, Manuela Costa Ribeiro, Isabel de Sá, Raquel Patriarca, Rosa Alice Branco, Margarida Vale de Gato, Patrícia Portela, Luísa Monteiro e Gisela Casimiro, Inês Cardoso, Cláudia Lucas Chéu e Márcia), wrote one original story that paid “homage to the Feminine based on the figure of Penelope and the heritage inherent to Póvoa de Varzim's fishing community” (Castanheira, 2022).

From these twelve stories, the twelve artisans from *Grupo de Amigos do Museu de Etnografia e História da Póvoa de Varzim* wove 12 *camisolas poveiras*, whose embroidery combines Póvoa's typical symbols and images taken from the texts, as an artistic interpretation of the stories. *Camisolas poveiras* are the traditional handmade white wool sweaters embroidered with colourful symbolic motifs. These regional costumes were used by fishermen from Póvoa de Varzim, crafted by their mothers, sisters and brides/wives, who dotted them of coded affection and belonging, and are

recognised as iconic pieces of craftwork, whose authenticity is safeguarded by cultural heritage (Castanheira, 2022).

The inspiration behind the name and concept comes from a reinterpretation of Penelope, who is praised in the *Odyssey* for having waited faithfully during twenty years for Ulysses to return. When pressured to marry again, Penelope promised that she would choose one of her many suitors only after finishing a tunic that she wove during the day and secretly undid during the night. This myth was revisited from Penelope's point of view, portrayed not merely as a faithful woman waiting for her husband to return, but as a creator. In the same way, fishermen's wives from Póvoa did more than wait for their husbands to come back from the sea. They managed the local economy in a matriarchal way, took care of everything on land, and wove the famous *camisolas poveiras* for the fishermen to wear, which have become an important identity mark of the region and part of the local heritage. This way, this project means to pay homage to the women's role and identity of Póvoa.

In 2022, *The Penelopes* was chosen by European Heritage Days as one of the twelve best European stories, for its artistic and literary recreation of the cultural artefact that *camisola poveira* is. It told a story of Póvoa de Varzim's cultural heritage while giving women a voice, breaking down stereotypes and emphasising their active role in the preservation of this traditional craftwork activity. In order to do this, community involvement was central, through the active participation of policy makers, schools, heritage practitioners, artisans, elders, associations and even visitors.

3.1.2 The installation artwork

The goal of this artistic installation was to deconstruct “recognizable themes of the landscape and identity of Póvoa de Varzim, such as the toil, the fishermen, the journey, the boats and the embroiderers themselves, in a contemporary and feminine approach to local arts and traditions” (Castanheira, 2022).

The installation's skeleton was formed by pairs of crossed oars that resembled the image of a boat, and two ropes connected the superior point of all oars to better outline the form. On the ground, around 700 metres of nautical rope in white and different shades of blue recreated the waves from the sea, a common motif of Póvoa's imagination, that crashed upon the boat's timber. The artistic installation was completed by 12 *camisolas poveiras* made specifically for this purpose and whose symbols

referred to the act of writing and embroiling. A few metres away, a sign nailed to an oar signed the name, authors and concept of the artistic piece.

3.1.3 Tasks: assembling and disassembling

On February 16th, before the official beginning of the internship, interns were invited to participate in the assembling of the installation artwork. This was the first real work contact we had with Bairro, and we quickly realised that, instead of a spectator role, we would use our hands to get down to business. This day involved mostly physical labour, so we did a great part of the manual work and coordinated the assembling procedure according to the plant and picture given.

We began by helping carry the objects, analyse both the plant, the picture of the previous edition and the space available, taking measurements. We assembled the skeleton of the installation by placing the cement blocks and positioning the oars to resemble the shape of a boat. Then we unrolled and spread the ropes as if they were waves. Lastly, smaller blue ropes were tied to the rope that binds the oars together and the sweaters were carefully hung in crossheads over those smaller ropes.

Figure 8 *Assembling of As Penélopes*



Source: Personal Collection and Bairro dos Livros

Contrary to the previous year, when the piece was displayed in Diana Bar, the public beach library, this year it was assembled at Centro de Transportes da Póvoa de Varzim, which proved to be a strategic placement due to the dynamic movement typical of a transport hub.

On the 29th of April, we disassembled the installation, also taking pictures of the process to document it. At that moment, we heard passers-by lamenting that we were putting down the “ship” and praising how well it looked there.

3.2 Map of Books: Literary Guide to Póvoa de Varzim

Map of Books: Literary Guide to Póvoa de Varzim, promoted by Póvoa de Varzim City Council, was the most recent book release by Bairro dos Livros. My internship started during the final stages of its conception. It celebrates the territory’s literary heritage, by shining a light on the literary history of Póvoa, which is mostly ignored by the general public. In fact, the opening story explains how the beginning of Portuguese literature is linked to Póvoa: the first known literary work in the Portuguese language, the *Cantiga da Ribeirinha*, was written by Paio Soares de Taveirós about D. Maria Pais Ribeiro, known as Ribeirinha, the favourite mistress of king D. Sancho I who lived in Argivai.

Furthermore, this literary guide serves as a “agulha de marear” to the literary city (Pereira, 2022), inviting the reader and tourist to explore Póvoa through the eyes of local authors (António dos Santos Graça, Cândido Landolt, Francisco Gomes de Amorim, for example) and of those who chose to live or pass by there, mostly due to affective reasons (Camilo Castelo Branco, Agustina Bessa-Luís, Alexandre Pinheiro Torres or Eça de Queirós). It is also through these threads of affection that readers are guided and get to find out about curious and interesting episodes, such as the reason why Camilo went to Póvoa – his doctor prescribed bathes, which he never carried out, choosing instead to spend his time and money in the Casino –, or Leonardo Coimbra, who was invited to work at Liceu da Póvoa by the journalist Santos Graça, or how Diana Bar became the stage for literary gatherings organised by José Régio, Agustina Bessa-Luís, Alberto Serpa and other intellectuals (Bairro dos Livros, 2022b).

Each section or chapter can be read on its own, but they are organised following a line of thought. Authors’ small biographies and connection to the city can be followed by a quote of the way they described a certain place, or their connection to other figures, for example. Besides authors’ biographies and episodes in Póvoa, this guide includes small texts about:

- Cultural sites (Rocha Peixoto Municipal Library, Diana Bar, Municipal Museum, Cine-teatro Garrett, Manuel Lopes House)

- Cultural events (Correntes d’Escritas, International Music Festival – FIMPV-, Póvoa’s Book Fair, São Pedro Festivities),
- Sites that are either relevant for the literary scene or viewed through literature (Guarda-Sol, São Félix Mount, São Pedro de Rates Church and Terroso Settlement, N^a Sr^a da Conceição Fortress, Aqueduct, Monument to the Fisherman, Avenida dos Banhos and the Beach Cafés, Casino da Póvoa, Grand Hotel).
- Important themes in literature, eg., Póvoa’s sea
- Cultural episodes and literary depiction (e.g., shipwreck of 1892, Poveiros’ repatriation)
- Cultural heritage (camisola poveira, symbols, gastronomy, songs)

Lastly, like the other literary maps, it functions as a “leadoff to learn more about Portuguese Literature” (Bairro dos Livros, 2022), with suggested reads and a bibliographic reference list so that those who are interested can read the original literary work cited.

3.2.1 Task: proofreading

One of the first tasks I was assigned to was to proofread *Map of Books: Literary Guide to Póvoa de Varzim*. I handled the English version of the text, as the master’s degree is fully taught in English. This manuscript was not yet completely finished: some small excerpts were not yet written, some of the quotes would be removed or added, and other details and the final version was later proofread by Fábio Leite. As a non-native English speaker, I had to pay special attention and resort to trusted dictionaries and grammar books to double-check my thoughts. It was particularly important to concentrate on each word and sentence, paying attention to what actually is written instead of what we expect to see so that misspelled words and misplaced punctuation are detected. As stated by Harris (1987:464), “good proofreaders force themselves to attend to the text closely and deliberately – looking specifically at each word and mark of punctuation, carefully noting not only what is there but also what is not there”.

After double-checking my corrections, I underlined the errors on my pdf document and then either dictate it or sent the corrections via WhatsApp to Isabel, who would then edit the original document. I was able to detect some typos and repetitions, for example: man when should be men, “naugraph” (which does not exist in the English

language) instead of survivor, or “now able to enjoy today”. On the future, I am confident that I would feel more comfortable at attempting deeper sentence restructuration.

The book launch of this Literary Guide was postponed to 5th of August, during the Book Fair of Póvoa de Varzim. Although it did not take place during my internship period, I attended the event and had the opportunity to watch the communications made by Minês, Catarina, Teresa Rêgo (illustrator) and Luís Diamantino, the town councillor for culture, who also wrote the preface for the book. *Map of Books. A Literary Guide to Póvoa de Varzim* was sold at the book fair for the price of 15€ and was available at local bookshops afterwards.

3.3 Map of Books: Literary Guides to Matosinhos and Gaia

Following the principles already established in the literary guides of Penafiel, Póvoa, Évora and Baião, the *Map of Books: Literary Guide to Matosinhos* and the *Map of Books: Literary Guide to Gaia* intend to gather some of the stories related to literature that took place in those cities, as well as highlight the writers and other relevant figures that were born or have links to Gaia or Matosinhos.

3.3.1 Task: research

As both were in their earlier stages of conception, I had the opportunity to accompany the projects almost from the beginning, contributing to the research, which is an extremely important part of the conception of these literary guides. The first step, which I did not witness, was the pitch of the literary maps to the municipalities that might be interested, presenting the concept, uses, previous examples, and costs. At the time of this presentation, the cooperative already has a few writers’ names in mind. However, it is during the process of research, after the deal has been agreed, that most of the findings are discovered. The support of the municipalities, local libraries or other literary centres is essential to help the process and may improve results, as they often have exclusive resources and knowledge.

The second stage is, therefore, finding bibliography: the sources where we can find information. There are several ways of finding these sources:

- 1- Recommendations by the local government, cultural agents, librarians, literary experts, who possess previous knowledge about these literary links.

- 2- Built-up knowledge acquired during other projects, such as readings that turn out to be useful in the future. For example, after reading *Viagem a Portugal* by José Saramago for the *Literary Guide to Penafiel*, the team already knew that it mentioned a vast number of localities and would be useful when researching other parts of the country.
- 3- Online search of which writers were born, lived or are associated with certain locations indicates clues to which books may be advantageous to read. Google books is also a good tool to find words in books, so we can search names of cities or villages.
- 4- Analysis of topography: there is usually an explanation behind the names of streets, libraries, and cultural centres. This is how Aurelino Costa drew BL's attention to the story of Ribeirinha because he knew a plate next to Dom Sancho I Street, in Argivai, that said "Lugar onde residiu a célebre «Ribeirinha» favorita de D. Sancho I.". Municipal Library Florbela Espanca is another obvious example, as she lived in Matosinhos for several years.
- 5- Search libraries' catalogue, which includes many old copies, letters and manuscripts which are not available online or on most bookshops.

Both primary and secondary sources are taken into account, in other words, original literary works and letters, and also analysis of those works that focused on the themes needed to be researched, for example, Anselmo Freitas' *Roteiro Camiliano de Vila Nova de Gaia*, and *Viajar com...* collection of literary routes, promoted by Direção Regional de Cultura do Norte (DRCN).

