ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA

DOTTORATO DI RICERCA IN

ARCHITETTURA E CULTURE DEL PROGETTO

Ciclo XXXVII

Settore Concorsuale: 08F1 Pianificazione e progettazione urbanistica e territoriale

Settore Scientifico Disciplinare: ICAR/20 Tecnica e pianificazione urbanistica

LITERARY TOURISM IN RURAL AREAS AND SMALL TOWNS:
development and governance of destinations associated with children's literature

Presentata da: Arianna Pasa

Coordinatore Dottorato	**Supervisore**
Prof. Matteo Cassani Simonetti	Prof.ssa Elisa Conticelli
	Co-supervisore
	Prof.ssa Simona Tondelli

Esame finale anno 2025

«Una strada c'è nella vita, e la cosa buffa è che te ne accorgi solo quando è finita. Ti volti indietro e dici "Oh. ma guarda, c'è un filo". Quando lo vivi non lo vedi, eppure c'è. Perché tutte le scelte che fai sono determinate, tu credi, dal tuo libero arbitrio, ma anche questa è una balla. Sono determinate da qualcosa dentro di te che innanzi tutto è il tuo istinto, e poi forse da qualcosa che i tuoi amici indiani chiamano il karma e con cui spiegano tutto, anche ciò che a noi è inspiegabile.» Tiziano Terzani

A mia madre, che ha raccontato a me e a tanti altri bambini le fiabe più belle dell'umanità.

A mio padre, che inventava i racconti per me.

Abstract (English)

European rural areas face several significant challenges, including depopulation, ageing population, limited services and infrastructure, restricted economic opportunities, and geographic remoteness. Cultural heritage, particularly literary heritage, is often overlooked in rural development strategies. However, its protection and valorisation can play a pivotal role in rural regeneration, helping to counteract these negative trends.

This research first undertakes a comprehensive exploration of how rurality is defined, analysing key European strategies and policies related to rural development, with a particular focus on how culture is framed within these contexts.

Secondly, it investigates how literary heritage is preserved and promoted by international organizations, particularly the Council of Europe and the United Nations Educational, Scientific and Cultural Organization (UNESCO). Furthermore, it reviews the current state of research on literary tourism, with special emphasis on literary tourism associated with children's literature. In addition to academic sources, it also considers non-scientific publications to reflect broader societal interest in the topic.

Thirdly, the research introduces an analytical framework to examine the development and governance of literary destinations in rural areas.

Through four case studies, this thesis explores how literary heritage is managed and valorised at the local level, demonstrating that the effective utilisation of literary resources can contribute to the economic, social, and cultural development of certain rural areas and small towns. The thesis focuses specifically on children's literature, analysing the following case studies: (1) Sarmede (Italy), associated with the writer, painter, and illustrator Štěpán Zavřel, (2) Collodi (Pescia, Italy), linked to Carlo Lorenzini, better known by his pen name Carlo Collodi, author of *Pinocchio*, (3) Near Sawrey and the Lake District (United Kingdom), connected with Beatrix Potter, whose *The Tale of Peter Rabbit* is among her most famous works, and (4) Hartfield (United Kingdom), associated with Alan Alexander Milne, creator of *Winnie-the-Pooh*.

Finally, through a comparative analysis of these case studies, this thesis identifies common challenges and opportunities, highlights best practices, and uncovers unique approaches across the different literary destinations.

In conclusion, this thesis aims to provide practical recommendations for local stakeholders, offering a roadmap for leveraging literary heritage as a catalyst for rural regeneration. Through its comprehensive analysis and detailed case studies, this

research contributes to have a better understanding on how the enhancement of literary heritage can contribute to sustainable development of rural areas and small towns thereby promoting Europe's cultural heritage.

Abstract (Italiano)

Le aree rurali europee si trovano ad affrontare numerose sfide significative, tra cui lo spopolamento, l'invecchiamento della popolazione, servizi e infrastrutture carenti, opportunità economiche limitate e lontananza geografica.

Il patrimonio culturale, in particolare il patrimonio letterario, è spesso trascurato nelle strategie di sviluppo rurale. Tuttavia, la sua tutela e valorizzazione possono svolgere un ruolo fondamentale nella rigenerazione rurale, contribuendo a contrastare queste tendenze negative.

Questa ricerca intraprende innanzitutto un'esplorazione comprensiva di come viene definita la ruralità, analizzando le principali strategie e politiche europee relative allo sviluppo rurale, con particolare attenzione al modo in cui la cultura viene inquadrata in questi contesti.

In secondo luogo, questa ricerca indaga il modo in cui il patrimonio letterario viene preservato e promosso dalle organizzazioni internazionali, in particolare dal Consiglio d'Europa e dall' Organizzazione delle Nazioni Unite per l'Educazione, la Scienza e la Cultura (UNESCO). Inoltre, passa in rassegna lo stato attuale della ricerca sul turismo letterario, con particolare attenzione al turismo letterario associato alla letteratura per l'infanzia. Oltre alle fonti accademiche, vengono considerate anche le pubblicazioni non scientifiche riflettendo un più ampio interesse sociale per l'argomento.

In terzo luogo, la ricerca introduce un quadro analitico per esaminare lo sviluppo e la governance delle destinazioni letterarie nelle aree rurali.

Attraverso quattro casi studio, questa tesi esplora come il patrimonio letterario viene gestito e valorizzato a livello locale, dimostrando che l'utilizzo efficace delle risorse letterarie può contribuire allo sviluppo economico, sociale e culturale di alcune aree rurali e piccole città. La tesi si concentra specificamente sulla letteratura per l'infanzia, analizzando i seguenti casi studio: (1) Sarmede (Italia), legata allo scrittore, pittore e illustratore Štěpán Zavřel, (2) Collodi (Pescia, Italia), legata a Carlo Lorenzini, meglio conosciuto con lo pseudonimo Carlo Collodi, autore di *Pinocchio*, (3) Near Sawrey e il Lake District (Regno Unito), legato a Beatrix Potter, la cui *Storia di Peter Rabbit* è tra le sue opere più famose, e (4) Hartfield (Regno Unito), associato ad Alan Alexander Milne, creatore di *Winnie-the-Pooh*.

Infine, attraverso un'analisi comparativa di questi casi studio, questa tesi identifica sfide e opportunità comuni, evidenzia le migliori pratiche e scopre approcci unici nelle diverse destinazioni letterarie.

In conclusione, questa tesi mira a fornire raccomandazioni pratiche per gli stakeholder locali, offrendo una tabella di marcia per sfruttare il patrimonio letterario come catalizzatore per la rigenerazione rurale. Attraverso un'analisi approfondita dei casi studio, questa ricerca contribuisce a comprendere meglio come la valorizzazione del patrimonio letterario può contribuire allo sviluppo sostenibile delle aree rurali e delle piccole città, promuovendo così il patrimonio culturale europeo.

Table of content

Acronyms

CAP	Common Agricultural Policy
CF	Cohesion Fund
CLLD	Community-Led Local Development
EAFRD	European Agricultural Fund for Rural Development
EAGF	European Agricultural Guarantee Fund
ECHR	European Convention on Human Rights
EEC	European Economic Community
ERDF	European Regional Development Fund
ESF+	European Social Fund Plus
EU	European Union
EUROSTAT	European Statistical Office
FUA	Functional Urban Area
GDP	Gross domestic product
JTF	Just Transition Fund
LAG	Local Action Group
LAU	Local Administrative Unit
LEADER	Liaison Entre Actions de Développement de l'Économie Rurale which means Links between activities for the development of rural economy
LTVRA	Long-term Vision for EU's Rural Areas
NUTS	Nomenclature of territorial units for statistics
OECD	Organisation for Economic Co-operation and Development
Ofcom	Regulatory authority for communications in the UK
PPPs	Purchasing power parities
RSN	British Rural Services Network
TFEU	Treaty on the Functioning of the European Union
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UN Tourism (or WTO)	United Nations World Tourism Organisation
UK	United Kingdom
WTO (or UN Tourism)	United Nations World Tourism Organisation

Introduction

Problem statement, research questions and objectives

Rural areas in the European Union (EU) account for more than 80% of its territory, and approximately 30% of the European population resides there. This corresponds to a population of about 140 million people (European Commission, 2021b). These territories, in recent decades, have been facing challenges that have changed their appearance. Phenomena such as globalisation and urbanisation have led to depopulation, land and house abandonment in small villages, especially in remote areas. These territories for a long time have been considered as marginal areas or as places for producing food and raw materials needed to support the development of cities (Sotte, 2006). The association of rurality with agriculture is rooted in historical, economic, social, and political frameworks that viewed rural areas as peripheral to urban centres. With the industrialisation and modernisation of agricultural techniques (van Vliet et al., 2015), the landscape of many rural areas has changed from a fragmented territory of intensive self-subsistence cultivation to lots of land with systematised agriculture or with unmanaged forests. Moreover, there has been a progressive abandonment of less productive lands. Also, insufficient social infrastructure and services (Lasanta et al., 2017) have led rural dwellers to look for proximity of facilities, whenever possible. Rural areas have been perceived as places of backwardness in opposition to the dynamism of cities. However, this dichotomy has partially evolved, with rural areas being increasingly recognized as autonomous regions capable of independent economic development. If many definitions of rural areas are still based on the number of inhabitants (EUROSTAT degree of urbanisation, urban-rural typology, and local administrative units), there are more recent classifications that acknowledge the diversity of rural areas and defines these territories on the bases of their distance from services (Dijkstra, Jacobs-Crisioni, 2023), and the narrative about rural areas is transitioning from seeing these territories as marginal to represent them as areas of opportunities (OECD, 2018).

With the decreasing role of the agricultural sector in rural economies, new economic opportunities have been emerging for rural development. Rural areas are often seen as appealing due to their open spaces, natural beauty, and cleaner environments,

offering a stark contrast to the grey, polluted landscapes of urban centres. Additionally, the shift toward ecological sustainability and the green economy opens new avenues for economic growth. This includes renewable energy production, advancements in the bioeconomy, and emerging business opportunities made possible by stable internet access and the increasing feasibility of remote work. These factors position rural areas as attractive alternatives for both living and economic investment.

Moreover, tourism is an economic sector that is already benefitting some rural areas in Europe, such as the Alpine regions, North of Spain and Mediterranean islands, but that could generate incomes also for other territories considering that tourism spending per capita is generally higher in rural regions (Barranco et al., 2021). In fact, tourism can have both positive and negative impacts. On the positive side, it can boost local economies by creating jobs, generating income for small businesses, and improving infrastructure. Rural tourism often revitalizes communities by attracting investment for better roads, water systems, and public services (Kataya, 2021). It also fosters cultural exchange between visitors and locals, which can enrich both groups and help preserve traditional practices. However, the negative effects of mass tourism can be significant. Environmental degradation is one of the most pressing concerns, as natural landscapes may be damaged by overuse. Increased waste, pollution, and strain on local resources, such as water, can also lead to unsustainable conditions (Damnjanović, 2020) and generate conflicts between visitors and local population.

Rural tourism can be beneficial, but touristic development needs to be planned and develop gradually, while considering the capacities and resources of the territory. In fact, sustainable rural development can be stimulated by the valorisation of cultural heritage. However, according to Li, Westlund, and Liu (2019), certain conditions must be met for this to occur. Specifically: i) new economic activities should address potential urban demand; ii) local entrepreneurs must be able to establish and expand these activities; and iii) social capital that supports entrepreneurship in new activities must be available, including access to credit, labour, human capital, external markets, and external knowledge for learning and innovation.

Niche tourism, which attracts a smaller number of visitors and is therefore manageable by a village or small town, can offer a sustainable path for rural development or revitalisation, assuming that enabling conditions are in place. Literary tourism, a subset of cultural tourism, presents a strategic opportunity for certain villages and small towns with significant cultural heritage to highlight. By leveraging

their literary connections or historical significance, these communities can attract visitors interested in deeper cultural experiences while maintaining manageable visitor numbers, thus preserving both the environment and local way of life. This approach promotes economic growth without overwhelming the local infrastructure or resources. Moreover, it offers the opportunity to develop creative activities that can benefit also the local population and increase the cultural capital.

In scientific publications, literary tourism has received some attention (Arcos-Pumarola et al., 2019), and recently there is an increasing interest to the phenomenon (Benigni, 2018; Capecchi, 2023; Ministère de la culture – France, 2017). However, the literature on the subject remains limited, especially when investigating literary tourism associated with children's literature (Lincoln, 2019; Squire,1994b; Hultman and Hall, 2021; Gothie, 2016).

Moreover, the governance of literary tourism at the local level in rural areas or small towns has been limitedly investigated and a framework to deconstruct and analyse the development of a literary destination, and how literary heritage is managed at the local level is missing in the literature.

This study aims at increasing the understanding of the phenomenon of literary tourism in rural areas and small towns, in particular literary tourism that is linked with children's literature. This research started with the following questions:

1. How does a place in a rural area or in a town become a literary destination linked to children's literature?
2. What is the relation between a specific literary destination with rurality?
3. How is the literary heritage managed at the local level?
4. Are there common challenges, opportunities, best practices, and unique approaches in the governance of different literary destinations?

In line with the research questions, this research aims at i) describing how a place in a rural area or in a town becomes a literary destination linked to children's literature; ii) describing the relation with rurality of a particular place; iii) describing how the literary heritage is managed at the local level; and iv) identifying common challenges and opportunities, best practices, and unique approaches in the governance of different literary destinations.

The core hypothesis behind this research is that literary tourism represents a sustainable development or revitalisation opportunity for certain rural areas and small

towns. In addition, the assumption is that «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) and thus can trigger rural development or regeneration. By highlighting existing successful examples, the study aims to offer valuable insights and guidance for communities with literary heritage that seek to promote and valorise this asset. The goal is to provide local stakeholder with practical knowledge on how to enhance and manage their heritage.

Research approach and methodology

To address the research questions mentioned above, the methodological approach applied in this thesis unfolds through five stages: i) research structuring and selection of the case studies; ii) development of an analytical framework; iii) data collection and analysis; iv) comparison of the case studies; v) discussion of the results.

During Stage I, the research questions and objectives are defined, and the research subject is delineated and analysed through literature review. During this stage the methodology is clarified and the criteria to select the case studies are defined.

Stage II focuses on the selection of the type of data that should be collected and the development of an analytical framework that should help deconstructing information and systematize it for investigation.

Through Stage III, the themes to be investigated in the case studies are further specified, by identifying the indicators and data to be collected to reply to the research questions. The methods to collect the data are also identified and applied. After the data collection, information is systematized and analysed in case studies presenting evidence from each selected example. This will reply to the research questions 1, 2, and 3.

Throughout Stage IV, case studies are compared with the objective of identifying common challenges, opportunities, best practices and unique approaches across the different literary destinations analysed. From the comparison, the research aims at detecting if there are recurrent patterns in the development of literary destinations. This stage will reply to the research question 4 about common challenges, opportunities, best practices, and unique approaches in the governance of different literary destinations.

Finally, Stage V focuses on discussing the results by addressing the key findings in relation to the research questions, highlighting the thesis contributions, and offering directions for future research.

This thesis is divided into three Parts: Part I focuses on defining and describing the status of European rural areas and presents a literature review on literary tourism; Part II describes the methodological approach: Part III applies the method by analysing and comparing four case studies. The last part summarizes the conclusions.

The chapters included in each Part are briefly presented below:

1. European rural areas: this chapters aims at presenting how rurality is defined and its relation with agriculture, as well as discussing the technical definitions of "rural areas". Moreover, the chapter outlines an overview of the European main strategies and policies related to rural development and analyses the role attributed to culture in these documents. Finally, it gives an overview of the status of rural areas though demography, education, employment, economic sectors, and opportunities.

2. Literary tourism: Chapter 2 of the thesis explores the concept of literary tourism, beginning with an introduction that frames the topic. It offers definitions of key terms, including literature, literary heritage, tourism, and literary tourism, laying the foundation for understanding the intersection of these fields. Moreover, it presents the preservation and promotion of literary heritage at the international level, specifically through UNESCO and the Council of Europe initiatives. The chapter then moves into a comprehensive literature review, which includes systematic searches on ScienceDirect, one focused on literary rural tourism and another on children's literature and literary tourism. The review also includes a detailed analysis of the results of the systematic searches, additional scientific publications, and explores non-academic contributions to the field. Following the review, the chapter assesses the state of the art in literary tourism and concludes with a synthesis of key insights and findings.

3. Methodology: this chapters describes more in detail the research design and methodological approach. In particular, it explains how case studies were selected, presents the analytical framework, describes the methods used for the collection of data and explains how case studies are compared.

