NOTES ON THE MANAGEMENT OF LITERARY DESTINATIONS

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Abstract: The authors clarify the notions of tourism destination and destination management – with focus on attractions (architecture, arts, creative industries, culinary heritage, cultural heritage, historical heritage, literature, living cultures), amenities (as underlying factors of the quality of a tourism destination), access (as an underlying factor of the quality of a tourism destination), marketing (mix) (activities, attractions, cultural resources, facilities, man-made resources, natural resources, and services), and pricing (as a potential area of innovation in tourism) – as well as the relevance of management in literary tourism.
Keywords: tourism destination, destination management, literature, tourism destination quality, innovation in tourism, management in literary tourism

INTRODUCTION

According to the World Tourism Organisation, a tourism destination is "a physical space with or without administrative and/or analytical boundaries in which a visitor can spend an overnight. It is the cluster (co-location) of products and services, and of activities and experiences along the tourism value chain and a basic unit of analysis of tourism. A destination incorporates various stakeholders and can network to form larger destinations. It is also intangible with its image and identity which may influence its market competitiveness" (UNWTO Tourism Definitions, 2019, 14), and destination management is "the coordinated management of all the elements that make up a tourism destination (attractions, amenities, access, marketing and pricing)" (UNWTO A Practical Guide to Tourism Destination Management, 2007, 16). The elements that make up a tourism destination are important because (UNWTO Tourism Definitions, 2019): Attractions are part of the

tourism product ("a combination of tangible and intangible elements, such as natural, cultural and man-made resources, attractions, facilities, services and activities around a specific centre of interest which represents the core of the destination marketing mix and creates an overall visitor experience including emotional aspects for the potential customers"), and can be cultural, i.e., they can relate to architecture, arts, creative industries, culinary heritage, cultural heritage, historical heritage, literature, living cultures (beliefs, lifestyles, traditions, and value systems), and music; Amenities and access are among underlying factors of the quality of a tourism destination ("the result of a process which implies the satisfaction of all tourism product and service needs, requirements, and expectations of the consumer at an acceptable price, in conformity with mutually accepted contractual conditions and the implicit underlying factors such as safety and security, hygiene, accessibility, communication, infrastructure and public […] services (Petroman I.M. et all, 2015; Popa Daniela et all, 2010; Rață Georgeta et all, 2013; Ristea I. et all, 2018; Văduva Loredana et all, 2018; Văduva Loredana & Petroman Cornelia, 2017). It also involves aspects of ethics, transparency and respect towards the human, natural and cultural environment"); Marketing (mix) focuses on the combination of tangible and intangible elements – activities, attractions, cultural resources, facilities, man-made resources, natural resources, and services – that make up a tourism product (Marin Diana et all, 2015; Marin Diana et all, 2013; Petroman I. et all, 2012; Petroman I. et all, 2010; Petroman I. et all, 2013; Petroman I. M. &Văduva Loredana, 2021); is a key primary activity of the tourism value chain ("the sequence of primary and support activities which are strategically fundamental for the performance of the tourism sector"), together with destination operations, destination services, distribution, integrated planning, policy making, product development, product packaging, promotion, and sales; is a potential area of innovation in tourism, together with architecture, communication, operation, organizations and business models, pricing, processes, quality assurance, services, skills, technology, tools and/ or practices for management, tourism destinations, and tourism products; Pricing is a potential area of innovation in tourism ("the introduction of a new or improved component which intends to bring tangible and intangible benefits to tourism stakeholders and the local community, improve the value of the tourism experience and the core competencies of the tourism sector and hence enhance tourism competitiveness and/or sustainability"), together with architecture, communication, marketing, operation, organizations and business models, processes, quality assurance, services, skills,

technology, tools and/or practices for management, tourism destinations, and tourism products.

MATERIAL AND METHOD

The material used in this study consists in articles and PhD theses on the management of literary tourism. The research metho is analytical-bibliographical.

RESULTS AND DISCUSSION

1. The Concept of Management

The concept of management in the literature dedicated to literary tourism occurs in many phrases that are related to literary tourism proper: attraction management (Mansfield, 2014), community management (Mansfield, 2014), conflict management (between different user groups) (Hayes & MacLeod, 2008), destination management (Hoppen, Brown, & Fyall, 2014; Mansfield, 2014), destination management tourism entities (Milheiro, 2022), environmental management (Hayes & MacLeod, 2008), event management (central to the decision to host or create an event) (Asero & Tomaselli, 2019), heritage management (Mansfield, 2014), hierarchy management (Mansfield, 2014), human resource management (of people in employment) (Mansfield, 2014), knowledge management challenges (e.g., unlocking attractions' invisibility) (Mansfield, 2014), literary knowledge management (Mansfield, 2014), literary site management (Mansfield, 2014), literary tourism destination management (Amey, 2015), literary tourism levels of demand management (Hoppen, Brown, & Fyall, 2014), literary tourism management (Arcos-Pumarola, Marza & Llonch-Molina, 2020), literary tourism sites and destinations management (Amey, 2015), literary tourism sites branding management strategies (Hoppen, Brown, & Fyall, 2014), mobilisation management (Mansfield, 2014), museum management (Baleiro, 2023), people management (Mansfield, 2014), performance management (Hayes & MacLeod, 2008), project management (Mansfield, 2014), provision management (Hayes & MacLeod, 2008), public space management (Mansfield, 2014), resource management (Butler, 1980; Squire, 1996; UNWTO A Practical Guide to Tourism Destination Management, 2007), skill management (Mansfield, 2014), social media management (Mansfield, 2014), tourism destination image management (Mansfield, 2014), tourism management (Mansfield, 2014; Amey, 2015; Asero & Tomaselli, 2019), visitor management (Hoppen, Brown, & Fyall, 2014; Amey, 2015); as well as:

management arrangements of literary visitor attractions (Mansfield, 2014), management budgets (Hayes & MacLeod, 2008), management costs (Hayes & MacLeod, 2008), management function of a writer's house (Mansfield, 2014), management skills (Mansfield, 2014), management strategy (Azuara Grande, Esteban Curiel & Río de la Hoz, 2019), management studies (Mansfield, 2014), management tasks (Hayes & MacLeod, 2008), management team (Hayes & MacLeod, 2008; Baleiro, 2023), management unit for a literary tourism site (Mansfield, 2014).

2. The Concept of Literary Tourism Management

Literary knowledge management. Mansfield (2014) conducted a study on literary trips, in which h identified four stages of data capture: before reading a literary work, during reading a literary work, during the literary visit, and after the literary visit. Existing literary knowledge is among the goals of the first stage.

Literary site management (e.g., of a writer's house) concerns aspects such as attraction manager, authenticity, book purchase, connection, construction, development, discovery, experience, facilities, imaginative experience, income, information, maintenance, placement of artefacts, quest, reward, satisfaction at what is discovered there, and value (Mansfield, 2014).

Literary tourism destination management. According to Amey (2015), the management of a literary place by visitors / tourists / travellers differs depending on the nature (cottage vs. amusement park) and location (remote rural area vs. urban area) of the literary attraction.

Literary tourism levels of demand management. Hoppen, Brown, & Fyall (2014) believe it is critical for literary destinations to have a clear vision for tourism to be able to respond quickly to sudden demand from literary tourists will be difficult to accommodate with consequent limited potential to integrate literary tourism fully into its wider tourism agenda (managing unpredictable levels of demand management driven by literary tourism).

Literary tourism management. Arcos-Pumarola, Marza & Llonch-Molina (2020) pointed out that the most predominant aims of research in literature are analysing and assessing the management of literary tourism in specific areas or of specific heritage facilities (e.g., authors' / writers' birth homes), and analysing literary tourism visitors' experience with multiple scopes (identifying the factors present in the planning phase of a literary trip, identifying the role the touristic experience plays in creating literary spaces, and understanding the process that helps fill with meaning certain

spaces in destinations which are part of literary tours).

Literary tourism sites and destinations management. According to Amey (2015) the management of literary tourism sites and destinations should rely on insights on literary tourists' perceptions of authenticity to organize literary sites and present the artefacts in a way appealing to the visitors, and to create the "right" atmosphere at literary sites: accurate and "lived-in" recreations of writers' households and interactive sets built with historical accuracy to represent a period in history or settings from fictional works.

Literary tourism sites branding management strategies should include (Hoppen, Brown, & Fyall, 2014): broader policy and wider local visitor management context, collaborative product and experiential development, destination branding, passage from cultural / heritage tourism to international themed development, and passage from niche to mass tourism.

Management arrangements of literary visitor attractions. According to Mansfield (2014), the complex management arrangements of literary visitor attractions is controlled by the authority that communal groups (skilled artisan class, working class) can hold and use to achieve collective aims. In addition, literary visitor attractions need skilful sponsorship arrangements with public bodies (i.e., funding management skills).

Management function of a writer's house. It could be termed as a curator ("a keeper or custodian of a museum or other collection" – Oxford Languages) or a director ("a person who is in charge of an activity, department, or organization" – Oxford Languages) (Mansfield, 2014).

Management unit for a literary tourism site (e.g., a writer's house). Mansfield (2014) claims that it could be the writer himself / herself and provides Zola's an Camus' examples, who used to keep open house for their intellectual friends, and that of Elsa Triolet ad Louis Aragon, who willed their house direct to the state upon their death, with the wish that it should become a centre for research and literary creation (an example of ownership and management mix).

Tourism destination image management. Destination image consists of attribute-based and holistic-based components. It should include, according to Mansfield (2014), building / creation of destination image, inorganic destination brand (formed by exposure to promotional materials such as advertisements), literary themes, organic contributes by the consumers, organic destination image (formed by daily exposure to mass media), place-branding, and promotional campaigns.

Tourism management. It consists, according to Mansfield (2014),

in land use authority, raising income, technical competence to manage an spend, and tourism strategy.

Visitor management. It is an issue and part of the literary tourism sites branding management strategies (Hoppen, Brown, & Fyall, 2014).

CONCLUSIONS

The following conclusions can be drawn from the presentation and analysis of literature on literary tourism destination management:

- Tourism destination management focuses on attractions (including literature), amenities, access, marketing (mix), and pricing;

- UNWTO has clearly defined the concepts of tourism destination and destination management;

- The concept of literary tourism destination management in the literature occurs in phrases such as literary knowledge management, literary site management, literary tourism destination management, literary tourism levels of demand management, literary tourism management, literary tourism sites and destinations management, literary tourism sites branding management strategies, management arrangements of literary visitor attractions, management function of a writer's house, management unit for a literary tourism site, tourism destination image management, tourism management, and visitor management;

- the results of this study could be utilized in the management of literary tourism sites and destinations in Romania.

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