Firstly, we read the books that we had available at the office, but later on we would do more independent research or follow leads that Minês or Cláudia found. Teamwork was highly important. Often Minês, Catarina or Cláudia would ask us to look up some books at the library, read some of the books they had picked up or investigate a specific author. In one of the first meetings, interns (Diana Barbieri and I) were assigned to research Florbela Espanca's connection to Matosinhos. In April we were also asked to read Luísa Dacosta's autobiographical works, to find what she had written about Matosinhos.

Table 3 Example of books read for Literary Guides to Matosinhos and Gaia

Books	Matosinhos	Gaia
Florbela Espanca's Letters	x	
<i>Viajar com... Florbela Espanca</i>	x	
<i>Viajar com... Luísa Dacosta</i>	x	x
Luísa Dacosta's <i>Na Água do Tempo</i> (diaries vol. I)	x	x
Luísa Dacosta's <i>Um Olhar Naufragado</i> (diaries vol. II)	x	x
Miguel Torga's <i>Diaries</i> vols I-VIII	x	x
Miguel Torga's <i>Diaries</i> vols IX-XV	x	x
Maria Filomena Mónica's <i>O Olhar do Outro</i>		x
A.de Magalhães Basto's <i>Figuras Literárias do Porto</i>	x	x
<i>Viajar com...Camilo Castelo Branco</i>		x
José Viale Moutinho's <i>Camilo Castelo Branco e o garfo</i>		x
<i>Roteiro Camiliano de Vila Nova de Gaia</i> by Vila Nova de Gaia City Council		x
<i>Património Cultural de Gaia: Património Humano – Personalidades Gaienses</i> , coordinated by J. A. Gonçalves Guimarães		x
Agustina Bessa-Luís' <i>Adivinhas de Pedro e Inês</i>		x
<i>17 Histórias baseadas em Lendas e Narrativas da Área Metropolitana do Porto (AMP)</i> by AMP		x
<i>O Livro de Agustina Bessa-Luís</i>		x
Joel Cleto's <i>Lendas do Porto vol.2</i>	x	x
Joel Cleto's <i>Lendas do Porto vol.3</i>	x	x
Antero de Figueiredo's <i>Jornadas em Portugal</i>	x	

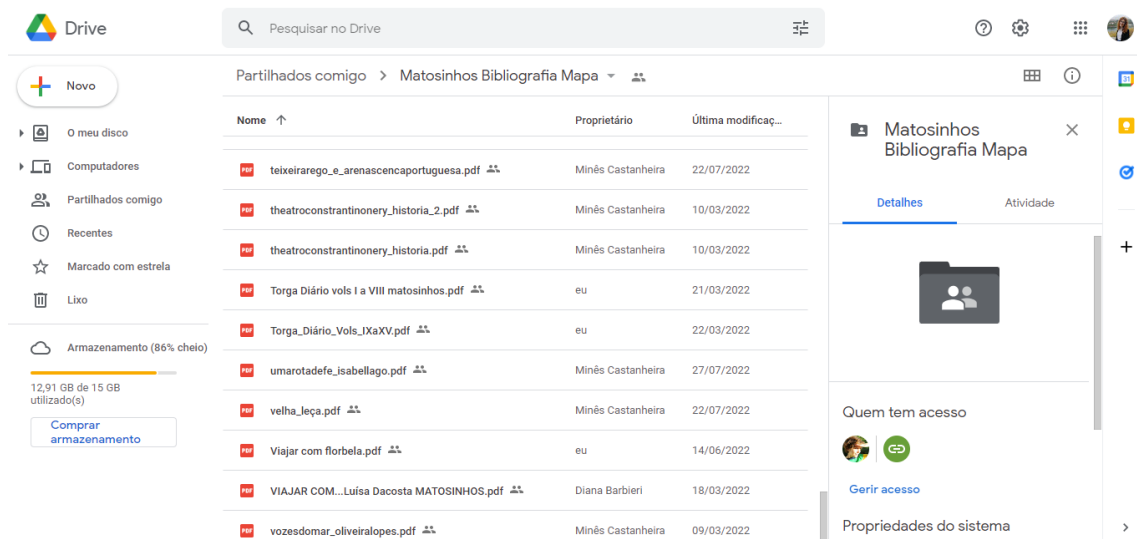
Since we were investigating simultaneously for the literary tours and exhibitions for CIM Tâmega and Sousa, which will be analysed in the following section, we

sometimes found references to Gaia or Matosinhos in the books we were reading for that project. Some books, like Miguel Torga’s Diaries mentioned several locations and therefore when we read them, we would search for all the locations we needed.

At a later stage, I decided to do some independent reading, ending up finding references to Matosinhos in *Jornadas em Portugal* by Antero de Figueiredo and to Gaia and Matosinhos in *Lendas do Porto* by Joel Cleto.

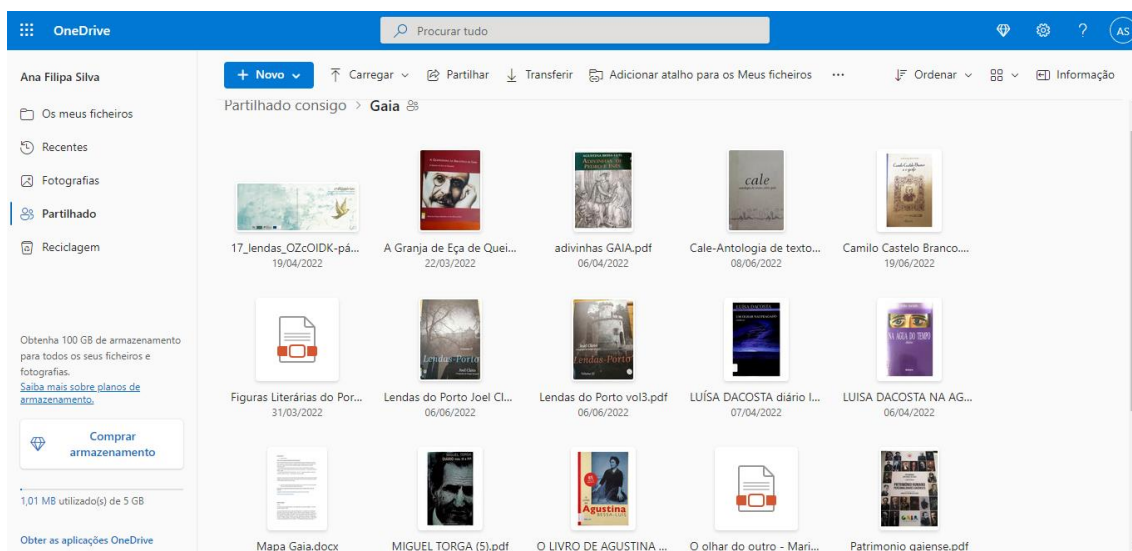
After reading, we take pictures of every relevant excerpt, marked with a post-it that identifies the local or importance (alongside its respective cover and technic sheet), turn the pictures into a pdf file and store them on cloud storage services: OneDrive for Gaia and Google Drive for Matosinhos.

Figure 9 Google Drive folder for the bibliography of the Literary Guide to Matosinhos



Source: Personal Collection

Figure 10 *OneDrive folder for the bibliography of the Literary Guide to Gaia*



Source: Personal Collection

The next step is then to start writing the text based on the information gathered. The writer usually prints the documents, makes their own annotations or highlights and starts writing important topics and establishing connections. During this stage, the writer realises which are some common themes in literature that deserve their own section, relationships between relevant figures that occurred in those cities, among other important pieces of information. This is seen as a species of “detective” work, as described by Minês. After having written the sections of texts, Catarina organises them in a way that makes sense to the reader, dedicating some pages for quotes and illustrations. Unfortunately, I could not be as involved in these later parts, as my internship was ending.

These Literary Maps to Matosinhos and Gaia are still being written and therefore will only be released after the publication of this internship report. However, I am looking forward to seeing this work unfold.

3.4 Escrita Guiada and Escrita D’Aqui: Literary Tours and Exhibitions

Bairro dos Livros was in charge of the conception, content, figurines and production for literary tours and exhibitions for twelve municipalities that constitute the Intermunicipal Community (CIM) of Tâmega and Sousa: Baião, Marco de Canaveses, Celorico de Basto, Paredes, Amarante, Cinfães, Felgueiras, Penafiel, Paços de Ferreira,

Resende, Castelo de Paiva and Lousada. It was also promoted by Penafiel City Council, Baixo Tâmega Association of Municipalities and *Rota do Românico*.

These literary tours and exhibitions, respectively named *Escrita Guiada* and *Escrita D'Aqui*, were held in the context of *Festival Inventa*. *Festival Inventa* works by the slogan “Um festival onde se inventa a cultura de um país” and intends to create a cultural and artistic programme for both local population and tourists, providing cultural and artistic activities that value the landscape, the architectural and natural heritage of the territories from the Douro, Tâmega and Sousa region (Comunidade Intermunicipal do Tâmega e Sousa, n.d.). These initiatives are co-financed by Norte 2020, Portugal 2020 and the European Union, through FEDER.

Much like the literary guides, these tours and exhibitions have the goal of promoting the territory’s identity, cultural and touristic heritage, and artistic richness through the point of view of books, episodes and narratives. They both have as their motto the expression “Por entre as vogais da língua: paisagens literárias no Douro, Tâmega e Sousa”.

Escrita Guiada is a set of twelve literary tours to classified cultural heritage sites that mix the literary component and heritage promotion with theatrical performance and gastronomic experiences. Script and performance were handled by Alexandre Sá, while Emanuel Santos took care of the scenography.

Escrita D'Aqui is a cycle of twelve literary open-air exhibitions with the duration of one month each, beginning on June 1st until 30th December 2022. The equipment was designed and assembled by Cervus - Concept & Decoration.

3.4.1 Task: research

As verified with the literary guides, the research stage is essential for the final result. The research undertaken served as the basis for the content of both the artistic exhibitions, written by Bairro dos Livros (Minês and Isabel), and for the scripts of the literary tours, written by Alexandre Sá.

The research process was similar to what was described in the section dedicated to the literary guides to Gaia and Matosinhos, but, in this case, it turned out to be more challenging, due to the high number of municipalities that needed to be researched and also, in some cases, to the apparent lack of eminent literary figures associated with

smaller localities. Therefore, a significant proportion of the internship time was dedicated to this investigation, allowing for more independent research. In the cases of Penafiel and Baião, however, work was facilitated by the already-written Maps of Books: Literary Guide to Penafiel and Literary Guide to Baião.

We began by reading the books available at the office, many of whom mentioned several localities, a factor that allowed for an efficient start: *Camilo Castelo Branco e o Garfo* and *Um Jantar de Escritores* by José Viale Moutinho, *Viagem a Portugal* by José Saramago, *Diaries* by Miguel Torga, *Figuras Literárias do Porto*, *Eça de Queirós e o Caminho de Ferro* by Joana Almeida Ribeiro, *O Olhar do Outro* by Maria Filomena Mónica. At that point, we also read some books of the “Viajar com...” collection: *Viajar com Camilo*, *Viajar com Florbela Espanca*, *Viajar com Teixeira de Pascoaes*, *Viajar com Maria Ondina Braga*, and *Viajar com António Feijó*.

After this general approach, we began concentrating on each municipality individually. Due to the large number of localities, we focused firstly on those municipalities that had literary tours and exhibitions earlier and moved on progressively according to that sequence of deadlines.