4. Application of the methodology: This chapter presents the analysis of the cases studies of Sarmede (Treviso, Italy) linked with the author Štěpán Zavřel;

Collodi (Pescia, Pistoia, Italy) linked with Carlo Lorenzini better known by the pen name Carlo Collodi and his most famous fairy tale novel *The Adventures of Pinocchio*; Near Sawrey (Claife, Cumbria, United Kingdom) and the Lake District linked with Beatrix Potter and her books; and Hartfield (Wealden district, East Sussex, United Kingdom) linked with Alan Alexander Milne known for his books about the teddy bear Winnie-the-Pooh. Each case study is first analysed geographically, detailing its location and proximity to nearby facilities and services (the place), as well as its connection to rurality (relation with rurality). This is followed by a biography of the associated author, which provides context to the literary significance of the destination. Next, the case study includes a description of the literary destination itself (literary destination), offering insights into its features and activities. Each case study concludes with a historical analysis that traces the site's development into a literary destination, and an examination of how stakeholders manage their literary heritage, focusing on governance.

5. Comparison of the case studies and lessons learnt: in Chapter 5 the case studies are compared to identify common challenges and opportunities, best practices, and distinctive approaches across the various literary destinations examined. This comparative analysis aims to uncover recurring patterns in the development of literary destinations.

6. Conclusions: the last Chapter discusses the results and summarizes the findings in relation to the research questions. Finally, it outlines gaps for possible future research.

Policy, scientific and societal relevance

The relevance of this research lies first in its interdisciplinary nature. In fact, this research brings together elements of rural planning and rural development, tourism management as well as literature.

Policy contribution

The policy contribution of this thesis lies in advancing and updating (Féret et al., 2020) the understanding of rural development strategies and policies by integrating the

analysis of how culture is considered in rural development (Chapter 1). By examining how literature is promoted by international organizations, the research highlights an often-overlooked cultural asset that can contribute to rural economic, social and cultural development. Additionally, the thesis showcases children's literature as an asset for sustainable tourism in small towns and rural areas that is often an untapped opportunity for leveraging development at the local level (Part I and III). It also challenges conventional views of governance by recognizing that rural development is not solely driven by public actors but involves a more complex network of stakeholders, including cultural organisations, private enterprises, and local communities (Part III). This holistic approach to governance provides new insights for rural policy frameworks that can enhance cultural, social and economic sustainability by collaborating with non-public actors and overcome the physiological lack of human and social capital that often small municipalities face due to the limited number of people and resources.

Scientific contribution

The scientific relevance of this research lies in its contributions to multiple fields of study, particularly rural development and planning, tourism management, and literature. First, it enriches the ongoing discussion around rurality by exploring how rural dimensions are perceived by local stakeholders and by proposing to include land use into the analysis of rurality.

By proposing a novel framework for analysing how literary destinations mature and how they are managed, this research provides a valuable tool for examining how these places can become attractive for tourists and foster local development. This approach offers new insights into how literary destinations have evolved, particularly those associated with children's literature. It highlights the ways in which these destinations leverage their literary heritage to attract visitors. Moreover, by presenting in-depth case studies, this thesis significantly contributes to increase the relatively sparse body of literature on literary tourism connected to children's literature, an area that, as shown in the literature review, is still underexplored.

Moreover, it contributes to include into the academic discussions the case study of Sarmede and the life of the author Štěpán Zavřel, which has been very limitedly studied until now.

In summary, this work not only deepens our understanding of rurality in literary tourism destinations but also fills a critical gap in the literature on the intersection of children's literature and tourism, offering both theoretical and practical insights for future research.

Societal relevance

The societal relevance of this thesis lies in its exploration of how literary tourism can serve as a powerful tool for addressing some of the key challenges faced by rural areas. Many rural regions struggle with economic decline, depopulation, and limited access to cultural resources. This research demonstrates that literary tourism offers an opportunity for the economic, cultural, and social revitalization of certain rural areas and small towns. By attracting visitors through their literary heritage, rural destinations can stimulate local economies, preserve cultural identity, and foster community cohesion, making this approach a valuable strategy for rural development and regeneration.

Moreover, the societal interest in this subject extends beyond academic discussions. By mapping non-academic publications, including magazines, travel guides, and online platforms, this research highlights the growing public attention and enthusiasm surrounding literary tourism. This widespread interest suggests a broader societal recognition of the potential for literature to inspire tourism and, in turn, if adequately managed, positively impact local communities.

Additionally, this thesis acknowledges the crucial role that non-public actors, such as local cultural organisations, charities and foundations, private businesses, and community groups, play in the development and governance of literary destinations. These actors often lead initiatives, curate experiences, and promote the destinations, demonstrating how grassroots efforts can drive sustainable tourism development. Recognizing their contribution is essential to understanding how literary tourism can be effectively leveraged for the benefit of some rural areas.

In conclusion, this research underscores the societal relevance of literary tourism by showing how it can contribute to the development or regeneration of certain rural communities while engaging an audience interested in the intersection of culture, tourism, and rural development.

Part I: European rural areas and literary tourism

Chapter 1. European rural areas

1.1 Introduction

Rural areas play a crucial role in the social, economic, and cultural fabric of Europe. As these regions face unique challenges and opportunities, understanding the concept of rurality and the specific characteristics that define rural areas is essential for effective policy-making and development strategies. This chapter aims to provide a comprehensive overview of rural areas by first defining rurality, exploring its relationship with agriculture, and examining how various organizations and countries, including Italy and the United Kingdom, define rural spaces.

The following sections will delve into the strategic frameworks and policies designed to address the needs of rural areas from 1988 until today, including an analysis of how culture was considered in these documents.

By analysing current demographic trends, employment and education, rural economy and opportunities, we can gain insights into the current state of rural regions.

This chapter begins by defining rurality, followed by an analysis of key strategic documents and policies pertaining to rural areas in Europe from 1988 to the present. It concludes with an overview of the current status of European rural areas, highlighting the tourism sector as a significant economic opportunity.

1.2 Defining rurality

Rurality refers to rural areas, which have long been associated with agriculture and peasant communities. Historically, the concept of rurality has often been defined in opposition to urban areas. As Sotte [1] (2016) states, rural areas have been metaphorically viewed as "the white between the dots" on old geographical maps, where the dots represented urban centres. In this sense, rural areas were perceived

---

[1] Franco Sotte is a retired Full Professor of European Agricultural Policy, Territorial and Environmental Economics, Agricultural Economics and Policy, Regional Economics, and Institutions of Economics and Agricultural Statistics at the Polytechnic University of Marche, Italy. His research has focused on rural development, the EU Common Agricultural Policy, and regional economics. Over his distinguished career, he has authored numerous publications and made significant contributions to the discourse on sustainable rural development, agricultural economics and policy, and regional development. Sotte remains a respected voice in his field, actively engaging in academic and policy discussions

as the spaces between cities, often marginalized and characterized by limited economic development and cultural backwardness, in contrast to the cities that attracted population, fostered economic growth, and drove innovation.

This understanding of rural areas influenced policy design during the 1950s and 1960s. Rural areas were primarily seen as places for producing food and raw materials to sustain and supply the flourishing cities, while also providing labour force for the rapidly growing industrial sectors (Sotte, 2006). As a result, rural areas were often seen as dependent on urban centres for economic development.

Although agriculture continues to play a significant role in many rural areas in Europe, the number of people employed in the sector has drastically decreased due to mechanisation and modernisation. By the 1970s and 1980s, some rural areas, particularly those closer to cities, began to develop as industrial hubs rather than being solely identified with agriculture and creating the suburbs, the peripheries.

Rural-urban boundaries in contemporary Europe are often blurred due to the increasing pluriactivity in rural areas, where agriculture is no longer the sole or primary source of income for the rural population. This shift has been driven by the expansion of manufacturing industries and producer services into rural regions, facilitated by new technologies that reduce the need for physical proximity in activities such as product design, production, management, and commercialization. The proliferation of small enterprises in traditionally agricultural areas exemplifies the highest level of agricultural-industrial and rural-urban integration (Oliveira Roca, FAO, 1998).More recently, rural areas have increasingly been recognized as autonomous territories with the potential for independent economic development. Rather than being viewed as extensions of urban economies, rural areas are now seen as capable of focusing on their own well-being and opportunities (OECD, 2020), even if included in a wider territorial development strategy.

Over the years, definitions of rural areas have been based on land use or economic sectors (such as agriculture), population density (in contrast to urban areas), and, more recently, distance from services.

In the paragraphs below, we will explore the evolving relationship between agriculture and rurality, while also presenting key definitions of rural areas used by the European Union (EU), the British, and the Italian governments. The choice of including the definitions used by these two countries is due to the fact that the case studies that will be presented in this thesis are based in this two States. The geographical focus of this research is Europe, with the United Kingdom and Italy

selected as case study countries due to their differing traditions in literary tourism. The UK was chosen for its long-established history in this field, while Italy was included for its more recent engagement with literary tourism, exemplified by initiatives such as *I Parchi Letterari®* (Literary Parks) inspired by Stanislao Nievo and the newly founded Centre for Literary Tourism at the University for foreigners of Perugia. In both countries, it was possible to identify at least two literary destinations associated with children's literature, located in rural areas or small towns.

1.2.1 Is it "rural" "agricultural"?

Historically rural areas have been related to agriculture. The countryside is the place where the agri-food production was located and is still located as over 40% of land in rural areas is used for agriculture (European Commission, 2021b).

This connection, between "rural" and "agriculture" can be linked with the urbanisation process. In fact, Alexander R. Thomas and Gregory M. Fulkerson, explain the *Urban-Rural Systems* with «a simple assumption: every human requires, on average, two-thousand calories per day to stay alive» (Thomas and Fulkerson[2], 2021). To be more explicit, as villages grew in terms of population, they needed to expand in the surrounding environment to find new resources to feed their inhabitants.

Without the ambition of offering an historical analysis, it is interesting to superficially investigate this superposition between "rural" and "agriculture". In Western Europe, this relation between "rural" and "agriculture", and the identification of "rural" as an area devoted to food production, is explicit in the Middle Age with the feudalism and the Age of Commons between the second half of the 11th century and the beginning of the 12th century. Indeed, the "feudal society", as defined by Marc Bloch[3], includes the warrior aristocracy bound by vassalage, but also the peasantry bound by manorialism. Peasants, terms which etymology derives from the late Latin "pagensis"

---

[2] Gregory Fulkerson (Professor and Chair of Sociology at the State University of New York in Oneonta) and Alexander R. Thomas (Professor of Sociology at the State University of New York at Oneonta) are scholars known for their contributions to rural sociology and the study of rural-urban dynamics. They have co-authored works exploring topics such as rural development, globalization, and the sociological implications of economic and demographic changes in rural areas. Their research often highlights the challenges and opportunities faced by rural communities in the context of broader societal transformations

[3] Marc Bloch (1886–1944) was a renowned French historian and a pioneer in the field of social and economic history. He co-founded the *Annales School*, which revolutionized historical scholarship by emphasizing interdisciplinary approaches and the study of long-term social structures. His works, such as *Feudal Society* and *The Historian's Craft*, remain influential. Bloch was also a member of the French Resistance during World War II and was tragically executed by the Nazis in 1944.

(inhabitant of the district), from Latin "pagus" that is to say, "country or rural district", were those producing food to sustain knights, vassals, and lords (see Image 1.1), but they were also the same people that eventually produced food for the newborn city-states.

Image 1.1. Depiction of socage on the royal demesne in feudal England, c. 1310

Peasants, that is farmers, were working outside the walls of the castles or of the cities, but were strongly interconnected with these. This is well represented by Ambrogio Lorenzetti in the painting (see Image 1.2) titled *Effetti del buon Governo in campagna* (effects of the good government in the countryside) which seems to separate the space of the city from the space of the countryside with a very visible limit represented by the city walls, but also by the palette of colours. Inside there is the urbanisation with its buildings, and outside there are the lands where to grow crops and breeding animals. From the nobles, farmers were receiving protection in exchange of food, but with the evolution of society, they could also permeate the space of the city to sell the products of the land. These markets are still fully integrated in the toponomy of cities which still have squares called "Mercato delle erbe" (herbs market) showing the economic interdependence between rural and urban areas.

In the Italian context, one of the fathers of the rural sociology, Corrado Barberis, published two books dedicated to the history of the Italian countryside (*Le campagne italiane da Roma antica al Settecento* – The Italian countryside from the Ancient Rome till 17th century, *Le campagne italiane dall'Ottocento a oggi* – The Italian countryside from the 18th century till today) and, inevitably, it touches upon the farmers' culture, even though he recognizes the industrial transition of some Italian rural areas during the 19th century.

Furthermore, the connection between "rural" and "agriculture" is not limited to history and common imagery. Instead, it is deeply rooted in both studies related to the countryside and rural development policies. To epitomize, Evert Willem Hofstee, who gave birth to rural sociology studies at the Dutch University of Wageningen (Jongerden) and was the co-founder and first president of the *European Society for Rural Sociology* (1957) and co-founder of the journal *Sociologia Ruralis* (1960), in its essay *Rural Sociology in Europe*, constantly refers to "agriculture" and "farmers", respectively mentioned 12 and 5 times in a text of about 12 pages. Moreover, Hofstee launched a course on rural sociology at Wageningen University, which is mostly known for studies in the agricultural field. Hofstee was appointed as Professor in 1946, and in 1954 its course, initially called *Economic and Social Geography and Social Statistic* became *Sociography*, building the fundamentals of today's rural sociology. Today, the strong link between rural sociology and agricultural studies remains relevant. In fact, the 29th European Society for Rural Sociology Congress, titled *Crises and the Futures of Rural Areas*, was hosted by L'Institut Agro (Institute of Agricultural Studies) in Rennes and Angers, France, in 2023.

Concerning the policy domain, the pattern is confirmed: "rural" and "agriculture" are strongly interconnected as, at the European level, rural development is in the same European Commission's Directorate-General responsible for agriculture and it is fully integrated in the Common Agricultural Policy (CAP). At the national level, this connection is confirmed, as the Ministries implementing the CAP national Strategic Plans, which include the former rural development programmes, are the Ministries that are also responsible for agriculture and food and even at the regional level, for those EU Member States that delegate the implementation of the CAP at this level,

the regional department's responsible for rural development are those also responsible for the agricultural sector. Vik et al. (2025) note that i many countries, rural development is closely tied to the agricultural and/or fishery sectors considering their economic and/or cultural importance at national or regional levels. In the United Kingdom (UK), rural areas are a competence of the Department for Environment, Food & Rural Affairs. However, it is worth to mention that this does not mean that policies with an impact on rural areas are only managed in agricultural departments. For example, in Italy, the National Strategy for the Inner Areas is managed by the National Agency for Territorial Cohesion, and, as we will see in the next paragraph, at the European level, the Long-term Vision for EU's Rural Areas has the ambition to mobilize several funds.

To conclude, there is a strong connection between rural areas and agriculture, and this is motivated by historical and economic reasons and perpetuated by academic and policy decisions. This relation is undeniable, however, "rural" is not the exact synonym of "agriculture". In fact, if we look at data (see Figure 1.1) agriculture is certainly an important sector for most EU rural areas. Nevertheless, its importance varies widely among Member States. Shares of less than 4.0% were recorded in the Netherlands, Slovakia, Belgium and Germany (which had the lowest share, at 3.0%), while double-digit shares were registered in 10 EU Member States, reaching 22.5% in Greece, 30.7% in Bulgaria and 32.2% in Romania (EUROSTAT, 2019). Thus, even in those Member States where agriculture covers more than 30% of economic activities, we have to take into account that there is another 70% of economic activities happening in other sectors that are not visibly narrated as the primary sector. Over time, the contribution of agriculture, forestry and fisheries to rural regions has decreased both in economic and employment terms to 12% of all jobs and 4% of gross value added, while crucially maintaining food security in the EU (European Commission, 2021b).

Figure 1.1. Employment in predominantly rural regions by economic activity (%), 2019 (source: EUROSTAT)

Note: within the urban–rural typology, there are no predominantly urban regions for Cyprus, Luxembourg, and Slovenia; there are no intermediate regions for Estonia and Malta; there are no predominantly rural regions for Cyprus, Luxembourg, Malta and North Macedonia. Agriculture, forestry and fishing (NACE Section A); Industry (NACE Sections B–E); Construction (NACE Section F); Market services (NACE Sections G–N); Public/non-market services (NACE Sections O–U).