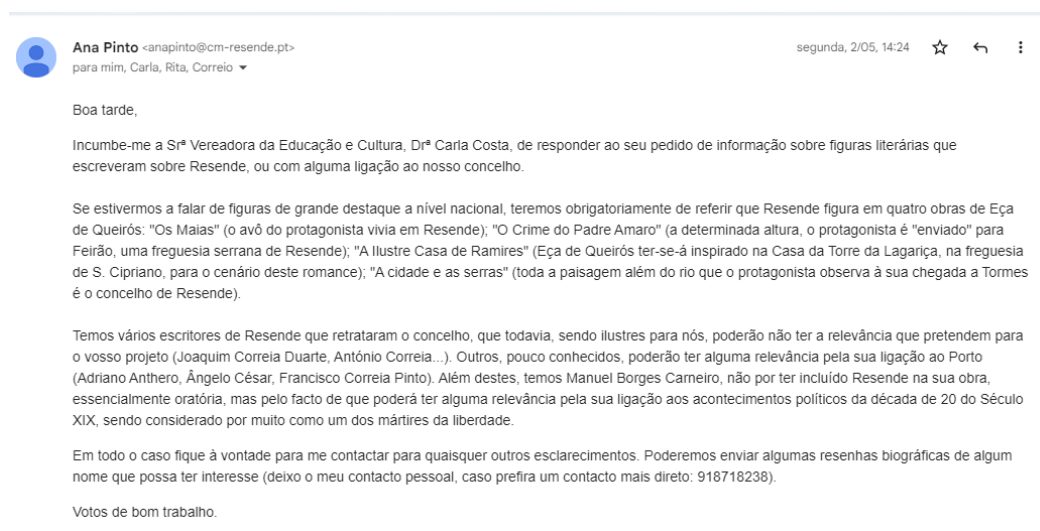
This step was considerably more laborious. We searched for chansonniers (manuscripts that contain collections of chansons or poems that used to be set to music) and monographs about each municipality’ history, costumes and legends, sent emails to the Porto’s Municipal Library requesting sometimes dozens of books at a time, and proceeded to local consultation, because most of these copies could not be taken outside the library grounds. In these monographies can be found relevant references to literary works written about these territories, but they also narrate local legends and parts of their history and culture that are valuable to the exhibitions and tours. To illustrate this, we can use the example of *Monografia do Marco de Canaveses: Passado e Presente* by Professor Emília Monteiro, which called our attention to the novel *O Crime da Aldeia Velha* by Bernardo Santareno that portrays a crime caused by superstition in Soalhães, Marco de Canaveses. This monograph also mentioned the stay of D. Pedro I and D. Afonso IV in Marco de Canaveses, which lead us to search that episode in literary works, finding *Adivinhas de Pedro e Inês* by Agustina Bessa-Luís, *Pedro, Lembrando Inês* by Nuno Júdice and *A trança de Inês* by Rosa Lobato Faria. It also mentioned other important episodes such as the defence of the Ponte de Canaveses (1809) and the assault of Carrapatelo by Zé do Telhado, who knew Camilo Castelo Branco and figured in one

of his books, *Memórias do cárcere*. These are just a few examples of how biographic and literary episodes can be intertwined to create interesting narratives for cultural tourists.

Following the line of thought explained in section 3.3, we also looked for streets with writers' names and paid attention to the names of cultural centres. This was useful, for example, to the case of Felgueiras, whose local theatre, Theatre Fonseca Moreira, honoured António José de Fonseca Moreira – writer of theatre plays, philanthrope and important figure for the local literary scene, having created the local theatre that later would bear his name. I found a master thesis about that theme, *O Teatro Fonseca Moreira (1921-1938) – Uma Fábrica de sonhos em Felgueiras* by Carlos Davide Gomes Ferreira, which turned out to be very useful.

As we were having some difficulties finding more information regarding Resende, I personally called the Municipal Library, and subsequently sent an email to the person indicated during the phone call, explaining the project and asking for information, whose answer is displayed below (figure 11)

Figure 11 Answer from Resende's Municipal Library to my email requesting information

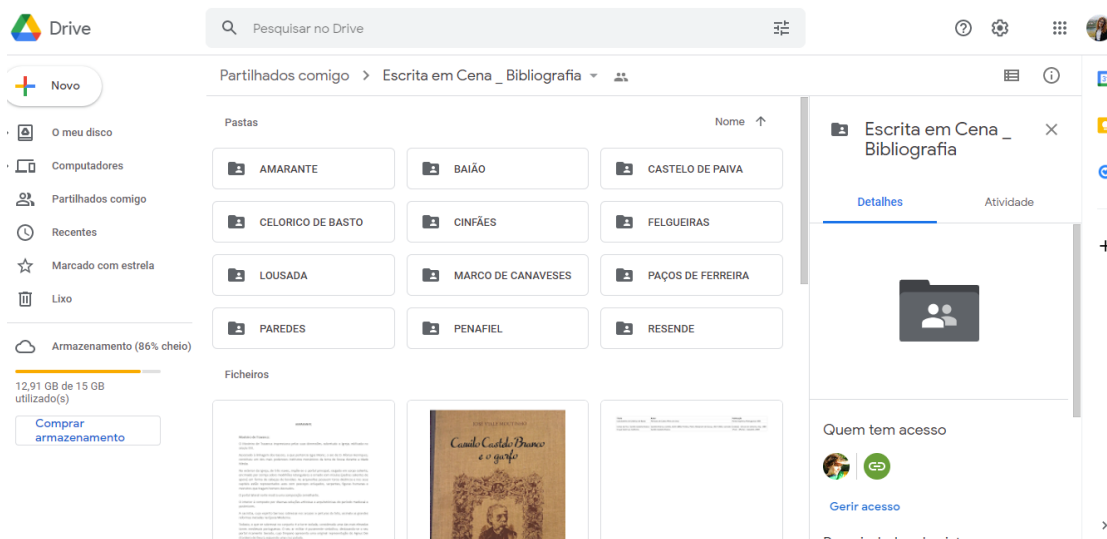


Source: Personal Collection

Due to the dimension of this project, the specifics of the information gathered, and literary works discovered and exploited will not be fully described in this internship report to maintain its pertinence.

The pertinent excerpts of these literary works were then scanned or photographed and stored in Google Drive folders for each of the twelve municipalities.

Figure 12 *Escrita em Cena: Google Drive folders holding the bibliography for each municipality*



Source: Personal Collection

3.4.2 **Escrita D'aqui: the writing process**

During the process of research, Minês and Isabel started writing the texts for the exhibitions, keeping research and writing co-ordinated. The expository texts had a common structure, generally divided into “highlighted figures”, “episodes”, “literary themes and heritage”, “literary landscape” and “quotes”. The writers and renowned figures mentioned ranged from lesser-divulged local writers, as Alberto Pimentel and António Alberto Ribeiro Taipa, to names known as canon writers, like Camilo Castelo Branco and Eça de Queirós, as well as popular contemporary writers such as Valter Hugo Mãe and Raul Minh'alma.

I was also responsible for proofreading the texts for the exhibitions for Paços de Ferreira, Castelo de Paiva and Cinfães. Additionally, I wrote a small biography for one of the exhibitions.

3.4.3 **Escrita Guiada: concept and production of literary tours**

Regarding the literary tours, the first step in the pre-production of these events consisted in the brainstorming for the concept of the tours. Bairro dos Livros was not

interested in presenting the connections between literature and territory in a matter of fact, unemotional way. They aimed to provide an entertaining and engaging experience, as Pine and Gilmore encouraged. Therefore, an immersive format was chosen, through performative tours that mixed storytelling, theatre and reality. A character was created to serve as guide to these literary travels: Hildegardo de Euracinni, a friar that travelled for seven centuries and who finally found his “time”.

A tentative draft of the budget was planned, which covered costs for the team, props, sound effects, food tasting, insurances (among other services) and a “wow factor” – something that would be visually pleasing. After brainstorming, the team decided that the wow factor would be a barrel of wine which would function as a pulpit, DJ set, bar and other comic functions.

The structure of each tour was decided during a meeting with Alexandre Sá, scriptwriter and actor who played Hildegardo. It would mock the format of religious ceremonies: the reception was held with religious instrumental music; then the performance would open with a poem as if it was a psalm, proceed by the presentation of the concept and subsequent lecture of poems, chronicles, letters or texts also as if they were psalms in a religious ceremony and then the homily/sermon that would function through narration, gameshow or theatre. All these strategies had a humorous tone.

Some of the tours would also include a surprise for the public: literary caricatures made at the spot, improvised poetic or musical moments and the presence of a local writer. In some cases, local guides would present the technical and historic aspects of the architecture of classified cultural heritage sites.

Tours have a duration of around 3 hours, passing by 2 or 3 different points of interest, including a moment of pause for a tasting experience of local gastronomy, also an important part of the territories’ cultural heritage. These points of interest were chosen based on their literary relevance and material natural or architectonic heritage and were subject to CIM Tâmega and Sousa’s approval. The municipalities provide a bus to transport people between stops. These tours are free for participants, but because there are a limited number of seats on the bus, participants are required to fill out a form in order to enrol. Aimed at a wide audience target, visits were accessible to everyone, not requiring any previous knowledge about literature to participate or enjoy the tours.

As part of the pre-production phase of these events, the BL team visited each location where the tours would pass-by to ensure that the places were suitable and to find the most pleasant stopping places.

Besides constituting cultural tourism, these performative tours could fit Pine and Gilmore (2011)'s description of experience economy as they “deliberately uses services as the stage, and goods as props, to involve specific customers in a way that creates an unforgettable event”. It could be argued that all four dimensions proposed by Pine and Gilmore are accomplished in these tours: it is educational, because visitors learn about the territory's history, culture and literary heritage; aesthetic due to the visually appealing figurines, props and natural and architectonic landscapes; entertaining, since these are performative tours that resort to theatre and humour; and escapist because tourism and travels take visitors away from their ordinary day-to-day lives.

On 30th July, I attended the literary visit to Resende as a participant, which allowed me to see how my work in the research stage was used and get a better understanding of the results of my contributions. For example, I witnessed Alexandre Sá (as Hildegardo de Euracinni) reading entries from Miguel Torga's Diaries, which were read and scanned by interns, as part of a “literary moment” in his fictitious radio station. At the third and final stop, at the Municipal Museum of Resende, “Hildegardo” talked about the presence of Resende in Eça de Queirós' literary works.

3.4.4 Social media monitoring

In order to have a better understanding of the consumer perspective, a tracking of social media was conducted, searching the hashtags connected to *Festival Inventa, Rota do Românico* and seeing who tagged Bairro dos Livros on Instagram and Facebook. This process is diffculted by the fact that some profiles are private, and therefore cannot be accessed, and by the lack of a hashtag specific to *Escrita Guiada* and *Escrita D'Aqui* used by the promoters. When used strategically, the internet, particularly social media networks, is a potentially important tool for promoting and marketing different destinations, enabling tourists to share the touristic experience for other people to see (Rocha et al., 2019).