1.2.2 How the European Union defines rural areas

What are rural areas? If at a first glance defining rural areas may seem an easy exercise as most of us can picture in their mind how a rural area looks like, the reality shows that the arbitrary decision of identifying what is rural and what is not is complex and varies across States and cultures. Moreover, «constructing a typology of rural areas is not a neutral exercise» (Åberg, 2023). In fact, «the definition of rural and rurality has been the subject of debate and numerous research papers for almost 60 years» (Féret et al.[4], 2020) and EU policymakers still continue to question themselves on what definition should be used in the context of different policies to the point that the CAP Regulation (EU) 2021/2115, which is the major EU policy that promotes local development in rural areas, do not define rural areas, but leaves the freedom (or the burden) to Member States to define in their National CAP Strategic Plans what rural areas are (art. 110, Regulation (EU) 2021/2115). If on one side, this let EU Member States decide how they want to define "rural" and allows a better mirroring of the national and cultural contexts, on the other, it would become impossible to compare statistical data across the EU without a common territorial definition. To overcome these differences EUROSTAT, the European Statistical Office, uses the same territorial typologies across the EU to be able to compare data across countries, and to geolocalise indicators allowing for a better measurement of the environmental, economic, and social situation within Member States and eventually of the impact of policies. As the territorial dimension is key for several EU policies and in general to have an understanding of a complex reality, the EU gave a legal basis to its territorial typologies used for statistical purposes with the following two Regulations of 2017 and 2018:

- Regulation (EU) 2017/2391 of the European Parliament and of the Council of 12 December 2017 amending Regulation (EC) No 1059/2003 as regards the territorial typologies (Tercet);

---

[4] Féret, S., Berchoux, T., Requier, M., Abdelhakim, T., Slätmo, E., Nieto, E., and Miller, D. are researchers, professionals, and scholars specializing in EU rural development and agricultural studies. They participated in the EU-funded Horizon 2020 project titled *Sustainable Hub to Engage in Rural Policies with Actors* (SHERPA), which lasted four years (2019–2023) and provided policy recommendations that were considered in the development of the Long-term Vision for EU's Rural Areas.

- Regulation (EC) No 1059/2003 of the European Parliament and of the Council of 26 May 2003 on the establishment of a common classification of territorial units for statistics (NUTS).

The legal basis helped to uniform the statistical methodologies and to make it more transparent how data are collected at the local level. In fact, EUROSTAT collects population statistics based on 1 km² grid cells that are then clustered into urban centres, urban clusters, and rural grid cells. EUROSTAT uses mainly two territorial typologies: the local typologies and the regional typologies.

These two concepts are summarized by EUROSTAT (EUROSTAT, 2022) as follows:

Local typologies: based on statistics which generally comprise municipalities or communes across the EU. Statistics for Local Administrative Units (LAUs) may be used to establish local typologies, including:

- the degree of urbanisation that identifies cities, towns and suburbs, and rural areas;
- •functional urban areas, which comprise cities and their surrounding commuting zones.

Regional typologies: statistics that are grouped according to the classification of territorial units for statistics (NUTS). These provide information at a relatively aggregated level of detail, with data presented for NUTS level 1, level 2 and level 3 regions, detailing larger to smaller territorial units, respectively. The most detailed statistics (at NUTS level 3) are used as building blocks to establish, among other classifications:

- the Urban-rural typology which identifies predominantly urban regions, intermediate regions, and predominantly rural regions;
- •the metropolitan typology, which identifies metropolitan and non-metropolitan regions.

Table 1.1. Territorial typologies – an overview, EUROSTAT

Geographical level	Basic territorial typologies	Urban typologies	Coastal typology	Border typology	Island typology	Mountain typology
Regional typologies: NUTS 1 regions NUTS 2 regions NUTS 3 regions	Urban–rural typology: predominantly urban regions; intermediate regions; predominantly rural regions	Metropolitan regions	Coastal regions	Border regions	Island regions	Mountain regions
Local typologies: Local administrative units (LAU)	Degree of urbanisation (*): cities; towns and suburbs; rural areas	City definitions: cities; functional urban areas (FUA) = cities and their commuting zones	Coastal areas			
Grid typologies: Grid cells (1 km²)	Cluster types: urban centre; urban clusters; rural grid cells	Urban clusters and urban centres				

Key:
- Individual codes and labels (based on geographical entity)
- Three categories per country (aggregated)
- Combination of individual codes and aggregation
- Two categories per country (aggregated)
- Technical level
- As defined in Regulation (EC) No 1059/2003 on the establishment of a common classification of territorial units for statistics (NUTS).

(*) Within the degree of urbanisation typology the aggregation of cities with towns and suburbs is referred to as urban areas.

Source: Eurostat, Regulation (EC) No 1059/2003

eurostat

If we look more in depth into the local and regional typologies, we can find how EUROSTAT defines rural areas. In particular, in the LAU definitions rural areas are places where the majority of the population (more than 50%) lives in rural grid cells. Rural grid cells are not "positively" defined by saying what they are. Instead, EUROSTAT defines them "negatively" by saying what they are not, i.e., «"rural areas" are all areas outside urban clusters. "Urban clusters" are clusters of contiguous[5] grid cells of 1 km² with a density of at least 300 inhabitants per km² and a minimum population of 5000» (EUROSTAT, 2023). While, the rural-urban typology defines areas as follow:

- predominantly urban regions are NUTS level 3 regions where more than 80% of the population live in urban clusters;
- intermediate regions are NUTS level 3 regions where more than 50% and up to 80% of the population live in urban clusters;
- predominantly rural regions are NUTS level 3 regions where at least 50% of the population live in rural grid cells.

---

[5] Contiguity for urban clusters includes the diagonals (i.e. cells with only the corners touching). Gaps in the urban cluster are not filled (i.e. cells surrounded by urban cells).

The urban–rural typology has been extended to include the concept of remoteness, identifying intermediate and predominantly rural regions where less than half of the local population can drive to the centre of a city of at least 50,000 inhabitants within 45 minutes. As such, the second level of the classification identifies predominantly urban regions, intermediate regions (close to a city), remote intermediate regions, predominantly rural regions (close to a city), and remote predominantly rural regions (EUROSTAT, 2022b).

Map 1.1. Rural-urban typology, ©EuroGeographics, ©UN-FAO, ©Turkstat, Eurostat-GISCO.
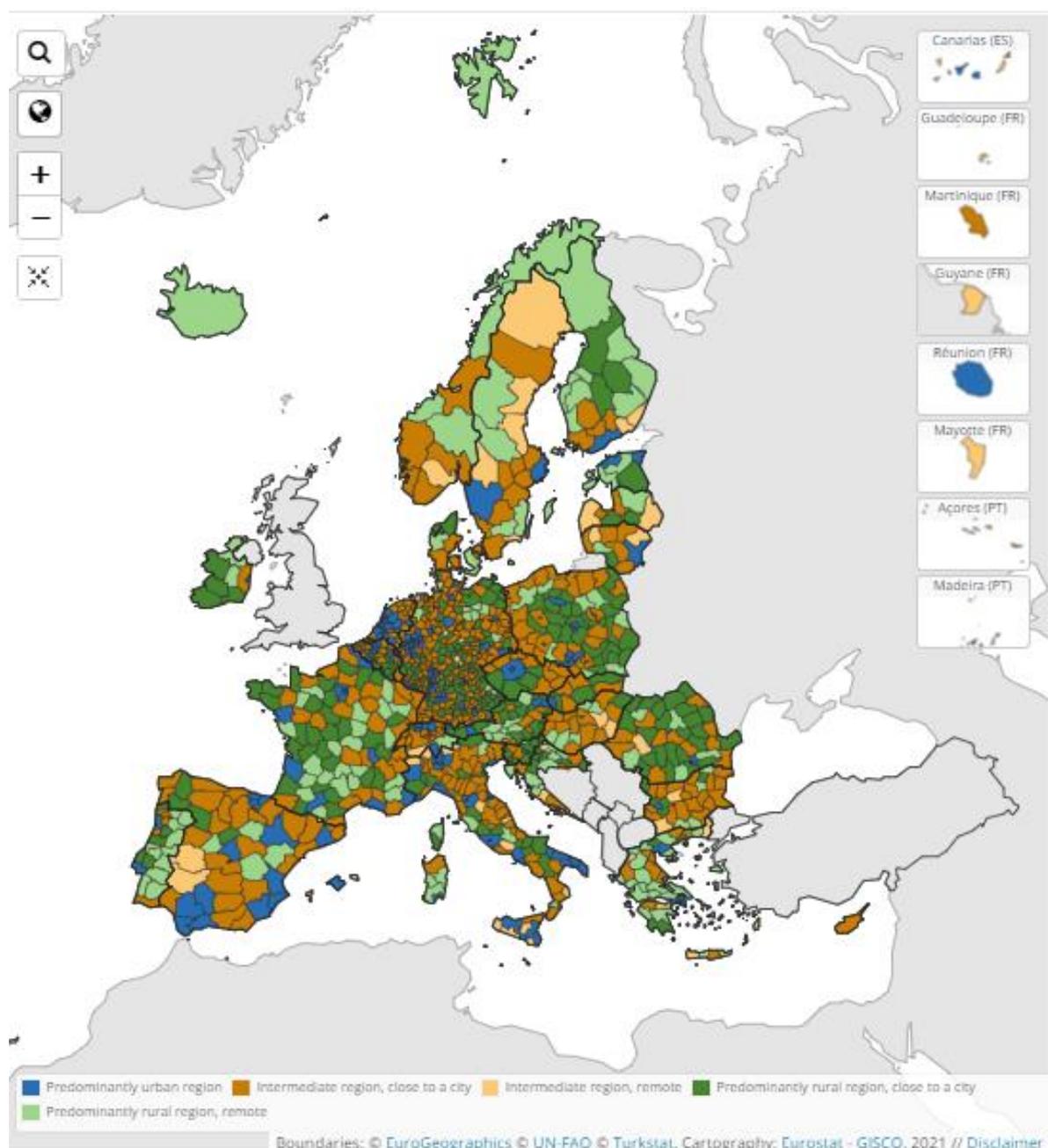
More recently, at the end of 2022, the Joint Research Centre (JRC) of the European Commission has made available statistical data at NUTS3 or NUTS2 levels (when NUTS3 data are not available) in the Rural Observatory. Information is easily accessible by location though a function called "my place". This allows users to find some indicators at the municipal level. Even though the intentions are going into the right direction to provide better data for evidence-based policies, the information available at NUTS3 level is still limited and the discussion on how to define "rural areas" is still contemporary, as the JRC published a reflection on the definition of functional rural areas in November 2023 (Dijkstra, Jacobs-Crisioni, 2023).

1.2.3 How the Organisation for Economic Co-operation and Development (OECD) defines rural areas

Until 2013, there was a substantial coherence between the definitions of the degree of urbanisation used by the EU and the OECD. However, in 2018, the OECD publishes a report titled *Rural 3.0* (OECD, 2018) which introduces a new concept to define rural areas. The new concept takes into consideration the distance of a certain territory from urban centres that are considered as places for the provision of services. In the report, rural areas are recognized as diverse and with distinct needs. The distance from what the OECD defines as functional urban areas (FUAs) influences development, and as a result, some rural areas perform better than others. Rural regions close to cities tend to perform particularly well.
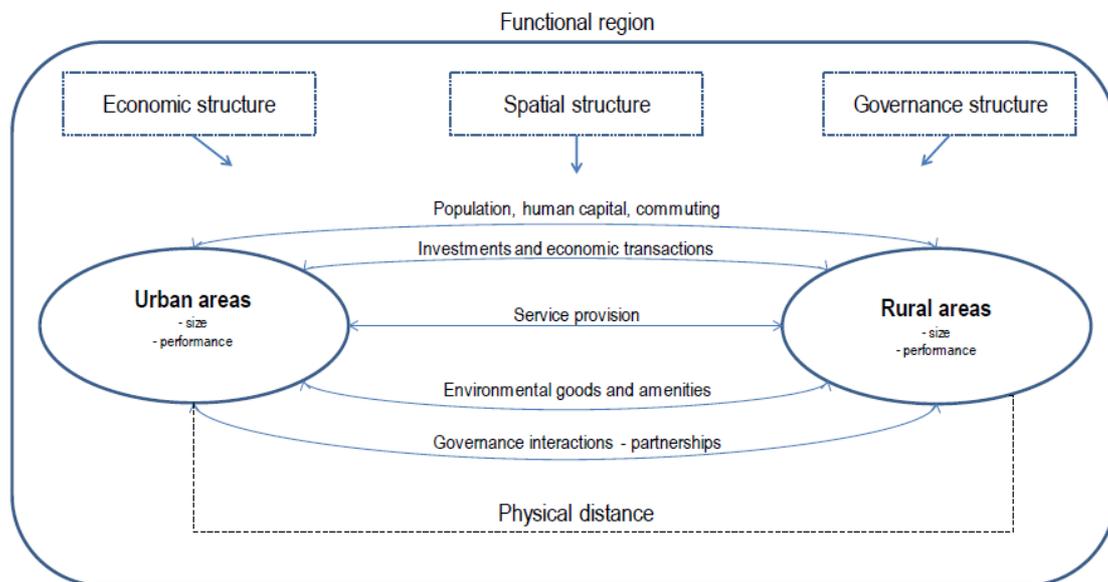
The regional typology developed by the OECD goes beyond the territorial regions predominantly urban, intermediate, and predominantly rural. Rural areas are now classified as follows:

1. Rural areas within a FUA – these rural areas are an integral part of the commuting zone of the urban centre and their development is fully integrated within a FUA.

2. Rural regions close to a FUA – these regions have strong linkages to a nearby FUA, but are not part of its labour market. There are flows of goods, environmental services and other economic transactions between them. While the urban and regional economies are not integrated, much of the growth in the rural region is connected to the growth of the FUA. Close to 80% of the rural population in OECD countries lives in this type of rural region.

3. Remote rural regions – these regions are distant from a FUA. Connections to FUAs largely come through market exchange of goods and services. Personal interactions outside the rural region are limited and infrequent, but there are good connections within the region. The local economy depends to a great extent on exporting the output of

primary activities. Growth comes from building upon areas of absolute and comparative advantage, improving connectivity to export markets, matching skills to areas of comparative advantage and improving the provision of essential services.

These new definitions of rural regions take into consideration the movement of people and their distance from services, adding to the discussion on rural typologies the centers of interests of the local population that goes beyond the limits of the rural area itself. The imaginary borders of the rural-urban classification are permeable lines that are crossed by rural dwellers daily. However, the definition fails to make "rural" the protagonist, as the typologies are defined by the relationship between rural territories and the "urban." The term "functional urban areas" emphasizes urban territories, placing them in the spotlight.

1.2.4 How Italy defines rural areas

In 2014, Italy goes beyond the rural-urban dichotomy and introduces the concept of "inner areas" into the National Reform Programme 2014. Inner areas are those territories that are characterized by a significant distance from services, in particular services related to education, mobility, social and health services. The definition of "inner areas" is included in the Partnership agreement 2014-2020 approved by the European Commission Decision of 29 October 2014, and modified with the Commission Decision of 8 February 2019. This was confirmed also for the programming period 2021-2027, and the definition of "inner areas" was slightly modified.

According to the definition revised in 2022 (Dipartimento Politiche di Coesione, 2022), the territory can be classified as follows:

- Hub or part of an inter-municipal hub (aggregate of bordering municipalities), if able to simultaneously offer: a complex secondary school offer; a hospital with a level I Emergency, Urgency and Acceptance Department; a Platinum, Gold or Silver level railway station;
- Belt, if the distance from the reference hub is up to 27.7 minutes (median of the distribution);
- Intermediate, if the distance from the reference hub is beyond the median value and up to 40.9 minutes (3rd quartile value);

- Peripheral, if the distance from the reference hub is greater than the third quartile and up to 66.9 minutes (95th percentile value);
- Ultraperipheral, if the distance from the reference hub is greater than 66.9 minutes.

In Italy, according to the above definition, there are 124 areas targeted by the Inner Areas Strategy that involves 1904 municipalities where live 4.570.731 inhabitants (these data include also the special project on minor islands).

1.2.5 How the United Kingdom (UK) defines rural areas

When it comes to the definition of rural areas, the UK government[6] uses a more complex definition than the one used by EUROSTAT. In fact, «the Classification defines areas as rural if they fall outside of settlements with more than 10,000 resident population» and for the smallest geography areas, there are six rural categories:

- rural hamlets and isolated dwellings
- rural hamlets and isolated dwellings in a sparse setting
- rural village
- rural village in a sparse setting
- rural town and fringe
- rural town and fringe in a sparse setting

In addition, quoting the UK government website:

> «When data are not available at a small enough geographical scale, it may be possible to apply the Rural Urban Local Authority Classification. This classification categorises districts and unitary authorities on a six point scale, based on the share of the resident population that resides in rural areas. The six categories are:
>
> • Mainly Rural (80% or more of the population resides in rural areas)
> • Largely Rural (Between 50% and 79% of the population resides in rural areas)
> • Urban with Significant Rural (Between 26% and 49% of the population resides in rural areas)
> • Urban City and Town

---

[6] The definition of rural areas used by the UK government is included here in view of the fact that two out of four of the case studies presented in this thesis are located in this country.

- Urban with Minor Conurbation
- Urban with Major Conurbation»[7]

1.2.6 Reflections on rurality

In conclusion, rurality has long been associated with agriculture, rooted in historical economic and social frameworks that viewed rural areas as peripheral to urban centres. Initially, rural areas were characterised as agricultural land that supplied cities with food and raw materials, reinforcing a dependent relationship between rural and urban spaces. However, this dynamic has partially evolved, with rural areas increasingly recognized as autonomous regions capable of independent economic development.