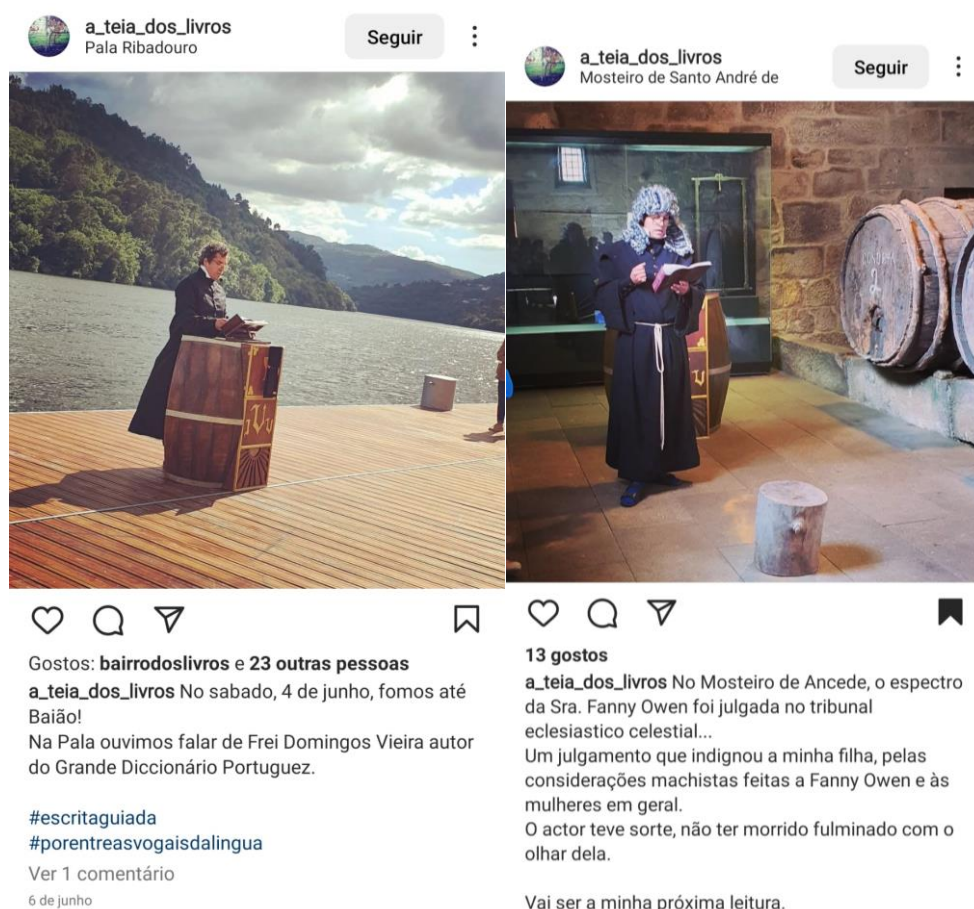
Figure 13 Facebook post by participant of Escrita Guiada



Source: Facebook

The piece of paper captured in Figure 13 is a literary caricature made on the spot by Nuno F. Santos Cash. The fact that two visitors decided to post photos of these literary caricatures (Annex II) seems to indicate that visitors highly appreciate this personal and tailored approach, corroborating Pine and Gilmore's recommendation of creating customised engaging and memorable experiences.

Figures 14 *Instagram posts by participant of Escrita Guiada*



Source: Instagram

Only one visitor used the hashtags #escritaguiada and #porentreasvogaisdalingua. I believe that if the promoters encouraged the use of hashtags or tags, they could easily access and repost these posts, leading to a higher engagement, which leads to higher reach, so that the initiatives would be seen by more people. Both the figurines and landscape seem visually pleasing, making them suitable for a social media post. Additionally, this post demonstrates the potential for literary tourism to encourage reading, as well as the emotional engagement that it provokes.

3.5 Musas: Writing workshop

Musas was a writing workshop with ten young women aged between 12 and 31 years old from *Patronato de São José* (São José Patronage) in Chaves, which resulted in the conception of a book and artistic installation.

This project originated from an invite from the City Council of Chaves, formulated within the framework of *Cultura para Todos – A Criatividade Eleva o Espírito, Agita outros Mundos*, to produce a cycle of creative writing workshops. Bairro dos Livros wanted to do more, as only 6 sessions of these workshops would not have the impact they wanted on the young women, so they proposed this triad of workshops, book editing and installation artwork.

Bairro dos Livros already had some experience producing writing workshops for people in disadvantaged situations: the initiative *O Poeta Faz-se*, promoted by the City Council of Matosinhos, showed to people who had given up on their formal education that they could write poetry even if they were illiterate.

3.5.1 Writing Workshops

Raquel Patriarca was the chosen speaker to guide the young girls during this cycle of workshops. She brought them the words and stories of women from various backgrounds (Ana Luísa Amaral, Maya Angelou, Erykah Badu, Ruth Krauss) and encouraged them to reflect on their place in the world as women, their individual paths and shared journey, following Elke Heidenreich's saying that "A woman has to be her own muse". They experimented with different techniques of literary production – aphorisms, memories, entries, chronicles, short stories, poetry, and letters – all while being challenged to reflect on female empowerment (Gobern & Correia, 2022). After some initial reluctance, writing progressively became a process of catharsis and growth: they wrote about comic episodes, happy and painful memories, and what is difficult to talk about, which granted them the designation of "musas que escrevem o que não conseguem dizer" (Oliveira, 2022)

Workshops took place on Saturday mornings during March and April at Patronato São José, which implied almost weekly travels to Chaves. I attended the first session and assisted in the production of this literary workshop, by helping prepare the classroom, arranged the tables, notebooks and other material and provided support to the girls in case they needed.

Figure 15 *Musas' Workshops*



Source: Personal Collection

3.5.2 Musas: Book Edition

The resulting book compiled a selection of the girls' individual texts written during the workshops, spanning various genres and techniques, and a collective poem. It also featured a preface by BL, as well as texts by Raquel Patriarca, rapper Capicua and poet Judite Canha Fernandes. Like the themes worked during the workshop, this was a book in the Feminine: all composed of female voices who were indeed their own muses and whose texts reflect that. I was not personally involved in the editing of this book.

3.5.3 Musas: Installation Artwork

This artistic installation was assembled on June 15th and displayed at the Museu da Região Flaviense until the end of July.

The *Musas* installation artwork was composed by RGB projectors, acrylic sheets, pine trestles, and metal clamps. Excerpts from the girls' poems ("Há mulheres que são tudo", "O que serei?", etc) were handwritten in bright colours on acrylic sheets and displayed onto the walls via RGB projection. The game of shadows and neon lights was intended to reflect both the hardships they had experienced and written about and the light that these verses brought, alongside the vibrancy and colourfulness of youth. Every

detail of the installation was thought of taking into account the concept of the project, down to the fact that each letter was handwritten to match the personal act of writing (Oliveira, 2022).

I participated in the conception and production of the artistic installation by helping to assemble the installation, and by translating to English the poems displayed and the technical sheet for the exhibition. The translation task was undertaken while the installation artwork was being assembled, which demanded that I worked quickly. This may have interfered in the quality of the translation, as every word in poetry verses is charged with meaning and so their translation should be done with care. BL also has a very specific writing style, which I did not want to alter in the translation.

Figure 16 *Assembling of Musas' installation artwork*



Source: personal collection

Figure 17 *Musas Installation artwork*



Source: Artur Machado (Oliveira, 2022)

3.6 Festival de Poesia e Música de Vila Nova de Foz Côa 2022

Bairro dos Livros was responsible for the production and communication (namely social media management) of Festival de Poesia e Música de Vila Nova de Foz Côa (FPMFC). This year's edition of FPMFC – the first one after the pandemic – took place for the period of three days, from the 21st of April to the 23rd of April 2022.

Dating back to 1984, this is the oldest literary or poetry festival in Portugal – although its classification as literary festival is questionable, as Martínez Tejero (2021) argues, since its cultural programme is focused on declaiming poetry and exchanges between peers, while literary festivals are usually targeted at larger audiences and have more commercial practices. In addition, FPMFC has strong ties to the educational community and schools, a territory to where literary festivals have been expanding in recent years, thus favouring “smaller, intimate meets, aimed at a more restricted audience” (Martínez Tejero, 2021:210). The involvement of the festival with the local schools, to which two days of the festival were dedicated, had as main objective to encourage the younger generations to read and enjoy poetry, through conversations with writers and with a Portuguese rapper, Maze (previously from the rap group Dealema), showing that music can be a manifestation of poetry. The programme included

conferences, debates, musical shows, poetic performances, and a book fair. Among the invited speakers and poets were Raquel Patriarca, Estela Guedes, Minês Castanheira, Rui Spranger, João Rasteiro, Carlos Nuno Granja and, an international guest, Dinu Flamand, who read a few of his poems in Romanian.

As happens with almost all literary festivals, FPMFC relies on local government for financial support: it is organised by the City Council and SOMA – Associação de Arte e Cultura.

3.6.1 Communicating literary festivals

Information and communication technologies (ICT) can play a crucial role in the diffusion of creative tourism (Rocha et al, 2019) and, consequently, in the marketing of cultural and literary festivals. In this section, the role of social media in the communication of literary festivals will be analysed.

Firstly, social media is known for allowing the creation and exchange of user-generated content, providing an effective tool to share and to show friends and followers their personal experiences (Nittel, 2020). “Word of mouth” – the casual exchange of information between friends or acquaintances, which is one of the most significant means of informing consumers at the moment – is increasingly occurring through social media, via comments, likes and shares, instead of verbally (Buitrago, 2013:134).

Besides user generated content (UGC), social media networks also serve as an effective means for businesses create awareness and to advertise to their target audience in a straightforward manner (Nittel, 2020). This is understood as firm-generated content (FGC) “the material in the form of text, audio, video or pictures that a firm generates of its own and then shares it with the world through social media communities/networks” (Zahor & Qureshi, 2017:50)

In the case of communicating literary festivals through social media, the content shared on the festival’s social networks should promote the celebration of literature and of the community. Moreover, it should aim to induce emotive responses from the audience, which is usually an intimate public sphere (Driscoll, 2015 citing Berlant, 2008). The affective sphere is crucial to build a sense of community and to generate emotional engagement (Driscoll, 2015).

3.6.2 Task: Social Media Management and copywriting

As part of the communication team, I participated in the meeting with the board and coordination of the festival, to understand the tone that the organisers wanted to convey. The main objectives consisted in the divulgation of the event, highlighting the chosen honouree of this year's edition, Maria da Teresa Horta, and the theme, which was "Art/poetry against violence".

Diana Barbieri and I were given the task to manage the social media accounts (Instagram¹⁴ and Facebook¹⁵) of the festival, which implied the elaboration of a communication plan. The first step was to use Meta Business Suite to see the analytics for FPMFC's social media. The account had been inactive since 2019, which diffculted the reach of the posts. No paid advertisements were used, so we were limited to organic reach.

This platform also allows businesses to analyse their audience demographics, which was useful for understanding the targeted audience, where they came from, their age and interests. These pieces of information were considered when creating the content. Posts were published or scheduled for the hours at which followers were more active on each social network. The festival's target age group is more present on Facebook, which is noticeable by the higher number of followers on Facebook (1568) than on Instagram (585), so we continued to privilege Facebook, while trying to expand to younger generations through Instagram.

Additionally, I was in charge of copywriting for every post and story, namely anticipation posts before the event took place, share clipping and do the social media coverage during the festival. These tasks felt like a big responsibility for me, but the first texts were reviewed and corrected by the team, who gave suggestions and taught me a lot that I used later on. During the period from the 7th to the 24th of April we posted:

- 24 posts and 40 stories on Instagram
- More than 40 posts on Facebook

¹⁴ <https://www.instagram.com/poesiamusicafozcoa/?hl=pt>

¹⁵ <https://www.facebook.com/poesiamusicafozcoa>

The anticipation posts advertised the comeback of the festival, highlighting that it was the oldest literary festival in Portugal, announcing the programme – which was attached to a pinned post on Facebook so that it would be the first thing on the page every time someone visited –, informing about the theme “Poesia contra a violência”, honouree and the highlights of the programme. Copywriting was accompanied by images created by Catarina, whose visual appeal and identity meant to capture the public’s attention.