While the association between rurality and agriculture persists, particularly in policy and academic fields, this connection is neither uniform nor absolute. Agriculture remains vital in many rural areas, but its economic prominence varies across Europe, with other sectors increasingly contributing to rural economies. The shift away from agriculture as the defining characteristic of rural areas has been mirrored by evolving definitions of rurality that incorporate factors such as population density, proximity to urban services, and regional typologies.

Different institutions and governments, including the European Union, OECD, Italy, and the UK, have developed varying definitions of rural areas, reflecting the complexity and diversity of rural territories. Despite the need of these definitions to allow for measurement and comparison of data across territories, they cannot completely grasp local and cultural contexts which characterise the understanding of rurality, which is not one-size-fits-all concept. Ultimately, rural areas are dynamic spaces that are shaped by historical, economic, and social forces, and they continue to adapt in response to broader societal changes.

---

[7] United Kingdom (UK) government, Rural Urban Classification,
https://www.gov.uk/government/collections/rural-urban-classification

1.3 The European main strategies and policies addressing rural areas

As we have seen previously, "rural" and "agriculture" have been linked for historical and economic reasons and this connection was reflected in the academic work and in policy.

The aim of this section is to analyse what studies, strategies and policies have mostly influenced the development of rural areas. Féret et al., provided a comprehensive overview of the EU (former European Economic Community) main strategies and policies dealing with rural areas since the late Eighties of the 20th century till 2020 and these were confirmed by Åberg (2023). We report here only part of the conclusions of Fèret et al. analysis and complement it where relevant with the most recent initiatives and targeted analysis on the role of culture. In this section we will include initiatives of the EU, the OECD, and most recent developments in the UK[8].

1.3.1 Rural main strategic documents and papers in the EU and OECD initiatives

This section recalls the main strategic documents and papers that concern rural development in the EU and in OECD initiatives. At the basis of this analysis there is the work done by Féret et al. (2020), but it adds scrutiny of the OECD study *Rural well-being – geography of opportunities* (2020), and the *European Commission Communication on the Long-term Vision for EU's Rural Areas* (LTVRA) that was under development at the moment of the publication written by the mentioned authors (2020). Féret et al. called these documents "milestones" to highlight the importance of these publications in shaping rural development policies

Additionally, we will conduct a thorough content analysis of the documents to explore how the concept of "rurality" is framed. This involves reviewing the structure of the documents, including their chapters, and identifying key guiding principles and trends (which are interpreted as the main concerning issues to be addressed) that shaped the strategic responses. We will also examine the main areas of intervention

---

[8] Considering that the UK has been a Member of the EU from January 1973 until end of January 2021, the EU framework that guided rural policies in the last 30-40 years was also relevant for this country until the Withdraw Agreement.

and assess how the concept of culture is addressed. Specifically, we will use text mining techniques (Feldman, Sanger, 2006)
) to search for the terms "culture" and "cultural," analysing their frequency and, then, in a non-automated manner exploring the associations tied to these words. This will allow us to identify any recurring patterns in the way culture is linked to rural areas.

The decision to focus on "culture" and "cultural" stems from the fact that literary tourism, which we will discuss in the following chapter, is a subset of cultural tourism. By examining how cultural heritage is considered in rural development strategies, we aim to determine whether policymakers regarded it as a valuable asset for rural development.

We will shortly present below the following strategic documents and papers organised chronologically:

- The future of rural society (Commission of the European Communities, 1988)
- Cork Declaration (European Conference on rural development, 1996)
- New rural paradigm (OECD, 2006)
- Cork 2.0 Declaration, a better life in rural areas (EU, 2016)
- Rural policy 3.0 (OECD, 2018)
- Rural well-being, geography of opportunities (OECD, 2020)
- The Long-term Vision for EU's Rural Areas (European Commission, 2021)

The future of rural society, 1988

The Commission of the European Communities published a Communication to the Parliament and the Council titled *The future of rural society* in 1988.

The Communication is divided in four part that address the following: i) Rural society undergoing change – situation and trends; ii) Towards a Community approach to the problems of rural society; iii) The main areas of Community action – policies and suggestions for rural society; iv) The reform of the structural funds and financial assistance for rural society.

Rural is mentioned in relation to its society and the countryside, with the rural development principles that guided the Commission at the time focusing on economic and social cohesion, the adaptation of farming to new market conditions, the implications for both farmers and the rural economy, and the protection of the environment and natural assets. The Communication presents an analysis of the

trends with an impact on rural areas, and these are mainly due to the restructuring of the agricultural sector and the diversification of the rural economy. On the one hand, the average farms are becoming bigger and the number of farmers and people employed in the agricultural sector is sharply declining; on the other hand, there is a diversification of the rural economy with activities that can be completely unconnected with agriculture. Depopulation is a major concern. However, some rural areas are attracting inhabitants, show lower average ages and the social diversification is quite marked.

The Commission's approach to supporting rural development is comprehensive, aiming to intervene in several areas: the CAP; fostering the forestry sector; environmental protection; supporting the production of energy from renewable sources; regional policy; backing local initiatives and small businesses; promoting innovation through research and development; enhancing the dissemination of information and access to telecommunications technology to improve connections between the countryside and major economic and cultural centers; improving access to education and training by supporting Member States and regions in maintaining adequate educational offerings, and creating multi-use centers for education, basic occupational training, ongoing learning, and rural development and cultural activities; and finally, stimulating information flow and discussions.The Communication recognises that «it is a mistake to concentrate development effort on a few major central poles of economic activity, and a larger number of intermediate centres (subpoles) should be assisted in their development, scattered over a wide area». Furthermore, the Communication seeks, through the general reform of the structural funds adopted by the Council in 1987, to improve the coordination of funds for supporting rural development so that the interventions and projects supported by the various structural funds are more efficient and effective.

When it comes to "culture", the word is mentioned 20 times as "cultural". Within the Communication, culture is seen as an asset or heritage that can support the development of tourism, in fact the text states: «the cultural heritage (architecture, folklore, etc.) must be defended, not only in its own right but also because in many areas it is the key to the development of tourism.» Moreover, cultural activities should be developed and the "cultural life" of the village should take place in the proposed multiuse centres. However, the main poles of cultural activities are not found in the countryside, which also suffer from cultural isolation.

Table 1.2. Visual summary of The future of rural society (elaborated by the author)

The future of rural society, Commission of the European Communities, 1988	
Rural	Rural society, countryside
Chapters	i) Rural society undergoing change – situation and trends ii) Towards a Community approach to the problems of rural society iii) The main areas of Community action – policies and suggestions for rural society iv) The reform of the structural funds and financial assistance for rural society
Guiding principles	Economic and social cohesion; Adjustment of farming to the new market; Protection of the environment and the natural assets.
Tends	Restructuring of the agricultural sector towards bigger farms and declining number of farmers; diversification of rural economy and land use changes, but also land abandonment in shrinking rural areas; population is decreasing in some rural areas (depopulation is a concern), while it is increasing in others and economic subpoles are developing; reduction of services e.g. many rural areas do not have enough schools nor colleges.
Main areas of intervention	The Common Agricultural Policy; Forestry; Protection of the rural environment; Energy; Regional policy; Support to small businesses; Research and development; Information dissemination and telecommunications technology; Education – training – social policy; Information and stimulating awareness.
Culture	"Cultural assets" or "cultural heritage" is seen as useful for the development of tourism; centres of cultural activity in opposition to the countryside; cultural activities should be encouraged for rural development; cultural life of the village; idea to create small multipurpose centres for among others cultural activities (libraries, multimedia rooms, etc.).

Cork Declaration, 1996

The European Commission organised the European conference on rural development in Cork, Ireland from 7 to 9 November 1996.

The conference brought together rural stakeholders that decided to conclude the conference with a joint ten-point declaration since then known as the Cork Declaration.

The Declaration recognises the unique cultural, economic and social fabric of rural areas that are an extraordinary patchwork of activities and have a great variety of landscapes. On one hand, the text recognizes the importance of agriculture, which is seen as a 'major interface between people and the environment,' and acknowledges that the CAP and the agricultural sector should adapt to changing circumstances (such as consumer demand and preferences, international trade, and the next EU enlargement). However, it also states that direct support for farmers should continue. On the other hand, it calls for a rural development policy that is multidisciplinary in concept, multi-sectoral, and has a clear territorial dimension. The only EU policy that is explicitly mentioned is the CAP, demonstrating the centrality of the agricultural sector for the conference's participants. Stakeholders call policymakers to support the sustainable diversification of rural economies, and put an emphasis on community-led and local initiatives that should be the protagonists thanks to the respect of subsidiarity that requires EU intervention only when necessary. Moreover, stakeholders stressed the importance of simplifying the CAP, of increasing transparency in programming and of favouring the use of local resources. Finally, the document seeks for enhancing management capacities at the regional and local level and for participatory monitoring, evaluation, and research.

To conclude, "culture" is mentioned 4 times. Rural areas have a unique cultural fabric, cultural landscapes, and a cultural identity. Culture, together with tourism and recreation should be promoted.

Table 1.3. Visual summary of the Cork Declaration (elaborated by the author)

Cork Declaration, European Conference on rural development, 1996	
Rural	Rural areas are characterised by a unique cultural, economic and social fabric, an extraordinary patchwork of activities, and a great variety of landscapes (forests and farmland, unspoiled natural sites, villages and small towns, regional centres, small industries)
Chapters	Point 1 - Rural Preference Point 2 – Integrated Approach Point 3 - Diversification Point 4 – Sustainability Point 5 – Subsidiarity Point 6 – Simplification Point 7 – Programming Point 8 – Finance Point 9 – Management Point 10 - Evaluation and Research
Guiding principles	Agriculture is and must remain a major interface between people and the environment and farmers are stewards of natural resources, but rural development must be multi-disciplinary in concept, and multi-sectoral.
Tends	Being a Declaration, the trends analysis is not prominent. However, the agricultural sector and the CAP need to adapt to the consumer demand and preferences, international trade developments, and the EU's next enlargement, but direct support to farmers will continue; Rural economies are diversifying.
Main areas of intervention	The Declaration calls for putting rural development on top of the EU agenda and asks for an integrated approach to rural development that touches upon different sectors with a particular attention to farming. It calls for simplification and for interventions in programming, finance, management, participatory evaluation and research.
Culture	Cultural fabric, cultural landscapes, cultural identity; promotion of culture, tourism and recreation.

New rural paradigm (OECD, 2006)

The OECD published the study the *New rural paradigm* in 2006 as it was a priority for its Members to improve rural development policies to better respond to rural challenges.

The study challenges the narrative that sees rural areas as declining regions and, despite major trends, highlights that some rural regions are scoring better than others

and that is important to understand why. The publication is divided in three main parts: i) The state of rural regions; ii) Rural policies: new approaches (which includes eight case studies); and iii) Governance strategies to support rural policies. The main guiding principle of the publication is that there is a need to shift from rural policies based on agriculture to rural development based on the recognition that rural economies are diversifying. The changes in the agricultural sector have reduced the number of people employed in farming and, despite its importance in rural areas, it is not the only economic activity that happens in rural regions. Thus, there is a need for cross-sectoral cooperation within central and local governments for coherent policy initiatives that support the diversification of rural economies.

Rural development polices based on the new paradigm should explore the potential of unused resources, support the development of various sectors of rural economies (e.g. rural tourism, manufacturing, ICT industry, etc.), involve all level of government and local stakeholders, and last but not least, should focus on places instead of sectors, and shift from subsides to investments.

Concerning culture, in its declinations, it is mentioned 28 times in the text (including 1 time in the bibliography), but with two main meanings. The first one refers to the necessary change that the "culture" of rural policies requires to shift to the new paradigm, while the second is related to rural areas and the potential of its "cultural amenities", "cultural landscapes", and "cultural heritage" for rural development. Furthermore, culture is also seen as a public good and in rural areas there are elements of natural, cultural or scenic value. Culture and nature are also resources that can be important for development. Moreover, the study also mentions the *The Rural Museums Network of Siena* in Italy as a good example of the valorisation of cultural heritage. Rural regions can strengthen the identity, the ecological diversity, as well as historical and cultural value of their landscapes. Finally, culture is also mentioned in reference to subsidies that have created "a culture of dependence", while for other rural regions there is a "culture for evaluation and self-assessment".

New rural paradigm, OECD, 2006	
Rural	Rural is not synonymous of decline; there is a very heterogeneous rural landscapes and regions
Chapters	i) The state of rural regions ii) Rural policies: new approaches iii) Governance strategies to support rural policy
Guiding principles	Shift from the old rural paradigm based on agricultural policies towards a revised paradigm based on a diversified rural economy.
Tends	Weaker economic performance compared to national average driven by a number of factors that often lead to a vicious circle driving rural decline. They include out-migration and ageing; lower educational attainment; lower average labour productivity; overall low levels of public service. However, some rural regions thanks to better connections with cities are performing well in terms of GDP, employment, and demographic trend.
Main areas of intervention	Competitiveness of rural areas, valorisation of local assets, exploitation of unused resources; Development of various sectors of rural economies (e.g. rural tourism, manufacturing, ICT industry, etc.); Involvement of all levels of government and local stakeholders; Focus on places instead of sectors, focus on investments instead of subsides.
Culture	Cultural change is needed for shifting policies to the new rural paradigm; Cultural heritage (including food), cultural amenities, cultural landscapes; historical and cultural value; cultural resources as important development activities; natural and cultural public goods; valorisation of cultural heritage. Culture of dependence; Culture for evaluation and self-assessment.

Cork 2.0 Declaration, a better life in rural areas (EU, 2016)

20 years after the first Cork Declaration, the European Commission organised a second conference in Cork to bring together rural stakeholders and discuss about the future of rural areas on 5-6 September 2016.

Compared to the first declaration, this time new challenges entered the picture: climate change, integration of migrants, digitalisation. Moreover, the concept of rural proofing (the evaluation of the impact that policies have on rural well-being) is introduced in the European debate. Forestry gained the same position of agriculture in terms of perceived importance and the CAP is still seen as the main instrument for

rural development. The role of LEADER (the Community-Led Local Development (CLLD) is a rural development measure funded under the CAP that support bottom-up initiatives led by Local Action Groups (LAG)) is emphasised and the Declaration calls policymakers to engage local stakeholders in the implementation of policies and measures including in research and innovation projects.

Finally, culture is mentioned only 2 times, and it is referred as cultural landscape and cultural heritage. The preservation of natural and cultural heritage is considered as a public good.

Table 1.5. Visual summary of the Cork 2.0 Declaration (elaborated by the author)

Cork 2.0 Declaration, EU, 2006	
Rural	Rural Europe is characterized by economic, environmental and social diversity and rural areas are important in the preservation of Europe's manifold natural and cultural landscapes and heritage.
Chapters	Point 1: Promoting Rural Prosperity Point 2: Strengthening Rural Value Chains Point 3: Investing in Rural Viability and Vitality Point 4: Preserving the Rural Environment Point 5: Managing Natural Resources Point 6: Encouraging Climate Action Point 7: Boosting Knowledge and Innovation Point 8: Enhancing Rural Governance Point 9: Advancing Policy Delivery and Simplification Point 10: Improving Performance and Accountability
Guiding principles	Agriculture and forestry are important sectors and need support together with other rural businesses; rural proofing should be introduced to measure the impact of policies on rural well-being; the agricultural and rural policy should become result-oriented, simple, and flexible, and support partnership with urban areas. Local engagement should be sought in defining and implementing rural policies, as well as in research.
Tends	As it is a Declaration, the trend analysis is limited. However, rural areas are important to address current and future societal challenges such as economic prosperity, food security, climate change, resource management, social inclusion, and integration of migrants.
Main areas of intervention	The Declaration calls for action to foster prosperity, valorise value chains, improve connectivity, preserve the environment and manage natural resources, act for the climate, increase local engagement in research and

	innovation, simplify and advance policy delivery mechanisms and improve performance and accountability.
Culture	Cultural landscape and cultural heritage; preservation of cultural heritage as public good.

Rural 3.0 (OECD, 2018)

The *Rural 3.0* is an OECD policy brief that builds on the previous *New rural paradigm* (OECD, 2006) and advances new recommendations to governments in order to support rural development.

Despite the mega-trends that may pose challenges for rural areas (population ageing and migration, urbanisation, global shift in production, rise of emerging economies, climate change and environmental pressures, technological breakthroughs), rural areas are seen as places of opportunities and their diversified economies are acknowledged:

> «Rural regions have diversified economies, beyond agriculture and other natural resource-based sectors. Rural regions must take advantage of context-specific immobile assets which can bring competitive and absolute advantage. This can include mineral resources, fertile soils and moderate climate, national parks, and high amenity landscapes. Forestry, mining, oil, gas, electricity production, fishing and agriculture are almost exclusively rural industries. Much manufacturing also takes place in rural areas, in particular the first stage of processing natural resources. Rural economies have diversified into areas such as tourism, the production of renewable energy, arts and cultural industries, and services associated with natural resource based sectors. All these activities make a significant contribution to the overall export portfolio and prosperity of countries. Low density economies have diversified beyond primary activities, which only represent 4.8% of GVA and employ 14% of the workforce on average across predominantly rural regions in OECD countries».

This document introduces the concept of distance from services and poles of attraction that are defined as Functional Urban Areas (see Paragraph 1.2.3). This new

classification brings into the policy debate the concept that rural areas are diverse and as consequence policies must respond to distinct needs. The well-being of rural dwellers (across economic, social and environmental dimensions) is a policy objective that should be pursued by deploying a range of policy instruments (investments, addressing market failures, and supporting social innovation) and by enabling sectoral policies to match the needs and circumstances of different rural regions. An inclusive multi-sectoral approach that engages public agencies, the private sector and non-government organisations should be fostered.

Concerning culture, the word is mentioned only 3 times in the document. However, it brings a new dimension compared to the previous documents as culture is associated with arts and cultural industries, which are recognised as part of the rural economy. Moreover, political, social and cultural links could be built with emerging economies (Asia, Africa and Latin America) to benefit future rural prosperity. Finally, cities are still seen as *the places* of culture, as rural areas in close proximity to a functional urban area can have relatively easy access to advanced services and urban culture.

Table 1.6. Visual summary of Rural policy 3.0 (elaborated by the author)

Rural policy 3.0, OECD, 2018	
Rural	Rural regions are not synonymous with decline or agricultural specialisation, but places of growth and opportunity. Distinctiveness and diversity of rural regions
Chapters	i) Mega-trends ii) Rural regions are places of opportunity iii) Rural areas are diverse and have distinct needs iv) Productivity growth is critical for the future of rural well-being v) Participation in global markets is key to realising the growth potential of rural areas vi) The rural policy 3.0—a framework for action to address challenges and opportunities of the 21st century
Guiding principles	Well-being of the economy, society and the environment. Rural development should be done through an integrated and multi-stakeholder approach that supports the public sector, firms and the third sector. There is a recognition of the diversification of rural economies.
Tends	Population ageing and migration; urbanisation; global shift in production; rise of emerging economies; climate change and environmental pressures; technological breakthroughs.

Main areas of intervention	Improving the definition of rural areas: rural areas are diverse, have distinct needs, and distance from urban centres counts. Delivering improved well-being for rural dwellers (across economic, social and environmental dimensions). Understanding the growth dynamics of low-density economies (distance to markets, role of the tradeable sector, and absolute advantages). Deploying a range of policy instruments (investments, addressing market failures, and supporting social innovation). Fostering a multi-sectoral approach that engages public agencies, the private sector and non-government organisations, and is inclusive of different population groups and places. Integrating delivery to enable sectoral policies that match the needs and circumstances of different rural regions. Understanding that there is a spectrum of rural regions ranging from those in a functional urban area to remote which have different policy opportunities and challenges.
Culture	Arts and cultural industries, cultural links with emerging economies, urban culture.

Rural well-being, geography of opportunities (OECD, 2020)

Rural well-being, geography of opportunities is an OECD publication that builds on the *Rural 3.0* policy brief. The document was published in 2020 when the COVID-19 pandemic was still ongoing. Compared to *Rural 3.0,* in *Rural well-being,* as the title indicate, social, economic and environmental well-being should be put at the centre of rural policies.

The report provides an analysis on the status of rural places. In fact, rural areas

«are facing stronger demographic pressures, with many countries experiencing population decline in rural regions. Rural regions also face challenges raised by an ageing population, with higher elderly dependency ratios than metropolitan regions in almost all OECD countries. The analysis also finds that the "penalty of distance" in rural economies can be quite substantial, despite the fact that most of the OECD's rural population lives within reach of cities. In 2017, GDP per capita in rural regions was 13 percentage points (p.p.) below the average, 16 p.p. lower in labour productivity levels and 8 p.p. lower in employment rates. Rural regions, especially those far from cities, have felt the effects of the 2008 global financial crisis more strongly, leaving many of them in a vulnerable position».

The OECD indicates that the distance between "winners" and "losers" is wider than ever, also as a consequence of the pandemic and the measures taken by governments to mitigate the spread of Covid-19.

However, the subtitle *geography of opportunities,* suggests that there is an untapped potential in rural areas that should be enhanced through a holistic and people-centred approach to rural development. This report recommends going a step beyond rural proofing, by fostering engagement of both the private sector and civil society.

The new framework proposed by the OECD provides tools on how to better engage with relevant stakeholders, promote rural-urban partnerships, as urban areas are seen as key partners in increasing rural well-being, and embrace multi-level governance. Recognising that rural people and businesses know their own needs best, the new framework suggests the use of new technologies to facilitate participation, and underlines the need for meaningful engagement. Finally, building on the publication *Rural 3.0,* it stresses that rural areas are different and that distance from urban centres has an impact on rural well-being.

When it comes to culture, this is mentioned 31 times in the document, including 1 in the notes and 1 in the bibliography. Rural areas are the places of "indigenous cultures" of intrinsic value that need to be protected. Indigenous knowledge combined with land and culture led to create competitive businesses. To adapt to demographic changes, rural regions need to support a "vibrant community culture" for people of all ages, and mechanisms to integrate the elderly in the local economy. Culture is also seen as a "non-traditional economic activity" that can facilitate the development of an innovative ecosystem in rural regions. Moreover, culture is mentioned as "entrepreneurship culture" that should be a priority in rural firms.

As in previous documents, culture is also seen as "cultural heritage" that can be enhanced together with other resources by a rural policy, or as "cultural singularity" that needs to be considered in policy making processes.

Higher education institutions in rural regions are "cultural/research hubs" that can provide tangible and intangible services, including "improved identity", place-based attachment and skills for local needs. However, the local "cultural life" is affected by a shrinking share of the younger population.

Culture also identifies groups ("cultural or ethnic groups") that can share their identity (including cultural or rural identity) continuously beyond administrative distinctions.

Religious and educational institutions or cultural and family connections are equally important for social well-being.

At the same time culture is also "urban culture" or "cultural amenities to consume" that can be accessed by rural areas close to a FUA.

> «Rural regions close or with small/medium cities act as semi-autonomous growth poles but depend on urban centres for specialised services or for accessing larger markets. The development potential and attractiveness of these networks has been associated with their accessibility to urban cores, their capacity to provide skilled labour for specialised industrial clusters, and their cultural dynamism (especially small cities with university campuses)».

Finally, in the text, culture is also mentioned in some examples from OECD Members. For instance, the Wales *Well-being of Future Generations Act* is aimed at incorporating social, economic, environmental and cultural well-being into policy making, or cultural initiatives in Greece were supported by LEADER.

Innovatively, this publication links land with culture, for example to preserve high-value land provides natural or cultural benefits.

Table 1.7. Visual summary of Rural well-being, geography of opportunities (elaborated by the author)

Rural well-being, geography of opportunities, OECD, 2020	
Rural	Rural well-being. It builds on Rural 3.0. Rural areas are defined also by the distance from FUA: three types of rural: i) within a functional urban area, ii) close to a functional urban area, and iii) far from a functional urban area.
Chapters	i) Assessment and recommendations ii) A roadmap for delivering well-being in rural regions iii) Putting well-being at the forefront iv) Implementing the Rural Well-being Policy Framework: Guidelines and the institutional picture of OECD countries v) Rural regions of the future: Seizing technological change
Guiding principles	Looking beyond the usual economic factors such as productivity and income, there should be a holistic and people-centred approach of rural development that encompasses the environmental and social dimensions of well-being.
Tends	Population decline; ageing population, with higher elderly dependency ratios than metropolitan regions; GDP per capita in rural regions was 13

	percentage points (p.p.) below the average, 16 p.p. lower in labour productivity levels and 8 p.p. lower in employment rates. Rural regions, especially those far from cities, have felt the effects of the 2008 global financial crisis more strongly, leaving many of them in a vulnerable position. The impacts of the megatrends of globalisation, digitalisation, climate change and demographic change continue to shape the economic landscape of rural economies and expose the inadequacy of traditional place-insensitive policy solutions.
Main areas of intervention	Place-based rural policies (a step beyond rural proofing) with strong and meaningful engagement of the private sector and civil society, as well as effective multi-level governance mechanisms to support collaboration between all levels of government. New technologies can facilitate participation. Urban areas are key partners in increasing rural well-being.
Culture	Indigenous cultures, culture as "non-traditional economic activity", vibrant community culture, entrepreneurship culture, cultural heritage, cultural singularity, cultural identity, urban culture, cultural amenities to consume, cultural dynamism, cultural/research hubs, land and cultural benefits.

A Long-term Vision for EU's Rural Areas – towards stronger, connected, resilient and prosperous rural areas by 2040 (European Commission, 2021)

The *Long-term Vision for EU's Rural Areas (LTVRA) – towards stronger, connected, resilient and prosperous rural areas by 2040* is a European Commission Communication to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions published in June 2021. The LTVRA recalls article 174 of the Treaty on the Functioning of the European Union (TFEU) which lays out that for harmonized economic, social and territorial cohesion particular attention should be paid to «rural areas, areas affected by industrial transition, and regions which suffer from severe and permanent natural or demographic handicaps such as the northernmost regions with very low population density and island, cross-border and mountain regions». It also recalls article 349 TFEU that recognises the specific status of the outermost regions and their rural areas. The LTVRA provides an analysis of the trends and challenges affecting rural areas. Firstly, population ageing and decline are prominent, with rural regions already having older populations than urban areas. Many rural areas experience negative population growth due to factors like migration patterns, especially affecting certain

Eastern and Southern Member States. Women, particularly young women, are more likely to leave rural areas. These demographic shifts, combined with insufficient infrastructure and services, contribute to rural areas being less attractive for residency and work.

Secondly, traditionally, rural life was synonymous with agriculture, but its economic significance has decreased over time, now accounting for 12% of jobs and 4% of gross value added in rural regions. Services like tourism have grown, while industry and construction have remained steady. Despite economic progress since 2000, rural GDP per capita remains notably lower than the EU average, particularly in remote rural regions.

Thirdly, employment rates in rural areas have improved, but disparities persist across Member States, with young people facing higher unemployment rates. Poverty rates are also higher in rural areas compared to urban ones in some Member States. Gender disparities in rural employment exist, with women often facing precarious work situations despite being key drivers of prosperity and social inclusion.

Moreover, access to education and digital skills remains a challenge in rural areas, with lower rates of higher education attainment and digital literacy compared to urban areas. Additionally, rural schools often struggle with infrastructure and staffing, limiting educational opportunities and remote work options.

Furthermore, access to quality public services and infrastructure, including digital connectivity, is vital for rural development. Rural communities, especially those in remote areas or border regions, face challenges in accessing essential services like healthcare and education due to longer travel distances and weaker infrastructure, and internet connectivity remains inadequate in many rural areas, hindering the digital transition.

Climate change poses additional challenges for rural areas, particularly in farming and forestry, which are vulnerable to extreme weather events and biodiversity loss.

Rural areas have also several opportunities, in fact the growing societal demands for well-being, eco-living, and economic renewal, combined with the opportunities presented by the green economy and digital technology, have sparked renewed interest in rural areas, also in the light of the impact of the Covid-19 pandemic. Recognizing the importance of rural landscapes and natural resources, such as forests and natural areas, for ecosystem services and sustainability, there is a push towards sustainable farming and forestry management. This not only safeguards livelihoods and biodiversity but also contributes to climate resilience.

The European Green Deal emphasizes the role of rural areas in achieving climate neutrality by 2050, calling for partnerships among various stakeholders for innovation and knowledge sharing. The bioeconomy, encompassing agriculture, forestry, and other innovative activities, offers significant economic potential, creating new value chains and job opportunities while promoting environmental protection.

Furthermore, repurposing former mining sites and encouraging sustainable tourism, including activities like on-farm experiences and local product production, can revitalize rural economies. Initiatives like "bio-districts" promote sustainable resource management, boosted by digital connectivity that facilitates economic diversification and enhances quality of life. Active community engagement and cultural activities also contribute to the appeal of rural living.

The LTVRA proposes four strands that summarize the ten common aspirations of rural stakeholders and communities. The four strands are declined in the following areas of interventions:

- Stronger rural areas: empowerment of communities; access to services; social innovation.
- Connected: digital connectivity; transport links and new mobilities.
- Prosperous: diversification of economic activities; sustainable food production.
- Resilient: resilience to climate change; environmental resilience; social resilience.

The LTVRA also proposes a "Rural Pact" and invites communities and stakeholders to take action to achieve ten shared goals (see Image 1.3).

Image 1.3. Shared goals of the Long-term Vision for EU's Rural Areas (European Commission, 2021)

i. **Attractive** spaces, developed in **harmonious territorial development**, unlocking their specific potential, making them places **of opportunity** and providing local solutions to help tackle the local effects of global challenges.

ii. Engaged in multi-level and place-based **governance**, developing integrated strategies using collaborative and participatory approaches, benefitting from tailor-made policy mixes and interdependencies between urban and rural areas.

iii. Providers of **food security,** economic opportunities, **goods and services** for wider society, such as bio-based materials and energy but also local, community-based high-quality products, renewable energy, retaining a fair share of the value generated.

iv. **Dynamic** communities focusing on **well-being**, including livelihoods, fairness, **prosperity** and quality of life, where all people live and work well together, with adequate capacity for mutual support.

v. **Inclusive** communities of **inter-generational solidarity fairness and renewal**, open to **newcomers** and fostering equal opportunities for all.

vi. Flourishing sources of **nature**, enhanced by and contributing to the objectives of the Green Deal, including **climate neutrality**, as well as sustainable management of natural resources.

vii. Fully benefiting from **digital innovation** with equal **access** to emerging technologies, widespread digital literacy and opportunities to acquire more advanced skills.

viii. **Entrepreneurial, innovative** and **skilled** people, co-creating technological, ecological and social progress.

ix. Lively places equipped with **efficient, accessible and affordable public and private services, including cross border services,** providing tailored solutions (such as transport, education, training, health and care, including long-term care, social life and retail business).

x. **Places of diversity**, making the most out of their unique assets, talents and potential.

Beyond the diversity of rural areas, which is an asset for successful adaptation, these aspirations reflect common ground and possible EU added value and are therefore proposed as **shared goals** for endorsement for a **long term Vision for EU's rural areas**.

In addition, the Commission layouts an Action Plan with nine flagship initiatives divided into the four above-mentioned strands. These are the following:

- Stronger: rural revitalisation platform; research and innovation for rural communities.

- Connected: sustainable multimodal mobility best practices for rural areas; rural digital futures.

- Resilient: support rural municipalities in energy transition and fighting climate change; climate action in peatland through carbon farming; the proposed EU Mission on soil health and food (launched in 2021 as Mission "A Soil Deal for Europe"); social resilience and women in rural areas.
- Prosperous: entrepreneurship and social economy in rural areas.

The Commission also takes the responsibility to rural proof its legislative initiatives, to launch an EU Rural Observatory (launched at the end of 2022) and to publish a toolkit on EU Funding opportunities for rural areas (published at the end of 2023).

Concerning culture, it is mentioned 12 times in the text. Ursula Von der Leyen, President of the European Commission since 2019, in her political guidelines for 2019 – 2024 published in July 2019, says that «Our rural areas are the fabric of our society and the heartbeat of our economy. The diversity of landscape, culture and heritage is one of Europe's most defining and remarkable features. They are a core part of our identity and our economic potential». Culture contributes to characterize rural diversity. Culture is mentioned in three out of four of the strands, namely under stronger, resilient, and prosperous rural areas. Firstly, it is a "strength" that should be strategically supported as cultural and creative industries are a "key factor" for rural socio-economic development. Secondly, cultural landscapes should be restored for developing resilient rural areas. Finally, cultural and creative sectors have close connections to and support productivity and employment growth in other sectors in rural areas contributing to increase rural prosperity.