Figure 19 Instagram Post that anticipates FPMFC



Figure 18 Facebook Post for FPMFC's programme



Source: Personal Collection

I also selected poems by the honoured writer that were related to the theme of violence, as well as some poems chosen by Jorge Augusto Maximino, photographed them and posted them on Instagram stories, with interactive features for people to engage with the account, get to know the literary work of Maria da Teresa Horta and encourage them to attend the festival. These stories were later assembled on a “highlight” so that they could be visible for more than 24 hours.

Figure 20 Instagram story of a poem by Maria da Teresa Horta

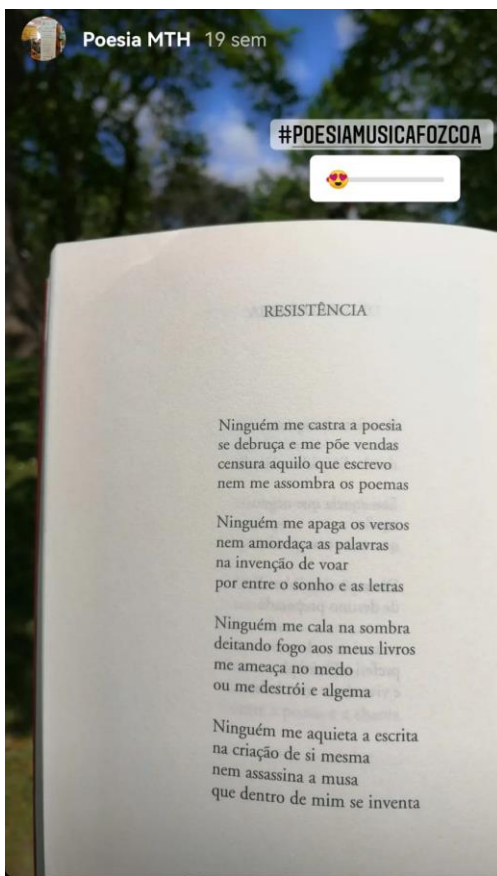


Figure 21 Facebook post of clipping



Source: Personal Collection

Clipping of FPMFC was also shared on Facebook posts and Instagram stories, as well as newspaper articles and pieces about Maria Teresa Horta, to explain her role during the dictatorship regime that was installed in Portugal until 1974, and her literary relevance, in order to pique the public’s interest in the colloquium in her honour.

During the festival, I also made daily updates through posts and stories, wrote the copy and published the photos and videos of each day (taken by Carlos Oliveira). Regarding these photos, it was important that they were visually appealing, displaying smiles and good humour to call the attention of the public.

Figure 22 and Figure 23 *Instagram Posts covering FPMFC*



Source: Personal Collection

I was also in charge of livestreaming through Facebook some events which were previously chosen. We faced some technical difficulties at first, due to the quality of the microphone and network connection, but they were eventually solved. Additionally, I recorded some testimonies of people who participated in the festival to show a personal account of the FPMFC's experience and to record what makes it unique from the social and affective dimensions.

Regarding the language used for the copywriting, it was clear, direct, consistent and appealing. It aimed to attract the audience through the appreciation of the

experience of the festival: the ambience, the conviviality and the happiness in sharing a loved thing – arts and poetry. At the same time, there was a careful choice of words taking semiotics into account – how a sign/word can communicate meaning deeper than its simple definition. Words, such as “munidos” and “arma”, which the public could unconsciously associate to the current context of war in Europe, signed the theme’s relevance and contemporaneity. Despite this, the tone of the copy stayed light, focusing on the joyful ambience of FPMFC. There was an attempt to be consistent in the repetition of some words and expressions, such as “celebration of poetry, music and culture”, “hymn against violence”, “honour”, and “art is the answer”, so that the information could be effectively delivered. Being used to academic writing, copywriting was initially difficult to grasp, but Bairro dos Livros were very helpful by providing tips and encouragement.

We used the hashtags #poesiamusicafozcoa and #fozcoa on each post, to assemble all the content related to the festival, create a recognizable identity for the festival and for the page to show up to people interested in the city and its events, who searched that hashtag. I also used other hashtags, such as #festivalliterário, #bookstagrampt, #poesia, #cultura and others, on hidden comments so that the posts appeared to people who searched these tags without affecting the aesthetic of the post, which remained visually clean.

Despite the efforts undertaken, this edition had very few to no tourists, which can be explained by the lack of investment in promotion, namely paid advertisements for social media. However, there was a notable increase in likes, followers and reach since the start of the campaign. Furthermore, this festival has the potential to innovate and attract both local community and visitors without losing its characteristic traits.

After the festival, I wrote a report explaining BL’s communication strategy regarding FPMFC’s social media for the organisers of the festival.

Figure 24 *Bairro dos Livros* (Paulo Brás, Catarina Rocha, Carlos Reis, Ana Silva, Cláudia Correia, Emilene Lima, Raquel Patriarca and Minês Castanheira) in Foz Côa



Source: Bairro dos Livros' Facebook Page

3.7 Centenary of Agustina Bessa-Luís

Bairro dos Livros is responsible for the Branding (image, graphic design) and Copywriting for the commemorations of Agustina Bessa-Luís' Centenary, *Agustina100*, promoted by a consortium that includes CCDR-N, City Councils of Amarante, Baião, Esposende, Porto, Póvoa de Varzim, Peso da Régua and Vila de Conde, Universities of Porto, Minho and Trás-os-Montes and Alto Douro, Fundação Serralves, Associação de Turismo do Porto e Norte de Portugal and RTP. From the 15th of October 2022 until the 15th of October 2023, the commemorations will include several cultural, artistic and scientific initiatives to promote the life and work of Agustina. This is an opportunity to advertise Agustina's literary works among the younger generations, who are not so aware of her works (Pinto, 2022).

Although branding is not usually included among BL's services, honouring the great "matriarch of northern writers" reasoned with the identity of Bairro and their individual members' values, which encouraged them to create the image for this project (Bairro dos Livros, 2022a). Therefore, BL composed a visual identity proposal for the centenary, which would have as maxim "obediência e revolta" (later changed into the

full quote, “criar é obediência e revolta”). BL then invited Teresa Rêgo to create the main image and Catarina handled the graphic design. Minês wrote the literary content of the visual identity document, explaining each decision about the graphics – colour, choice of logo, writer’s picture, handwritten text and signature – taking into account the literary works of Agustina and justifying them with quotes. For example, the blue that predominates on the Commemoration’s branding was described by Agustina as: “o azul era uma cor da juventude; a cor da cólera, por mal que pareça dizê-lo. Não é o vermelho que é a cor do arrebatamento, mas o azul!”. I was involved in this stage of the conception by assisting in the brainstorming process and document redaction, by doing some research and providing small inputs and suggestions, namely the suggestion of some types of merchandising for the Agustina100.

Later, I would also participate in meetings with CCDDR-N regarding the space and programme for the presentation of the commemorations, and meetings with Jorge Riobom (Play audiovisuais) regarding the video created for the presentation.

Besides writing the copy for the Instagram and Facebook accounts, they also handled social media management. Attractive visuals, effective communication, and social media are critical for reaching a larger audience, so Bairro dos Livros’ work will be of major importance.

It is also important to note the potential of Agustina100 towards literary tourism. One of the points in these commemorations’ agenda, proposed by BL, is the conception of literary and touristic routes about Agustina Bessa-Luís, *Os lugares de Agustina*, the places important to her person and literary work. After all, the seven local governments of the areas where Agustina grew up, lived and wrote about came together for the consortium that promotes the centenary of her birth. The UP too aims to expand people’s understanding of Agustina’s geography, since, in the words of Fátima Vieira, “A Agustina escreveu sempre sobre os sítios e a partir dos sítios onde viveu” (Andrade, 2022). Additionally, the film-adaptation of *Sibila*, which premieres during these commemorations, is being shot in Marco de Canaveses, which may lead to future film-induced literary tourism.

Figure 25 Logo for Agustina's Centenary



Source: Bairro dos Livros, 2022

3.8 Figura Eminente UP: Professor Nuno Grande

Figura Eminente is an annual initiative by University of Porto (UP) to honour a notable figure, a UP professor who has stood out. The chosen personality for the 2022 edition was Professor Nuno Grande (1932-2012), who will be honoured through an artistic installation and cycle of talks. Bairro dos Livros will create the installation artwork for the UP around the figure, life and contribution of this personality, as well as design the landing page for the initiative.

Professor Nuno Grande was one of the founders of ICBAS, considered a “cidadão de corpo inteiro”: a prestigious doctor, professor, humanist, thinker, researcher, defender of civic causes (international cooperation, political participation and cultural intervention), and a person who was highly esteemed by those who knew him, (Silva, 2022). The installation artwork was designed to reflect these three sides of Professor Nuno Grande.

As with the Ver do Bago cycle of exhibitions, technology plays an important role in this installation: a digital moving book will show those three parts of Prof. Nuno Grande’s life. Additionally, video testimonies of people who personally knew Prof. Nuno Grande will be screened on one of the walls of the installation.

3.8.1 Task: support in pre-production and artistic installation

As with every project, the planning started with brainstorming ideas in a team meeting, where tasks were divided and assigned to each person. During this meeting were conceived the core ideas for the artistic installation: ropes would serve as pulmonary arteries, and white round carpets and insufflating devices would resemble lungs and its alveoli, one of the focuses of Prof. Nuno Grande's work.

The pre-production stage included a visit to ICBAS' old building in Largo do Professor Abel Salazar to identify former personal belongings of Prof. Nuno Grande that we could use in the exhibition. These items were photographed and, afterwards, I elaborated an excel spreadsheet that listed all the objects that would be used and their respective photographs (Appendix III). Having finished the inventory, I coordinated the collection of the material needed.

In order to prepare the artistic installation, we also visited the current ICBAS building to see the space where the installation will be set, take measurements of all the walls and windows, check electrical plugs and sources of light. For the alveoli, we would reuse an aerostatic balloon and paint it white, so we also contacted the company that fabricated the object to understand which type of paint should be used.

For the video that will be projected in the installation artwork, BL recorded testimonies of people who knew Professor Nuno Grande, his "companheiros de trajeto" to give a better insight into his personality and human side. The recording of these testimonies, by Carlos Oliveira, took place during two days at one of the amphitheatres of ICBAS' old building.

I also contributed with ideas for the landing page of this year's *Figura Eminente*. Landing page is a concept in digital marketing that refers to a standalone web page, where visitors "land" after they click on a link. Contrary to websites, landing pages focus on a single goal, usually promoting a campaign, and have less links than websites (unbounce, n.d.) We analysed previous editions' landing pages to understand what must be mentioned, what was useful, what did not work and new suggestions for an improved experience from the users' point of view.

The commemoration's programme for *Figura Eminente* was announced on May 5th, during the solemn session of the 47th anniversary of ICBAS. The teaser video of the

testimonies¹⁶ was shown on that occasion. The exposition, initially scheduled for May, was postponed and will be inaugurated on the 19th of September 2022.

3.9 Festival Ver do Bago

Festival Ver do Bago was a cultural festival promoted by *Rota do Românico* that took place on June 26th at Parque da Torre de Vilar, in Lousada, closing the *Ver do Bago, um Brinde entre Deus e os Homens* cycle of exhibitions (see section 2.4.1.4.). Bairro dos Livros handled the conception and production of this event.

For this festival, 12 artists or groups from the territories of *Rota do Românico*, specialised in different artistic disciplines – music, dance, theatre, and poetry – were invited to create a 15/20-minute-performance connected to wine and its culture. A great diversity of styles was achieved, from contemporary dance performed by students from dance academies to folklore dance brought to the public by *Núcleo de Etnografia e Folclore da Universidade do Porto*, who invited people from the audience to join them in dancing the quadrilha and other typical dances. The headliner of the festival were the *Contilheiras* and their show “Pimenta na Boca”, which is based on a humorous use of the Portuguese language, proverbs, litanies, songs, expressions and poetry – erudite and popular. DJ Giorgio entertained the public between changes of artists and, as a family-oriented festival, workshops and entertainment for children were provided.