Table 1.8. Visual summary of the Long-term Vision for EU's Rural Areas (elaborated by the author)

Long-term Vision for EU's Rural Areas, European Commission, 2021	
Rural	Rural areas are a core part of the European way of life; rural areas are valued for food production, management of natural resources, protection of natural landscapes, as well as recreation and tourism. Many of our traditions, festivals and culture are rooted in Europe's rural areas; rural areas are the countryside; rural areas are very diverse and rural communities are vibrant.
Chapters	i) EU's rural areas today ii) A vision for rural areas towards 2040 iii) The rural pact and the EU rural action plan iv) Implementation of the EU rural action plan v) Next steps
Guiding principles	Rural areas are active players in the EU's green and digital transitions. Through sustainable production of food, preservation of biodiversity and the fight against climate change, they play a key role in achieving the European Union's Green Deal, Farm to Fork and biodiversity targets. In parallel, the roll-out of new technologies in rural areas will be indispensable to make Europe's Digital Decade a reality. The *Long-term Vision for the EU's Rural Areas* up to 2040 identifies areas of action towards stronger, connected, resilient and prosperous rural areas and communities. A *Rural Pact* should mobilise public authorities, and stakeholders to act on the needs and aspirations of rural residents. The accompanying *EU Rural Action Plan* will pave the way to fostering territorial cohesion and create new opportunities to attract innovative businesses, provide access to quality jobs, promote new and improved skills, ensure better infrastructure and services, and leverage the role of sustainable agriculture as well as diversified economic activities.
Tends	Population decline and ageing; young women are more likely to leave rural regions than young men; lower attractiveness of rural areas as places to live and work (lack of connectivity, infrastructure and productivity challenges and low access to public services including education and care). Gross domestic product (GDP) per capita in rural regions was still considerably lower (at 75%) than the EU average in 2018. The economic catching-up did not reach remote rural regions (which remain at around 70% of EU GDP per capita). The average employment rate in the EU's rural areas increased between 2012 and 2020 (from 67.5% to 73.1%, i.e. higher than in cities), while the average unemployment rate dropped (from 10.4% to 5.9%, i.e. lower than in cities). However, there is a very diverse situation in the Member States and young people have a higher unemployment rate compared to the general working age population, also in rural areas. Moreover, in terms of share of

	population that is at risk of poverty or social exclusion, the figures in 2019 are higher in rural areas (22.4%), compared to cities (21.3%) and towns and suburbs (19.2%), and in ten Member States the percentage of the population at-risk-of-poverty in rural areas has risen since 2012. There is a gap between male and female employment in rural areas of 13 percentage points (versus 10 percentage points in cities), rising to over 20 in certain Member States. The share of population with higher education in rural areas remains low despite an increase from 18% in 2012 to 22% in 2019. As regards basic skills (reading, mathematics and science), the performance gap between urban and rural areas is also wide in many countries. In terms of at least basic digital skills the gap amounted to 14 percentage points (48% for rural areas vs 62% for cities) in 2019 and is stable since 2015. Early leavers from education and training is higher in rural areas and towns than in cities. Despite recent improvements in high-speed broadband connectivity, only 59% of households in rural regions have access to next generation access (NGA) broadband (>30Mbps), compared to 87% of the households in the EU.
Main areas of intervention	The *Long-term Vision for EU's Rural Areas* focuses on four strands that summarize 10 common aspirations of rural stakeholders and communities. The four strands are declined in the following areas of interventions: • Stronger rural areas: empowerment of communities; access to services; social innovation. • Connected: digital connectivity; transport links and new mobilities. • Prosperous: diversification of economic activities; sustainable food production. • Resilient: resilience to climate change; environmental resilience; social resilience. The Commission Communication promotes a governance model grounded on a place-based approach and proposes a *Rural Pact* to invite rural stakeholders to take action to realise their own objectives, and a *Rural Action Plan* with nine flagship initiatives.
Culture	Culture is mentioned 12 times in the document. "Culture and heritage" are remarkable features of Europe; many of our traditions, festivals and culture are rooted in Europe's rural areas; historic and cultural developments contributes to rural diversity; cultural creative industries are a key factor for rural socio-economic development; artistic and cultural activities can influence the attractiveness of rural areas and enable active participation; culture is a strength; the cultural landscapes should be restored.

1.3.2 Other EU initiatives

We have seen in the previous section the main documents that have shaped the way the EU (including the UK until 31 January 2020) has dealt with rural development from the late Eighties. However, beyond purely rural focused initiatives, rural areas are often considered into territorial development strategies. It is worth mentioning for example, the *Territorial Agenda 2030 – A future for all places*. The *Territorial Agenda 2030* is a document that resulted from an informal meeting of the EU Ministers responsible for Spatial Planning and Territorial Development and/or Territorial Cohesion lead by the German Presidency of the Council of the EU on 1 December 2020. The Ministers, in cooperation with the European Commission, the European Parliament, the European Committee of the Regions, the European Economic and Social Committee, the European Investment Bank Group and relevant European and national associations, reviewed the *Territorial Agenda* launched in 2007 and updated in 2011 and agreed on the *Territorial Agenda 2030*. The document acknowledges the fact that Europe's changing social and economic geography is accompanied by increasing inequalities, driving apart people and places. Some societal groups and communities have the perception that their concerns and prospects are not properly addressed by European and national policies as highlighted in the "geography of discontent" debate.

First of all, the *Territorial Agenda 2030* puts forward actions that should be based on the following two principles: i) development needs and impacts of future developments are different between places in Europe; ii) cooperation and coordination between places, levels of governments, policy sectors and societal groups to address complex issues is necessary including at the EU level (Cohesion Policy, Rural Development Policy, Interreg, or other tools enhancing integrated territorial or local development).

Secondly, it identifies two objectives, a Just Europe and a Green Europe, and six priorities:

Just Europe:
- balanced Europe: better balanced territorial development utilising Europe's diversity;
- functional regions: convergent local and regional development, less inequality between places;

- integration beyond borders: easier living and working across national borders.

Green Europe:
- healthy environment: better ecological livelihoods, climate-neutral and resilient towns, cities and regions;
- circular economy: strong and sustainable local economies in a globalised world;
- sustainable connections: sustainable digital and physical connectivity of places.

The *Territorial Agenda* is important for rural areas, as well as for all places as they are necessarily interconnected and interdependent, because it stresses the importance of multi-level governance, of adopting place-based approaches, and of building rural-urban synergies and linkages. Moreover, it urges for coordinated sector policy territorial impacts and coherence, cooperation between territories, territorial cohesion at European level and territorial cohesion at cross-border, transnational, inter- and intra-regional level, as well as with neighbour counties.

To conclude, culture is mentioned in the document as a resource and a capacity. Cultural heritage is seen as an asset that offers unique opportunities for development and high-quality living environment, but also an asset that is threaten by urbanisation and mass tourism. Cultural heritage needs also to be protected, managed and further developed. Finally, the EU Cohesion Policy, Rural Development Policy, spatial planning or any other tools enhancing integrated territorial or local development among others should strengthen awareness and empower local and regional communities to protect, rehabilitate, utilise and reutilise their (built) environments, landscapes, material and immaterial cultural assets.

1.3.3 EU main policies contributing to rural development

Several EU policies and funds can contribute to the development of rural areas, depending on the sector and the type of intervention, and more recently, new funds have been made available through the NextGenerationEU fund that aims at financing the recovery of the EU after the Covid-19 pandemic. The European Commission, as announced in the LTVRA, launched the *Rural Toolkit* on 6 February 2024. The *Rural*

Toolkit is an interactive funding finder that allows users to filter 26 EU funds based on several criteria such as their role or organisation, the activity they want to implement, the type of support or technical assistance they are looking for. However, historically, the two main EU policies that have contributed to rural development are the Regional Development Policy or Cohesion Policy, and the CAP.

The Regional Development Policy or Cohesion Policy

The Regional Development Policy finds its origins in the Treaty of Rome, which founded the European Economic Community. The objective of the policy was to reduce the development differences across European regions. In 1988, to adapt to the arrival of new Member States, Greece (1981), Spain and Portugal (1986), the structural funds were integrated into an overarching Cohesion Policy, introducing four key principles:

- focusing on the poorest and most backward regions;
- multi-annual programming;
- strategic orientation of investments;
- involvement of regional and local partners.

In the programming period 1994-1999, the resources for the Structural and Cohesion funds were doubled, to equal a third of the EU budget. Objective 5 of the Cohesion Policy for the programming period 1994-1999 focused on addressing specific development needs in rural areas and regions experiencing structural economic difficulties. The main goal of Objective 5 was to support the economic and social revitalisation of these areas through targeted investment and measures aimed at promoting sustainable development and enhancing competitiveness. However, since then there has not been any particular status for rurality (Féret et al., 2020). Rural areas are defined by their relationship with urban areas and accessibility to the structural funds depends also on the national and regional priorities. Overall, rural development is part of territorial development which includes also urban areas and other type of territories.

Currently, the Cohesion Policy priorities for 2021-2027 are the following:

- a more competitive and smarter Europe;
- a greener, low carbon transitioning towards a net zero carbon economy;
- a more connected Europe by enhancing mobility;
- a more social and inclusive Europe;
- a Europe closer to citizens by fostering the sustainable and integrated development of all types of territories.

The funds that contributes to achieve the above mentioned policy objectives are the European Regional Development Fund (ERDF), to invest in the social and economic development of all EU regions and cities; the Cohesion Fund, to invest in environment and transport in the less prosperous EU countries; the European Social Fund Plus (ESF+), to support jobs and create a fair and socially inclusive society in EU countries; and the Just Transition Fund (JTF) to support the regions most affected by the transition towards climate neutrality.

The Common Agricultural Policy (CAP)

The CAP is one of the oldest EU policies. It was launched in 1962 and finds its legal basis in the TFEU, Articles 38 to 44. Since its launch, the share of the EU budget dedicated to this policy has decreased from 73% in 1985 to 31% in 2021 (European Parliament, 2023), although more funds will be available through NextGenerationEU. As the CAP was designed when the effects of the Second World War were still visible and its memory still vivid, the main objective of the CAP was to guarantee food security in Europe, by supporting farmers and by increasing agricultural productivity. Although all payments to farmers have since the outset been relevant in terms of socioeconomic conditions of farm households, the development of rural areas became an integral part of the CAP only after the Commissioner MacSharry reforms in the early 1990s (Garzon, 2006; European Council, Council of the European Union, 2024). Along the years the CAP evolved, but these elements are still at its core. The CAP aims to:

- support farmers and improve agricultural productivity, ensuring a stable supply of affordable food;

- safeguard European Union farmers to make a reasonable living;
- help tackle climate change and the sustainable management of natural resources;
- maintain rural areas and landscapes across the EU;
- keep the rural economy alive by promoting jobs in farming, agri-food industries and associated sectors.

Currently, the CAP 2023-2027, compared to the previous programming period, shifted responsibilities towards member States as part of a new performance, monitoring and evaluation framework. Member States developed CAP Strategic Plans aimed at achieving the following strategic objectives:

- to ensure a fair income for farmers;
- to increase competitiveness;
- to improve the position of farmers in the food chain;
- climate change action;
- environmental care;
- to preserve landscapes and biodiversity;
- to support generational renewal;
- vibrant rural areas;
- to protect food and health quality;
- fostering knowledge and innovation.

Rural areas are prominent in the CAP as the policy is divided in two pillars: direct support and market measures fall under the first pillar and are funded by the European Agricultural Guarantee Fund (EAGF), while rural development is considered the second pillar and it is funded by the European Agricultural Fund For Rural Development (EAFRD).

We can argue that both pillars are contributing to rural development as the direct payments that support farmers are contributing to support one of the valuable economic activities of rural areas. However, if we consider rural development in its wider perspective which objective should be the well-being of rural communities, the CAP has some limitations. In fact, despite the effort of the LTVRA which pushes all European Commission departments to cooperate for improving the attractiveness and viability of rural areas, the majority of the CAP measures «remains an "agri-

centric'" vision of rural development with a stronger environmental aspect. This confirms the status of the environment as an essential component of rurality, although its meaning is not clearly defined.» (Féret et al., 2020). Finally, the socioeconomic effects of CAP on rural development, such as regional employment, have proven to be difficult to establish and existing evidence varies not only by regional context but also by topics (Lillemets et al., 2022), making it difficult to come up with a consistent impact evaluation of the policy.

1.3.4 Recent developments in the UK in rural development planning

We include here a paragraph focused on the UK as it is interesting how the State redesigned its rural development policy outside of the legislative framework of EU.

After the Brexit vote in 2016, the UK had to start to rethink itself as a State that was no longer part of the European Union. In particular, the communitarian policies had to be redesigned at the national scale instead of at the European level. As rural development is part of the shared competences of the EU, in April 2019, the House of Lords Rural Economy Committee published a report entitled *Time for a Strategy for the Rural Economy*.

In their report, the House of Lords Rural Economy Committee argued that «successive governments have underrated the contribution rural economies can make to the nation's prosperity and wellbeing». In addition, the Committee stated that governments have «applied policies which were largely devised for urban and suburban economies, and which are often inappropriate for rural England». The committee stressed that to enable the rural economy to fulfil its potential the Government should: develop a rural strategy; ensure improved rural-proofing is applied to all policies; and institute a place-based approach which takes into account the diversity of the countryside. The Committee also investigated how the Government could address some of the challenges facing rural areas, including: poor digital connectivity; housing, planning and rural working spaces; access to skills and rural business support; and delivering essential services at a local level (House of Lords Rural Economy Committee, 2019).

The reply of the British Government arrived on 2 July 2019 in the Government Response to the report of the House of Lords Select Committee on the Rural Economy *Time for a strategy for the rural economy.*

The Government welcomed the call and agreed on the necessity to do more for rural areas and to prepare for a post-Brexit future. It highlighted the need to rural proof policies, to strengthen the decision-making capacities of the local level and emphasised the importance of the existing Local Industrial Strategy framework.

However, the Government disagreed that developing a rural strategy would be beneficial. It argued that to do so would «risk rural areas being placed in a silo». Ofcom, the regulatory authority for communications in the UK, also addressed the report and outlined its efforts to enhance connectivity in rural areas.

Concerning culture, the Government recognised the important role that culture and the creative industries play in creating new opportunities across the UK, including in rural areas, and reminded its support to local growth in these sectors by its funding arm's length bodies such as Arts Council England, and through the £150 million *Creative Industries Sector Deal*.

According to the British Government, engagement with arts and culture amongst rural communities is higher than amongst people who live in urban areas. The arts, museums and libraries are a key part of the creative industries and the tourism sector. The Government stressed that the Arts Council England works with Local Enterprise Partnerships and others to ensure that culture's potential to drive economic growth is reflected in strategic plans and partners' investment decisions.

Finally, the Government recalled the importance of the National Lottery Heritage Fund that stands as a significant investor in rural regions, actively involved with individuals and communities in preserving and celebrating their heritage. The fund has commissioned research to explore the unique impact heritage can have on communities. Additionally, it is investigating possibilities for strategic investment in specific locations in collaboration with other funders, social investors, and private enterprises, as part of an upcoming heritage initiative.

To conclude, it also followed a call from the British Rural Services Network (RSN) who asked the Government to take the lead to produce a comprehensive, long-term and funded Rural Strategy. In short, the RSN asked to include in a rural strategy post-EU a support for rural businesses and a rural proofed industrial strategy; to improve digital connectivity; a sustainable approach to community transport; a dedicated rural affordable housing programme and social housing; a fair allocation of funding to rural areas and a rural proofed model for health care delivery, as well as an housing policy ready for an ageing population; access to schools; a properly resourced local authority sector to be able to respond also to a changing climate; a proper legal basis

for rural proofing and transparent decision-making. Nevertheless, for the time being, no comprehensive strategy for rural areas has been drafted.

1.3.5 Understanding the role of culture in rural development

The role of culture in rural development is mentioned across several key policy documents, though it often plays a supporting role rather than being a central focus. In *The Future of Rural Society* (1988), the European Commission touched on culture looking at it as an asset. While not a primary driver of rural policy, culture was seen as a valuable resource in preserving heritage and promoting tourism, which could contribute to the economic diversification of rural communities. The *Cork Declaration* (1996) highlighted the importance of social and cultural factors in fostering a sense of place and community, recognising that rural vitality relies not just on economic development but also on preserving the unique characteristics of rural life, its cultural identity and cultural landscapes. Here, culture was seen as an economic opportunity together with tourism and recreational activities It was acknowledged as a resource that could help create sustainable and attractive rural spaces, though it was not emphasized as a standalone pillar.

In the *New Rural Paradigm* (2006), culture was included as part of a broader vision for rural competitiveness. This document recognised that culture, as nature, is a public good and a resource that could be used for development. The *Cork 2.0 Declaration* (2016) echoed these ideas, stressing the need to protect cultural heritage and landscapes as public goods.

In *Rural Policy 3.0* (2018), the OECD mentions only marginally culture. However, it introduced a new dimension compared to the previous documents as culture is associated with arts and cultural industries, which are recognised as part of the rural economy.

The *Rural Well-being: Geography of Opportunities* report (2020) acknowledged culture as part of the rural identity, but also as a non-traditional economic activity. However, it failed to see rural areas as centres of cultural offer, as urban centres are considered the poles where to consume cultural amenities.

In *The Long-term Vision for EU's Rural Areas* (2021), culture appeared in discussions about preserving rural heritage and attracting tourism, as well as supporting creative industries that could generate employment. Although culture was recognized for its role in strengthening rural communities and boosting local economies, it was framed

as part of a broader effort to make rural areas more resilient and attractive. Overall, culture is present in these documents as a background element that supports rural identity, community well-being, and, to a lesser extent, economic diversification, but it tends to be secondary to more direct economic, social, and environmental goals. In the *Territorial Agenda 2030*, cultural heritage together with nature and landscape were seen as an asset that provide unique opportunities for development and foster high-quality living environments. The sustainable and efficient use of these resources should benefit local communities and stimulate local business opportunities. However, overexploitation of these assets can jeopardize the local or regional economy. Finally, in the CAP, culture does not play a particularly relevant role, although it can be considered an element for the diversification of rural economies.