The celebration of the region’s gastronomic heritage was also accomplished through the existence of stands that sold products from the region – wine, tea and artisanal beers.

3.9.1 Pre-production and production of a cultural festival

I was involved in the pre-production and production of this festival. In the pre-production stage, I accompanied Catarina and Emilene to Lousada to see the setting for the festival and its conditions: measure the stage and check if its floor needed fixing, check the existence of electrical outlets and bathrooms, see where artists could change clothes. The choice of location in Parque da Torre de Vilar was strategic, because it was relatively close to Lousada’s city centre, Amarante and Marco de Canaveses and, since the festival was set to a Sunday in mid-late June, it was likely to attract a large number of people, especially families.

¹⁶ https://www.youtube.com/watch?v=FC_Oyj9KbPM&ab_channel=ICBAS

On the event day, I assisted in the production of the festival by helping set the tents and decoration and prepare the site which would be used as a dressing room for artists. I also was in charge of helping receive and accompany the artists, by welcoming them and showing the “dressing room”, as well as providing any assistance needed. Lastly, BL challenged me to cover the event in BL’s social media, by posting stories.

Figure 26 *BL at Ver do Bago*



Source: Bairro dos Livros' Facebook Page

3.10 Other projects

On March 7th I helped disassemble the Exhibition “30 Anos do Guimarães Jazz”, at Centro Cultural Vila Flôr, in Guimarães. This exposition assembled a great collection of posters, photographs, flyers, memorabilia and collectors’ items, accompanied by texts about the history and concept of this jazz festival in Guimarães. The task of disassembling this exhibition demanded mostly physical work. After removing and storing all of the photographs, posters, and acrylic sheets, we had to scrape the vinyl letters from the walls. These letters were supposed to be removed with vinyl wrap, but due to technical reasons, this was not possible, so we had to scrape them with wall scrapers, which was much more tiring. However, it was also an important experience, as these technical difficulties are a reality when working in this sector and developing skills to overcome them is crucial.

Figure 27 *Disassembling the Exhibition “30 Anos do Guimarães Jazz”*



Source: Personal Collection

In May, I elaborated a tentative proposal for a Welcoming Day for ERASMUS students, promoted by UP, and its respective budget. The proposal I conceived comprehended entertainment and activities such as a DJ, cultural animation, a workshop that promoted intercultural dialogue, a friend speed-dating activity, and games that involved interaction between participants and that promoted intercultural communication, namely for them to get to know Portuguese culture.

I also participated and accompanied meetings with *Reitoria* of University of Porto (UP) related to the design for exhibitions planned, namely one exhibition focused on Aurélia de Souza's early drawings and linked to Barcelos' figurines. Another planned open-air exhibition referred to photographs of the multiplicity of valuable artifacts donated to the Natural History and Science Museum of UP. However, these meetings were held in the early stages of its conception, and my internship ended before more significant developments.

During my internship I also researched and gave ideas regarding the format and features of a potential literary app. I will not disclose information regarding this project, since I am unaware of its turnout.

The last period of my internship was partially dedicated to editing a collection of poems celebrating wine for *Rota do Românico*. This book (named *Verso do Bago*) assembled diverse poems and excerpts of literary works about wine, particularly green wine – typical from the territories of Douro, Tâmega and Sousa and part of these territories' cultural heritage. Once again, literary, cultural and gastronomic heritage were protagonists in a narrative that also reflected the customs and religion of a people. The range of the literary excerpts selected should be highlighted: from the Holy Bible to Antero de Quental and Rafaela Jacinto, featuring some original works. My tasks consisted in the reunion of all these texts in three different documents in Google Drive (each belonging to a different chapter that focused on a different theme connected to wine), confirm if the transcriptions matched the texts of the original literary works, proofread it and normalise it (conform the format of the whole text to the same norm).

The book launch, scheduled for August, was then postponed indefinitely. The presentation of the literary guides to Baião and Évora (and an artistic installation conceived for Baião), scheduled to occur during my internship period, were also adjourned.

Overall, this internship experience gave me the opportunity to work on multiple fields, from research to communication and event production, which will be highly valuable for my future professional career. Furthermore, working in such a dynamic company allowed me to gain insight into the operational process of businesses of the cultural and creative sector. The variety of projects managed is a showcase of how arts, literature, and creativity can be used to value the territory's tangible and intangible heritage, celebrate people's culture, and generate business, while having a positive impact on society, namely on marginalised groups.

CHAPTER IV – CONCLUSION -

The internship at Bairro dos Livros provided a great learning experience and the ideal closure to my academic journey. This enterprise is an example of what the master's degree in Intercultural Studies for Business encourages: taking advantage of a market gap to create sustainable and culturally aware business opportunities, in which culture is understood as both a public responsibility and as a commercial/profitable asset. BL manages to commodify and translate high, popular and regional culture to different audiences, making it accessible to a wide range of people in an enjoyable and appealing way, marked by their design and distinctive voice. Their projects should be recognised as contributions to the preservation and promotion of local and regional (tangible and intangible) heritage and enhancers of cultural and literary tourism not only in the city of Porto, but mainly in peripheric territories. Furthermore, they have a positive impact on the populations, giving voice to marginalised communities through culture.

At the same time, its uniqueness serves as an optimal case study regarding companies of the cultural and creative sector. Besides being a pioneer in publishing such literary guides in Portugal, the institution in its whole is unique, without a fixed base of competitors. Firstly, Bairro has the capacity to adapt to what their customers are looking for, providing a tailored and multidisciplinary approach that crosses over different types of services, from book publishing to communication to event production and animation. Secondly, the team is constantly looking for out-of-the box ideas and innovative products, and creativity is highly valued in today's economy. Thirdly, the fact that the cooperative is so aligned with their personal values and principles is inevitably reflected on the projects they choose and on final products – demonstrating the importance of the organisational culture in businesses. Because of this, they offer a fresh, northern and feminine voice and perspective on things, which ends up being embedded in their value proposition.

Despite knowing that there were things that could be improved in my work, I am overall satisfied with my contribute to Bairro dos Livros' projects, especially with the social media management and copywriting for *Festival de Poesia e Música de Foz Côa*, which made me challenge myself and step outside the comfort zone by conducting work that was significant to BL. This internship has supplied me with invaluable tools and experiences in the professional world, allowing me to experiment with multiple functions and areas – research, communication, social media management,

entrepreneurship, editing, translation and book publishing, event production and tourism – and has opened doors for on-going and future collaborations with Bairro dos Livros.

With this report, it is intended to bring recognition to the importance of businesses of the cultural and creative sector and to the possibilities of work and research on literary tourism. The case of Bairro dos Livros and the projects described in this work may serve as reference for future works and inspire people who are equally passionate about literature and culture. To travel and see the territory through the eyes of literature and writers is to engage in a journey of affections, a cultural experience that not only highlights the beauty of the territory and promotes local heritage, customs and gastronomy, but also establishes emotional links that connect us through stories, fusing fiction with reality, past, present and future. Literature should be perceived and valued by DMOs as a tool that promotes and adds value to territories. In the words of José Cândido de Oliveira Martins (2009):

Viajar com um escritor é um modo de vivificarmos as nossas raízes históricas, culturais, literárias e linguísticas. Viajar com a literatura é também uma forma singular de conhecimento e de fruição; é ainda um modo de evocar tradições, de enriquecer o nosso imaginário colectivo e de solidificar o sentimento identitário enquanto nação e enquanto cultura, com consciência da sua individualidade e riqueza.

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Appendix I – Examples of Social Media Content for Festival de Poesia e Música de Vila Nova de Foz Côa 2022 (Instagram Posts)



poesiamusicafozcoa



Gostos: margaridarb_ e 36 outras pessoas

poesiamusicafozcoa Após 2 anos de pausa forçada, o festival literário mais antigo do país está finalmente de regresso! De 21 a 23 de abril, a arte, a poesia e a música voltam a invadir Vila Nova de Foz Côa.

Há novidades em breve.

[#poesiamusicafozcoa](#)

7 de abril



poesiamusicafozcoa



Gostos: **sofiavreis_** e **18 outras pessoas**

poesiamusicafozcoa Estamos de volta! A edição deste ano tem como mote “A Poesia contra a Violência”, tema intemporal, que ganha novos significados no contexto atual. A homenageada é a escritora e poetisa Maria Teresa Horta, figura incontornável na contestação ao regime ditatorial e extremamente relevante ainda nos dias de hoje. Nos tempos difíceis, a cultura e a arte são a melhor arma de combate. Juntem-se a nós. A arte é a resposta.



poesiamusicafozcoa
Foz Côa



FESTIVAL DE POESIA E MÚSICA
DE FOZ CÔA

POESIA

CONTRA
A VIOLÊNCIA

21 | 22 | 23
ABRIL 2022

HOMENAGEM
MARIA TERESA HORTA
E AS POÉTICAS DE TRANSGRESSÃO

CENTRO CULTURAL V. N. FOZ CÔA

ENCONTROS COM ESCRITORES
CONFERÊNCIAS
DEBATES
MÚSICA
PERFORMANCES POÉTICAS
APRESENTAÇÃO DE LIVROS
FEIRA DO LIVRO

Logos of sponsors and partners at the bottom of the poster.



Gostos: margaridarb_ e 17 outras pessoas

poesiamusicafozcoa No festival há sempre algo a acontecer. Encontros com escritores, conferências, debates, música, performances poéticas, apresentação de livros e uma feira do livro, formando no seu todo um verdadeiro hino contra a violência.

Alguns dos destaques desta edição incluem a Homenagem a Maria Teresa Horta e à sua obra poética, os espetáculos “20 DIZER Recados”, “Facas na Língua” e o concerto de @mazedlm (Dealema) e do convidado Francesco Valente (@mofrancesco) . Impossível não ficar rendido.

#fozcoa #poesiamusicafozcoa

Ver todos os 3 comentários

15 de abril



poesiamusicafozcoa
Foz Côa



Gostos: dianambarbieri e 44 outras pessoas

poesiamusicafozcoa Programa já online.

Terminamos em grande com o concerto rap de @mazedlm, com Francesco Valente (@mofrancesco) como convidado especial. Música e poesia misturam-se neste espetáculo que supera as fronteiras nacionais, e em que a palavra é a melhor arma contra a violência.

#fozcoa #poesiamusicafozcoa

18 de abril



poesiamusicafozcoa



Gostos: dianambarbieri e 17 outras pessoas

poesiamusicafozcoa “Ninguém me castra a poesia se debruça e me põe vendas censura aquilo que escrevo nem me assombra os poemas”

Nada melhor do que as palavras de Maria Teresa Horta para mostrar a força da poesia. Não percam o colóquio em sua homenagem no dia 21, quinta-feira, no Centro Cultural de Foz Côa. De 21 a 23 de abril venham celebrar a poesia contra a violência. A arte é a resposta.
[#fozcoa](#) [#musicapoesiafozcoa](#)

19 de abril



poesiamusicafozcoa
Agrupamento de Escolas Tenente-Coronel



Gostos: dianambarbieri e 24 outras pessoas

poesiamusicafozcoa Aqui no Agrupamento de Escolas Tenente-Coronel Adão Carrapatoso vive-se a poesia de uma forma muito especial. É tão bom estar de volta.

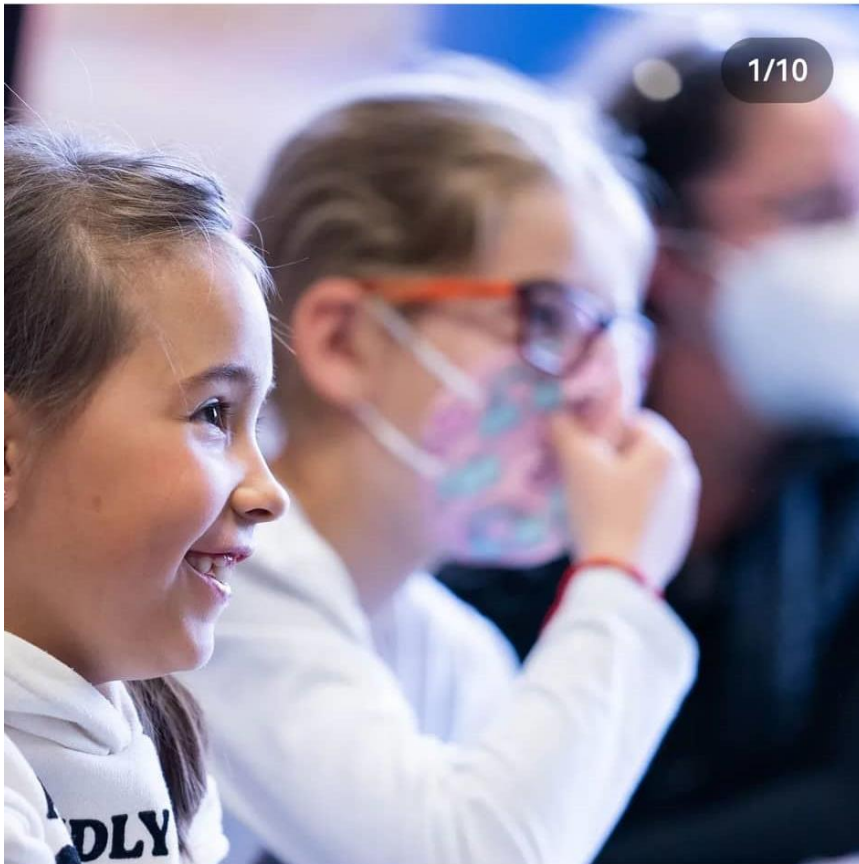
Fotografia: Carlos Oliveira

#Poesiamusicafozcoa #fozcoa

Ver 1 comentário



poesiamusicafozcoa
Agrupamento de Escolas Tenente-Coronel



 Gostos: **minescastanheira** e **15 outras pessoas**

poesiamusicafozcoa Sorrisos, poesia e salas cheias de jovens leitores no regresso do Festival de Poesia e Música de Foz Côa.

Fotografia: Carlos Oliveira
#Poesiamusicafozcoa #fozcoa

22 de abril



poesiamusicafozcoa
Foz Côa



Gostos: **dianambarbieri** e **18 outras pessoas**

poesiamusicafozcoa A irreverência e a resistência à PIDE foram palavras de ordem na homenagem a Maria Teresa Horta, a mulher que dizia que sangrava poesia.

Fotografia de Carlos Oliveira

#poesiamusicafozcoa #fozcoa

minescastanheira ❤️



22 de abril



poesiamusicafozcoa
Foz Côa



127 visualizações • Gostos: **minescastanheira**
poesiamusicafozcoa E o primeiro dia do festival foi assim, com muito convívio, livros, histórias de resistência e celebração da cultura em Foz Côa.

Video de Carlos Oliveira.

[#poesiamusicafozcoa](#) [#fozcoa](#)

22 de abril



poesiamusicafozcoa
Agrupamento de Escolas Tenente-Coronel



Gostos: **dianambarbieri** e **77 outras pessoas**

poesiamusicafozcoa Continuamos a deixar a semente da poesia nos jovens, para que haja um futuro que valha a pena.

Fotografia de Carlos Oliveira
[#fozcoa](#) [#poesiamusicafozcoa](#)

Ver todos os 2 comentários

23 de abril



poesiamusicafozcoa
Vila Nova de Foz Côa



Gostos: **minescastanheira** e **31 outras pessoas**

poesiamusicafozcoa Ontem contamos com poemas em romeno e a emoção da poesia ultrapassou todas as barreiras linguísticas. O único festival de poesia com este espírito excecional.

Fotografia de Carlos Oliveira
[#poesiamusicafozcoa](#) [#fozcoa](#)

23 de abril



poesiamusicafozcoa



Gostos: **minescastanheira** e **19 outras pessoas**

poesiamusicafozcoa Os sorrisos foram visíveis durante a noite de ontem, no Centro de Alto Rendimento do Pocinho e na Freguesia de Chãs, que tão bem nos receberam. Fotografia de Carlos Oliveira.
#fozcoa #poesiamusicafozcoa

Ver todos os 2 comentários

23 de abril



poesiamusicafozcoa
Foz Côa



117 visualizações • Gostos: **minescastanheira**
poesiamusicafozcoa Música e poesia sem fronteiras
no 2º dia do Festival, em Vila Nova de Foz Côa.

Imagem e vídeo de Carlos Oliveira.

[#poesiamusicafozcoa](#) [#fozcoa](#)

Ver todos os 2 comentários



poesiamusicafozcoa
Vila Nova de Foz Côa



Gostos: dianambarbieri e 33 outras pessoas

poesiamusicafozcoa Por aqui celebramos o Dia Mundial do Livro rodeados por escritores, poesia e amantes da literatura.

Fotografia de Carlos Oliveira.

#poesiamusicafozcoa #fozcoa

Ver 1 comentário

24 de abril



poesiamusicafozcoa
Vila Nova de Foz Côa



Gostos: **minescastanheira** e **28 outras pessoas**

poesiamusicafozcoa Rui Spranger não poupou Facas na Língua com o público da poesia. Fotografia de Carlos Oliveira.

[#Poesiamusicafozcoa](#) [#fozcoa](#)

24 de abril



poesiamusicafozcoa
Vila Nova de Foz Côa



Gostos: minescastanheira e 25 outras pessoas

poesiamusicafozcoa "Sem cravos nem balas, eu trago palavras."

Estes três dias de celebração da arte contra a poesia terminaram em grande com a atuação de Maze e Francesco Valente.

Fotografia de Carlos Oliveira
#poesiamusicafozcoa #fozcoa

Ver todos os 2 comentários

minescastanheira ❤️



24 de abril



poesiamusicafozcoa
Vila Nova de Foz Côa



157 visualizações • Gostos: **minescastanheira**
poesiamusicafozcoa É com as palavras de Maze que terminamos esta edição dedicada à arte contra a violência.
Foram três dias intensos, munidos de poesia, risos e histórias das mais variadas nesta terra que sabe a casa.

Fotografia de Carlos Oliveira

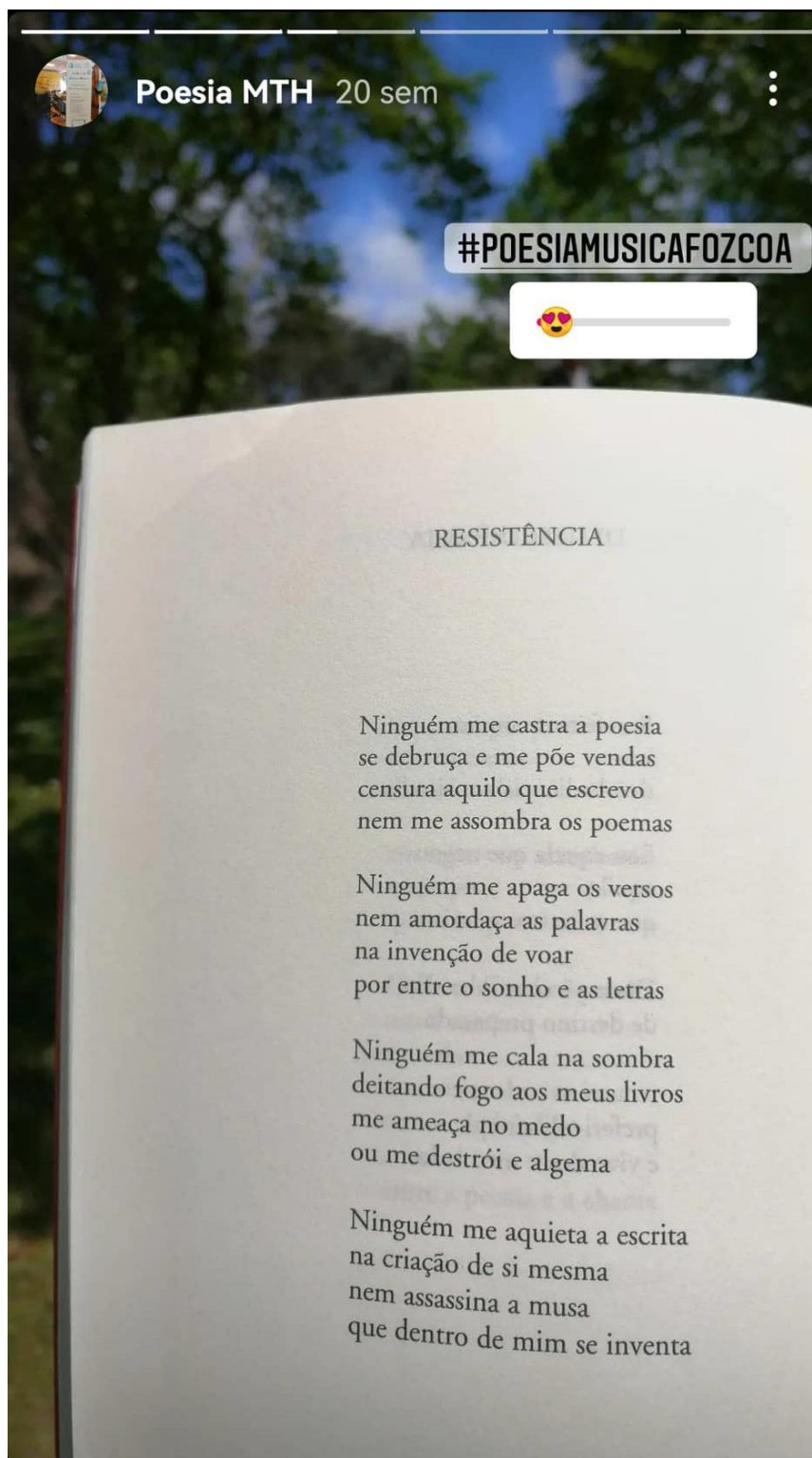
Ver todos os 2 comentários

emilnelima 🙌❤️🙌



24 de abril

Appendix II – Examples of Social Media Content for Festival de Poesia e Música de Vila Nova de Foz Côa 2022 (Instagram Stories)