In conclusion, the role of culture in rural development, while consistently acknowledged across key policy documents, is often treated as a supporting factor rather than a central pillar. From early references in *The Future of Rural Society* and the *Cork Declaration*, where culture was linked to heritage preservation and tourism, to more recent policies like the *New Rural Paradigm* and *The Long-term Vision for EU's Rural Areas*, culture has been viewed as an asset that contributes to economic diversification and community well-being. However, it remains secondary to economic, social, and environmental objectives. Although documents like the *Territorial Agenda 2030* recognize the importance of cultural heritage alongside natural resources for sustainable development, and the *CAP* hints at culture's potential in rural diversification, culture is generally framed as a complement to other drivers of rural vitality. The challenge moving forward will be to more fully integrate culture into rural policy, not just as a background element, but as a key resource for fostering innovation, identity, and long-term sustainability in rural communities, as this is a key element to increase rural attractiveness, quality of life and tourism opportunities.

1.4 The European rural areas today[9]

European Union's (EU) rural areas make up more than 80% of its territory, and about 30% of the European population lives here. This corresponds to a population of about 140 million people (European Commission, 2021b). These territories, in recent

---

[9] Data are mainly focused on EU rural areas. However, it was considered useful to also include some references to the UK, as two case studies presented in this thesis are based in this country.

decades, have been facing challenges that have changed their appearance. Phenomena such as globalisation and urbanisation have led to depopulation, land and house abandonment in small villages, especially in marginal areas. For example, between 1980 and 2000, the Spanish Region of Murcia saw more than 9% of its land abandoned (Lasanta et al., 2017[10]); while in Italy, according to data from the Revenue Agency (Agenzia delle entrate, 2019), the number of buildings in a state of collapse[11] increased by 94% between 2011 and 2018, while the unused buildings and empty houses (or not occupied by residents) correspond respectively to approximately 5% and 23% of national properties (Istat, 2011).

Researchers acknowledge that the abandonment of rural areas is driven by economic, social and political factors (Dolton-Thornton, 2021).

With the industrialisation and modernisation of agricultural techniques (van Vliet et al., 2015[12]), the landscape of many rural areas has changed from a fragmented territory of intensive self-subsistence cultivation to lots of land with systematised agriculture or with unmanaged forests. Moreover, there has been a progressive abandonment of less productive lands (for example, in mountain areas)[13]. In addition, insufficient social infrastructure and services (Lasanta et al., 2017) have led rural dwellers to look for proximity of facilities, whenever possible. The narrative related to the UK rural areas is similar to the one describing EU rural areas as places that are left behind with challenges related to poor infrastructure and limited access to funding and services (Clelland, 2023). Leckie, Munro, and Pragnell, in a 2022 report focused on England written for the British Rural Services Network, a special interest group of Local Government Association, argue that the *Levelling Up White Paper* of the UK Government fails to address the challenges of rural areas, as it aims at interregional convergence, underestimating the intraregional gaps. The authors suggest considering "rural" as a region to tackle its needs adequately. In fact, rural areas in

---

10 Lasanta, T., Arnáez, J., Pascual, N., Ruiz-Flaño, P., Errea, M. P., & Lana-Renault, N. are scholars in the fields of geography, land management, environmental science, or rural studies.

[11] In Italian,"edifici collabenti".

12 Vliet, J. v., Groot, H. L. F. de, Rietveld, P. P., and Verburg, H. are researchers known for their work in regional economics, land use, and spatial planning. Their studies often focus on understanding the spatial dynamics of economic activities, particularly in relation to agriculture, urban development, and regional policies. They have contributed to research exploring the impacts of land use and infrastructure on economic performance and sustainability. Their work is widely recognized in the fields of geography, economics, and urban studies.

[13] For an overview of various European rural landscapes, see Zimmermann, R. C. 2006. "Recording Rural Landscapes and their Cultural Associations: Some Initial Results and Impressions." Environmental Science & Policy 9 (4): 360-369.

England[14], if accounted as a region would have a population larger than London, and if oriented by similar political choices would have the potential to determine electoral results.

1.4.1 Demography

In 2021 (EUROSTAT), some 38.9 % of the EU population was living in a city, with lower shares living in towns and suburbs (35.9 %) and in rural areas (25.2 %). The population of rural areas is, on average older than the population of urban areas, and it is mainly young people in their twenties who move to cities to continue their studies or to seek job opportunities (European Commission, 2021a).

Figure 1.3. Population by age and type of territory (Source: EUROSTAT)
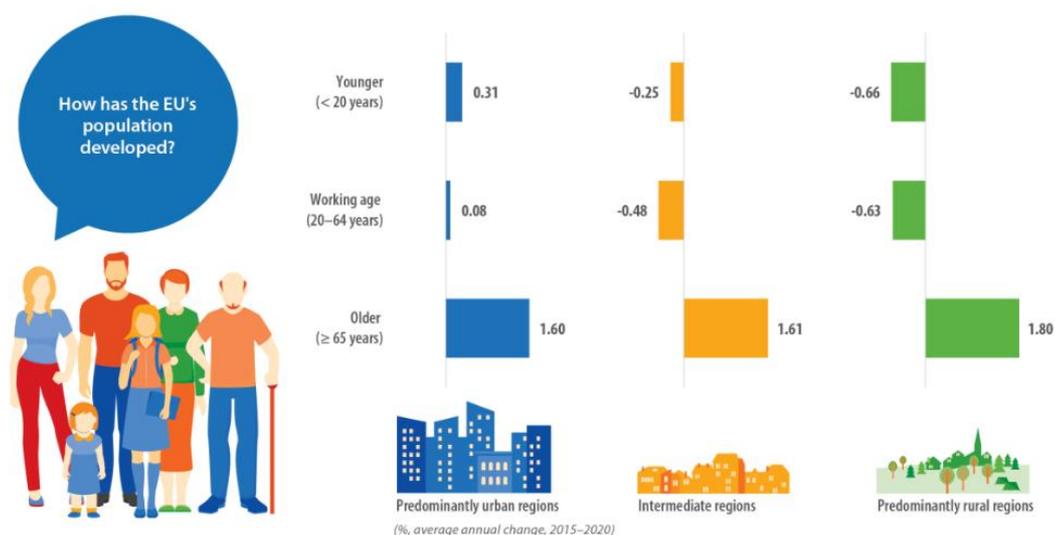
According to the European Commission (2021a), women aged between 20 and 44 are more likely to move out of rural regions and intermediate regions than men are, further exacerbating the demographic challenges of rural areas that in a context of low natality rate, are even in a worst position compared to urban areas. Within rural regions there are differences between remote rural areas and areas close to a city. In

fact, between 2014 and 2019, the population in remote rural areas declined at a faster rate than in rural areas near cities (-0.3% per year compared to -0.1%). During the same period, intermediate regions near cities experienced population growth, while remote intermediate regions faced population decline (European Commission 2021a).

If we look at the facts, the population living in rural areas in the UK is 9.7 million (data refers to 2020, Government UK, 2023), while 12 million people lived in predominantly rural areas (local authority), which corresponds to 21.3% of England's population. Similarly to the EU, the rural population had a higher proportion of people aged 65 and over at 25.4%, compared with the urban population where 17.1% are aged 65 and over. Both rural and urban populations increased over the last decade by 6.0% and 6.6% respectively, and differently from EU rural areas that in most of the cases experience depopulation, the net migration to predominantly rural areas has been increasing since 2008/2009 and in 2019/2020 the net internal migration to predominantly rural areas was of 97,500, while there was net internal migration outwards of 17 to 20 years olds of 34,100 individuals. As for the EU rural areas, we can interpret youth outwards migration as the necessity of people to move to cities to study in tertiary education institutions that are not available in small villages or to look for better economic opportunities and experience an independent life.

If we look at data, the narrative that sees rural areas as places that are left behind is challenged. In fact, the UK Government made available a set of indicators related to health and well-being that describes a relatively positive situation for predominantly rural regions in a context where, overall, health and well-being are declining. For example, life expectancy for children born between 2018 and 2020 is one or two years higher in rural areas than in urban ones, and even the rates of loneliness (a subjective, unwelcome feeling of lack or loss of companionship) that may often be associated to rural context because of the limited number of inhabitants, was higher in urban areas than in rural areas in 2021.

1.4.2 Education and employment

The educational divide between urban and rural areas is significant and has been widening over time. Although the proportion of the rural population aged 25-64 with tertiary education has increased, the rise has been more pronounced in cities, where

the share is nearly double (41% in cities versus 22% in rural areas). This gap is influenced not only by access to higher education, but also by the availability of jobs requiring specialized skills. If more skilled jobs become available in rural areas, such as through remote work, this divide could narrow. However, if specialized roles remain concentrated in large cities, the gap may continue to grow as highly educated people would have the tendency to move out from rural areas to look for highly qualified jobs in urban areas. Additionally, the percentage of young people who are unemployed or not in education or training is higher in rural areas than in other regions (European Commission 2021a).

Moreover, the percentage of the population with at least basic digital skills is lower in rural areas compared to cities, and this gap has remained unchanged since 2015, potentially limiting the use of online services and the ability to work remotely. These data shows that digitalisation in rural communities is not only an issue of infrastructure, but also of access to education and training.

At the EU level, the employment rate in rural areas matched that of cities in 2019, though there were notable differences between EU Member States. Interestingly, the rural unemployment rate was even lower than in urban areas. The declining population of working-age individuals has affected employment rates, with some regions, including rural ones, facing labour shortages rather than unemployment issues (Brons et al., 2021). Additionally, the gender gap in employment is wider in rural areas compared to cities across the EU, a disparity that has remained largely unchanged since 2012 and is particularly pronounced in certain Member States.

The growing number of working-age women with tertiary education in rural areas could help reduce the gender employment gap over time. However, if these educated women struggle to find suitable jobs and lack access to essential services like childcare, they may relocate to urban areas in search of better opportunities (European Commission, 2021a). Remote working options could offer new opportunities for women to access high-quality jobs while living in rural regions, but these could only be profitable if services (including education and childcare) and infrastructure (including internet connectivity) are made available at the same time.

1.4.3 Economy

In the EU, the economic activities are concentrated in urban regions. In fact, according to EUROSTAT data (2019), the EU gross domestic product (GDP) at market prices was valued at 14 trillion euro in 2019, equivalent to an average of 31,300 euro per inhabitant. 51% of the EU's GDP was concentrated in predominantly urban regions, while intermediate regions accounted for 33.7% and predominantly rural regions for 15.3%. If we look at the purchasing power parities (PPPs, indicators of price level differences across countries), the trend is confirmed, in 2019, GDP per inhabitant in the EU's predominantly urban regions was 1.7 times as high as in predominantly rural regions (EUROSTAT, 2019).

Figure 1.4. Concentration of economic activity in the EU (Source: EUROSTAT, 2019)

The working-age population at the EU level has been declining for the past decade. Consequently, a majority (61%) of the EU population resided in regions that saw a decrease in their working-age population between 2015 and 2019. Rural populations are nearly twice as likely as urban populations to live in areas with a shrinking working-age population (83% vs 44%). Across urban, intermediate, and rural regions, this reduction is mainly driven by the aging population, with migration playing a smaller role.

In more remote regions with declining working-age populations, both migration and age structure have a more pronounced negative impact than in non-remote areas. A higher proportion of rural residents (20%) live in regions where the working-age population is shrinking due to both factors, compared to intermediate regions (12%) and urban areas (10%). Conversely, 17% of people in rural regions live in areas with a growing working-age population, compared to 56% in urban regions and 32% in intermediate areas. This growth is largely due to positive migration effects, as positive impacts from age structure are rare (European Commission, 2021a).

The economic structure of rural regions differs from that of urban regions. In fact, agriculture, forestry and fishery still provide a significant share of employment in rural regions. In 2018, the agriculture, forestry, and fishery sector made up 5% of total employment across the EU. However, in rural regions, this sector accounted for 12% of all jobs, while in urban areas it represented only 1%. Its significance is especially pronounced in rural regions of less developed EU Member States.

Figure 1.5. Gross value added for selected activities by urban–rural typology, EU, 2008 and 2019 (% share of total value added), (Source: EUROSTAT)
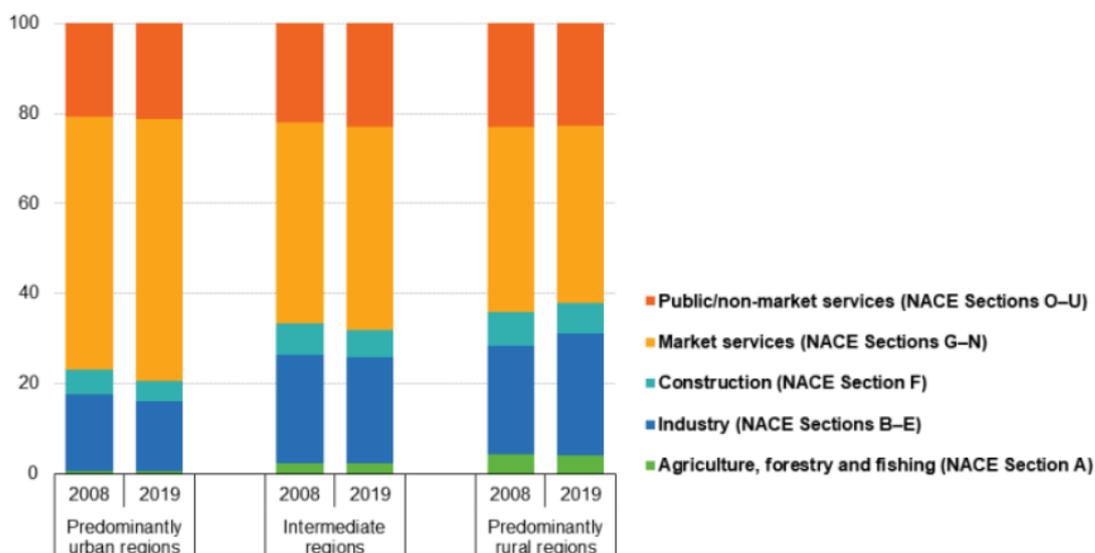
In the EU, the employment share of the agriculture, forestry, and fishery sector in rural regions declined from 21% to 12% between 2000 and 2018. During the same period, the share of industry and construction remained relatively stable, while the services sector grew by nearly 10 percentage points. This highlights the rapid economic restructuring occurring in rural areas of several less developed Member States, driven

by agricultural modernization and the expansion of employment in industry and services, a trend that is likely to continue (European Commission, 2021a).

As seen above, the CAP has played and still plays a role in rural development. However, rural development seems to be seen as subordinated to agriculture while the reality is that farming, although important, is only one sector of the rural economy (Bryden et al., 2011). As many rural depopulation researchers acknowledgerural challenges would be much more effectively addressed through a holistic array of place-specific rural development initiatives (Shucksmith, 2009; Dolton-Thornton, 2021).

1.4.4 Rural vicious cycle

Infrastructure, access to services such as healthcare, social services, education, postal and banking facilities, as well as proximity to cultural centres, cinemas, theaters, shops and basic necessities, are significantly worse in rural communities than in urban areas. Rural residents often face long distances to meet their daily needs. Connectivity, including public transportation, digitalisation, and broadband access, also remains a challenge for many EU regions, particularly in remote areas. This infrastructure and service gap stems partly from the smaller populations in rural areas, but also from political and policy decisions that have favoured investment in cities, where economies of scale are more profitable. In contrast, providing services in rural areas is more costly on a per capita basis.

The lack of infrastructure and services diminishes the attractiveness of rural regions, making them less appealing to both entrepreneurs and residents, who struggle to find suitable conditions for starting businesses or building their lives. The different living standars and urban areas are considered a cause of rural decline (Young, 2013). This, in turn, leads to fewer economic and employment opportunities, pushing especially younger residents to leave in search of jobs. This creates a vicious cycle, with rural areas left with a shrinking, aging population that increasingly needs services associated with the silver economy. As a result, further declines in investment in services and infrastructure are likely, perpetuating the downward spiral.