Poesia MTH 20 sem



BASTA

Basta
– digo –
que se faça
do corpo da mulher:

a praça – a casa
a taça

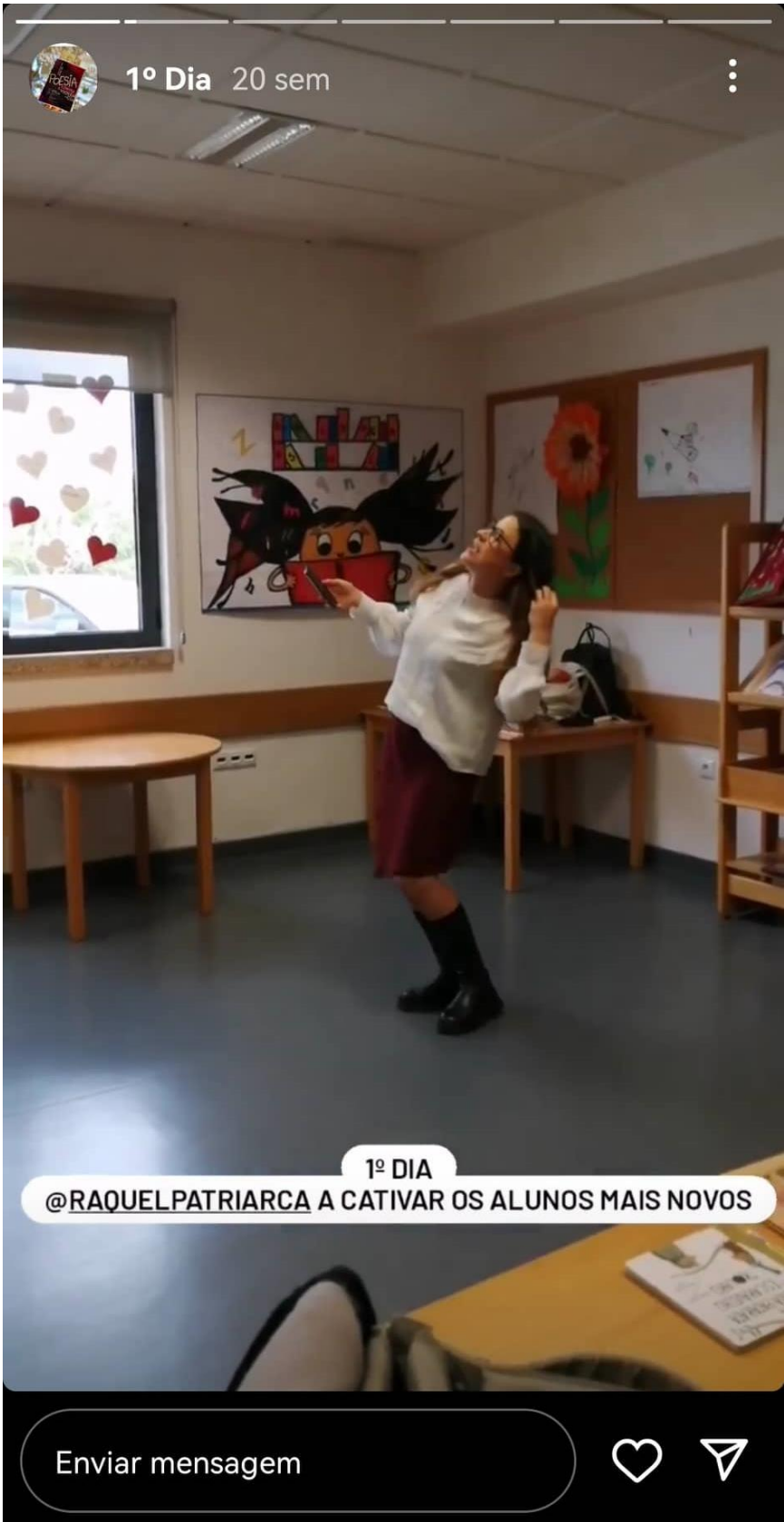
A ÁGUA

Com que se mata
a sede
do vício e da desgraça

[#POESIAMUSICAFOZCOA](#)

Enviar mensagem





1º Dia 20 sem



1º DIA

@RAQUELPATRIARCA A CATIVAR OS ALUNOS MAIS NOVOS

Enviar mensagem





2º Dia 20 sem



O 2º DIA DO FESTIVAL COMEÇOU COM A PARTILHA DE POESIA DOS MAIS NOVOS

#POESIAMUSICAFOZVOA

@RAQUELPATRIARCA

Enviar mensagem









3º Dia 20 sem



digstavares

Palavra,
a melhor
das armas






[@mazedlm](#)
[@mofrancesco](#)
[@carinapuff](#)
[@poesiamicafafozcoa](#)

E foi com a melhor das armas que acabamos esta edição do festival. Até breve, gente boa.

Enviar mensagem



Appendix III – Inventory for Prof. Nuno Grande's Installation Artwork

	A
1	INVENTÁRIO OBJETOS
2	Gabinete
3	Caixa metálica com lâminas
4	
5	Caixa cinzenta Kartell com etiqueta "pulmão-cão"
6	
7	Arquivo de ficheiros cinzento
8	

9 Caixa arquivo "Prof. Doutor Nuno Grande Separatas"








11 Mesa-Luz



13 Caixa com Lâminas/plaquetas



16	Mala de madeira com lâminas e folha branca escrita
17	
18	Placas/lâminas com "intestino delgado"
19	
20	Auditório
21	Mesa de madeira
22	
23	
24	
25	Móvel de madeira escura
26	
27	Recipientes de vidro dentro de caixa vermelha
	

Annex I – Evaluation of Intern

P.PORTO

INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

GEE

GABINETE DE ESTÁGIOS E EMPREGABILIDADE
GRELHA DE AVALIAÇÃO DO ESTÁGIO

Intercultural Studies for Business
Licenciatura/Mestrado

Estagiário

Ana Filipa Sousa Silva

Nome:

Empresa

CULTUREPRINT, CRL

Nome:

ISABEL COSTA

Orientador:

CLASSIFICAÇÃO¹

1	2	3	4	5
---	---	---	---	---

1 - ASSIDUIDADE E PONTUALIDADE

a - Assiduidade

				X
				X

b - Pontualidade

2 - AMBIENTE ORGANIZACIONAL

a - Adaptação ao meio (desempenho do Estagiário)

				X
				X

b - Capacidade de integração

¹Nota: para efeitos de classificação considerar: 1 – Mau; 2 – Fraco; 3 – Suficiente; 4 – Bom; 5 – Muito bom
(a) Caso se aplique

c - Capacidade de iniciativa

			X	
			X	
				X
				X
				X
				X

d - Capacidade de investigação técnica

e - Capacidade de organização

f - Capacidade de trabalhar em equipa

g - Utilização de material informático

h - Aplicação de conhecimentos

i - _____

3 – PLANO DE ESTÁGIO

a - Progressão durante o estágio

				X
			X	
				X
				X
				X

b - Componente científica

c - Componente prática

d - Cumprimento do plano de estágio proposto

e - Projeto de Intervenção desenvolvido ⁽ⁿ⁾

f - _____

4 - POSTURA

a - Aptidão técnico-profissional

1	2	3	4	5
				X
				X

b - Idoneidade ética e deontológica

c - _____

5 - OBSERVAÇÕES A REPORTAR AO ISCAP

Foi um prazer acolher a Ana no Bairro dos Livros. Ao longo do estágio, demonstrou vontade em participar em todas as atividades, interesse em aprender e disponibilidade para ajudar mesmo nas tarefas que, à primeira vista, poderiam não ser de especial relevância ao contexto do seu estágio. Rapidamente se tornou num membro valioso da equipa, indo além das

ISCAP-GEE-MOD013.v10

expetativas. Contribuiu significativamente para o desenvolvimento de determinados projetos. Por estas razões, avaliamos o seu desempenho global como EXCELENTE.

08/09/2022

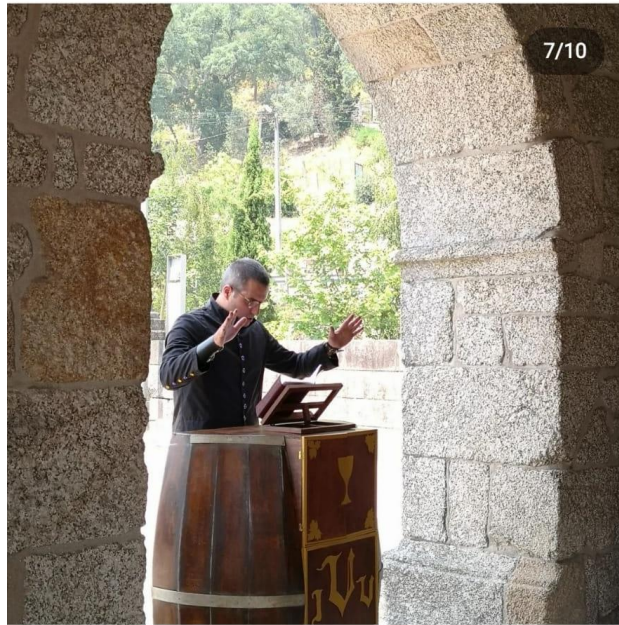
A handwritten signature in blue ink, appearing to read 'Isabel Costa', is written over a horizontal line.

Assinatura e Carimbo da entidade de acolhimento:

Annex II – Social Media tracking of Escrita Guiada



orieta.duarte.1



5 gostos

orieta.duarte.1 Manhã de Cultura "Escrita Guiada" por Amarante com a Bairro dos Livros ❤️



mjemidio7 ❤️



há 4 dias



orieta.duarte.1



orieta.duarte.1



5 gostos

orieta.duarte.1 Manhã de Cultura "Escrita Guiada" por Amarante com a Bairro dos Livros ❤️



mjemidio7 ❤️

há 4 dias



5 gostos

orieta.duarte.1 Manhã de Cultura "Escrita Guiada" por Amarante com a Bairro dos Livros ❤️



mjemidio7 ❤️

há 4 dias





Diana Cunha

31 de mai · 🌐



28 de Maio de 2022, Penafiel 🌿🌟

Escrita Guiada, Por entre as vogais da língua:
paisagens literárias no Douro, Tâmega e Sousa
é o mote deste ciclo temático do Festival
Inventa. Passo a passo, de história em história,
descobrir o legado literário deste denso e
misterioso território. 📖

[Rota do Românico Inventa Bairro dos Livros](#)



Annex III: Technical sheet for Festival de Poesia e Música de Vila Nova de Foz Côa

ORGANIZAÇÃO

SOMA - Associação de Arte e Cultura
Câmara Municipal de Vila Nova de Foz Côa

DIREÇÃO E PROGRAMAÇÃO

Jorge Augusto Maximino

COORDENAÇÃO EXECUTIVA

Ana Filipe
António Jorge Jerónimo

PRODUÇÃO E COMUNICAÇÃO

Bairro dos Livros
[Minês Castanheira, Catarina Rocha, Isabel Costa, Cláudia Correia, Fátima Martins, Emilene Lima, Ana Silva, Diana Barbieri, Carlos Oliveira]

COORDENAÇÃO PEDAGÓGICA

Albino Pinto
Isabel Lobão
Rui Pinto

RELAÇÕES COM A COMUNIDADE

José Lebreiro, Sandra Naldinho

TESOURARIA

Francisco Gouveia

SECRETARIADO

Maria de Jesus Pais, Sandra Naldinho

COMISSÃO CIENTÍFICA

Ernesto Rodrigues
Jorge Augusto Maximino
Fernando Pinto do Amaral
Teresa Carvalho

PARCERIA CIENTÍFICA

Universidade das Ilhas Baleares
- Cátedra M. Cesariny

PARCERIAS DE ESCOLAS

Agrupamento de Escolas Tenente-Coronel
Adão Carrapatoso de Vila Nova de Foz Côa

FORMAÇÃO DE PROFESSORES

CFAEDT-C. Formação de Associação de
Escolas Douro e Távora

COLABORAÇÃO

Livraria Aberta
Escola Profissional Ruiz Costa -Matosinhos
Publicações D. Quixote

APOIOS

Instituto Cultural Romeno de Lisboa
DGARTES-Garantir cultura

Annex IV: Poster for Figura Eminente 2022