Figure 1.6. Rural vicious cycle (elaborated by the author)
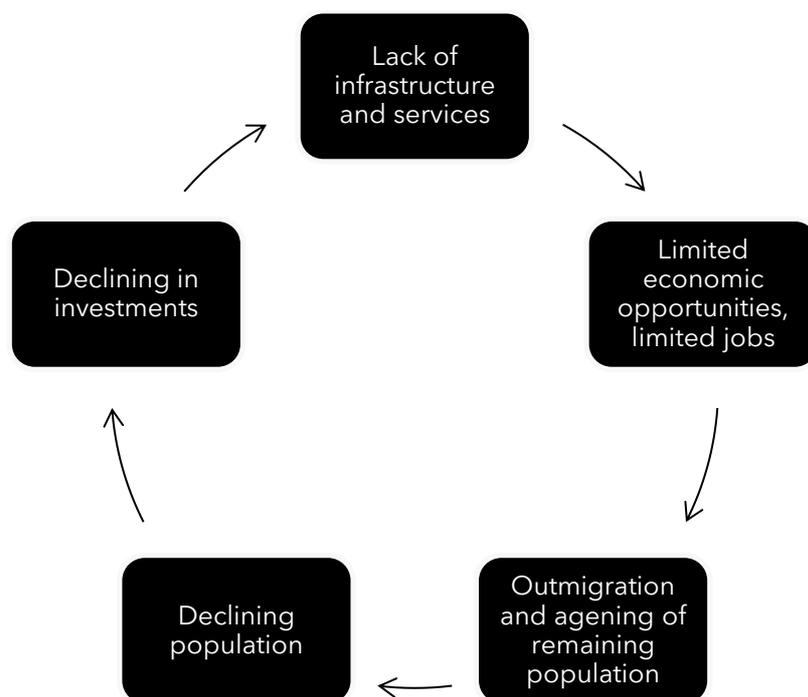
1.4.5 Opportunities

However, there are many opportunities that rural areas can seize to reverse the negative trends, at least in part. In fact, between 2012 and 2020, the average employment rate in rural areas of the EU increased (from 67.5% to 73.1%), while the average unemployment rate fell (from 10.4% to 5.9%), even though youth unemployment remains higher than the population average (European Commission, 2021a) and the gender gap is higher than in urban areas. At the same time, with the reduction of the weight of agricultural activity on the rural economy, recreational services and tourism have developed significantly in many rural areas.

The opportunities that rural communities can seize to regenerate are many: from the ecological transition, and therefore the production of green energy, the development of bioeconomy and circular economy, to the digital one. The possibility of using telematic services would reduce the need to travel long distances; broadband access can help develop profitable and efficient business models that use the internet to reach customers and collaborators but can also attract new rural nomads.

The Covid-19 pandemic highlighted the importance of rural areas for collective well-being (for example, it has been a vital need to keep the productive fabric active in rural areas to ensure food security for both rural and urban populations), and it also led to putting into the spotlight some advantages of the lifestyle in the countryside, such as proximity to nature and access to uncrowded spaces. This was essentially translated into greater freedom, at least perceived, for rural dwellers compared to urban residents, who were forced to stay in small city apartments. Not surprisingly, during the lockdowns, many of the owners of second homes outside the city chose to move to rural or coastal areas as soon as possible.

The pandemic has forced the labour market to find new ways to collaborate and produce, making teleworking a norm in the professions that allow it. In Italy, more than 80% of large companies plan to maintain smart working even after the pandemic, compared to 13% of small and medium-sized enterprises and 50% of the public administration (Politecnico di Milano, Department of Management Engineering, 2021). New digital nomads now can choose where to live, with fewer restrictions on where to work. This phenomenon represents an excellent opportunity to regenerate rural areas, but to ensure lasting change and minimise adverse effects, rural areas must be prepared to welcome new inhabitants and make them choose to stay.

Tourism is already an economic activity that is contributing to advance rural development, in fact it contributes significantly to economic growth, including in remote rural areas (Snowdon et al., 2000). At the EU level, the number of tourism nights per inhabitant in rural regions is three times higher than in urban regions (European Commission 2021a).

Tourism spending per capita is generally higher in rural regions (Barranco, et al., 2021), highlighting its greater importance as a source of income compared to other types of regions. However, tourism in rural areas tends to be more seasonal than in urban and intermediate regions, meaning that tourism-related activities often need to be supplemented by other income sources (European Commission 2021a).

The capacity of welcoming tourists varies greatly across the EU, where the Alpine regions, North of Spain and Mediterranean islands lead in terms of rooms per capita, while Easter European countries have limited possibilities to host travellers.

Map 1.2. Number of rooms in rural areas per capita by NUTS-3 regions, 2018 (Source: European Commission, 2021a)
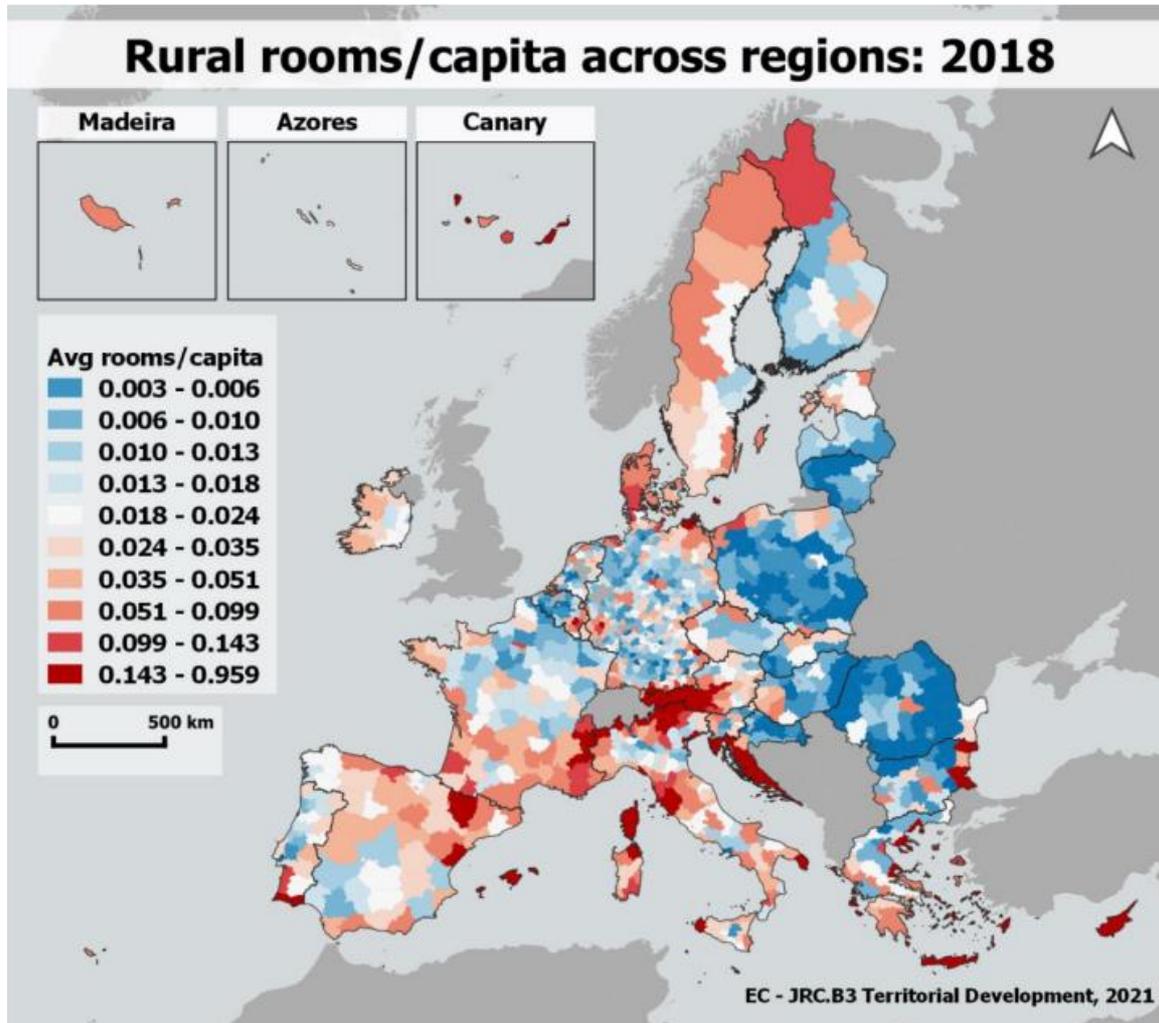
The growth of new businesses in cultural and creative industries can foster innovation and drive rural development. However, cultural tourism in many rural areas faces challenges, including a lack of cultural infrastructure, limited tourist services, poor accessibility, and insufficient use of advanced digital technologies that could enhance the promotion of this type of tourism (European Commission 2021a). In fact, literary tourism represents a type of tourism that is not necessarily affected by seasonality and as a niche touristic product allows for gradual development of rural areas that have not built yet the necessary infrastructure to offer tourists a pleasant experience. Nevertheless, other enabling conditions such as urban demand for new economic activities produced in rural areas, local entrepreneurship and social capital (Li et al., 2019) may be necessary to develop a successful literary destination.

1.5 Conclusions

This Chapter has explored the multifaceted nature of rurality and rural areas, highlighting the complex relationship between agriculture and rural development. While agriculture remains a key sector, it is clear that rural economies are far more diverse and cannot be solely defined by farming activities. The examination of European strategic documents and policies related to rural development underlines the efforts made to address rural challenges, but also reveals the gaps in older approaches, particularly in promoting a holistic, multi-sectoral rural development strategy.

The current state of rural areas, as assessed through indicators like population, employment, education, and economic indicators, paints a picture of both challenges and potential. Rural areas are struggling with depopulation, aging populations, limited access to services and infrastructure, and economic opportunities. However, they also offer significant openings for growth, especially through innovation in sectors like tourism, which represents already an important economic sector, as well as cultural industries, and creative enterprises.

Ultimately, rural areas require targeted, place-specific strategies that move beyond agriculture to unlock their full potential. Addressing the issues of connectivity, access to services, and infrastructure investment will be critical in making these regions more attractive for both residents and businesses. By fostering a diverse economy and modernising key sectors, rural areas can overcome the vicious cycle of decline and become vibrant, sustainable communities.

Of course, rural areas are very diverse, and the urban-rural dichotomy is not always so evident, especially in highly urbanised countries. The diversity of rural areas makes generalisations difficult. To ensure that the specificities of a place and its cultural aspects are considered, quantitative methods must be accompanied by qualitative approaches that can grasp the dynamics, needs and challenges, as well as the opportunities that a given territory and community have. Finally, in terms of policies, holistic rural development strategies based on multi-level governance that considers local needs are required to invert rural negative trends and close the urban-rural gap.

Chapter 2. Literary Tourism

2.1 Introduction

The aim of this chapter is to introduce the key concepts related to literary tourism, explain how literary heritage is preserved and enhanced at the international level, and present the state of the art on literary tourism. Paragraph 2.2 of this chapter is dedicated to defining and contextualizing the central concepts of literature, literary heritage, tourism, and literary tourism. These are key elements to understand the governance of literary tourism linked with children's literature in rural areas. Paragraph 2.3 highlights the main international initiatives to preserve and promote literary tourism active in the European continent. Paragraph 2.4 presents a structured literature review on literary tourism and on literary tourism related to children's literature, while Paragraph 2.5 illustrates the state of the art resulted from an analysis of the systematic literature review and goes beyond it considering additional texts and publications. The last Paragraph draws the conclusion and links to the next Chapter.

2.2 Defining literature, literary heritage, tourism and literary tourism

At the beginning of every research, it is important to define the key concepts that are at the basis of a study. If in the previous chapter we have extensively discussed about the various definitions of rural areas, we have to consider now what is literary tourism. First of all, the term literary tourism is composed by two elements: literature and tourism. Thus, we need to define these two concepts separately before defining the phenomenon of literary tourism itself.

The word *literature* comes from the Latin word which in turn originates form *littĕra, littĕrae*, i.e. letter of the alphabet, the use of the letters or writing. In origin, literature, was the art of reading and writing (Treccani). Today, several dictionaries define literature as the set of written works that are composed with an artistic purpose (or which, despite not having such a purpose, still achieve it). However, to define what is literature is more complex than as it initially sounds. The concept of literature changes across time and space, and it can be interpreted differently in different cultures. The

famous French philosopher and novelist, Jean-Paul Sartre, wrote an essay titled "What is Literature" (1948). In Sartre's opinion, literature is different form music or from painting as, through writing, the author can guide the readers. He also distinguishes between prose and poetry, «La prose se sert des mots, la poésie sert les mots» (Sartre, 1948). The poet uses words as the painter uses colours while the prose writer does not use words as objects but as a mean that designate objects. In short, literature is a way to communicate.

According to Brugnolo et al. (2016), three criteria have been adopted to define what is literature. These are the following:

- the institutional: literature is what a certain society defines as such;
- the imaginary: the discourse that makes us escape from reality is literary;
- the formal: that discourse that presents specific linguistic characteristics is literary.

Independently from the nuances that each definition of literature may have, it is important for the scope of this study to consider the power of literature to influence reader's minds and possibly the space of the real world. In fact, literature can contribute, as a mean of cultural construction, to shape how readers perceive the world that can also mean how we perceive a certain landscape. For example, the famous British poet William Wordsworth (1770-1850) contributed immensely to create the imaginary of the English countryside that is now recognised in the Lake District (UK), region situated in the central part of the UK. His poems reflect the impact of the landscape on the human feelings and emotions. He gave birth to the "scenic tourism", i.e. based on emotional images (Bagnoli[15], 2018). Wordsworth poetry, in combination with the push for internal tourism that was attracted outside the country by the Grand Tour tradition during the 18th century as well as with the development of the railway connecting the Lake District with Lancaster and Carlisle, the region became a popular touristic destination that reached 500 000 people in 1907

---

[15] Lorenzo Bagnoli is associate professor of Geography at the Department of Sociology and Social Research of the University of Milan-Bicocca where he teaches Geography of tourism in the bachelor degree course in "Sciences of tourism and local community" and Cartography for tourism in the master's degree course in "Tourism, territory and local development". He is part of the scientific committee of the Centre for Literary Tourism of the University for foreigners of Perugia. His main research interests are tourism geography, cartography and geography of cultural heritage, especially in their historical, political and social aspects. Since 2016 he has been vice-president of the "International Tourism Masters Network".

(Farnocchia Petri, Siena Tangheroni, 2003 in Bagnoli 2018). Wordsworth contributed to transform the Lake District in an attractive touristic destination, not only through his poems that enhance these places and attributed a meaning to them, but also with the publication of a touristic guide published for the first time in 1809.

As this research focuses on literary tourism in relation to children's literature, it is important to introduce what is meant with children's literature. For a long time, literary critics have wondered what criteria would define best children's literature. Only at the end of the 1970s the academics could agree on what is not children's literature: it is not texts written by children for children; it is not a set of works that only children and teenagers read.

According to Stefano Calabrese[16], with the expression "children's literature" is meant the corpus of texts, in the majority narrative texts, written by adults for youngster from 6 to 16 years old approximately. Differently from other literary genres that are defined by the formal characteristics of the text, children's literature is defined by the readers at which this type of publications is addressed. In fact, it is reader-oriented, as the target audience is defined even before the writer starts to write (Calabrese, 2013). Even though this definition is quite comprehensive, by setting an age frame, it excludes children below 6 years old. This would mean that children that cannot read, cannot be targeted by children's literature. However, I argue, that there is a wealth of publications, especially illustrated books, that can be accessed by illiterate children because they can easily appreciate the images that accompany the text or because there is another person who can read the books to them. Moreover, even if certain books were originally written for kids, they can still be appreciated by adults as the deep meaning of certain texts can be understood differently at different ages. For example, several people read or were read *The adventures of Pinocchio* (1883) by the Italian writer Carlo Collodi (1825-1890) when they were children, and read again the book in an adult age capturing different meanings from the same text thanks to a different life experience. Another example is *The little Prince* (1943) by the French writer Antoine de Saint-Exupéry (1900-1944). The text and illustrations are accessible by very little children. However, many adults still like to read it from time to time as the book may reveal something different every time. Other very well-known examples, coming from the Anglo-Saxon literature, are *Alice in Wonderland* (1865) by Lewis

---

[16] Stefano Calabrese is Full Professor at the Department of Education and Human Sciences, University of Modena and Reggio Emilia, where he teaches Narrative Communication and Narrative Medicine. In addition, he holds the course in Analysis of media texts at the IULM in Milan, and the courses in NeuroHumanities and Multimedia Communication at the Suor Orsola Benincasa in Naples, Italy.

Carroll (1832-1898), Peter Pan's books by James Barry (1860-1937) and the more recent masterpieces of Harry Potter by J.K. Rowling (1965-) that can capture kids aged from approximately 11-12 years old on, but has many fans also among adults.

Secondly, we have to define what is literary heritage, as at the centre of this research there is its valorisation and, in particular, how its promotion can support rural development or rural regeneration. Munmany (2017 in Strepetova 2020) defines heritage as a social process. What we define heritage depends on sociological and cultural constructions. In fact, heritage depends on the societal values and reflects what a certain society in a specific time and space decides to valorise and eventually preserve for the future generations. According to Strepetova, «literary heritage constitutes the legacy of literary works of a community» (2020). However, it encompasses, on the one hand, intangible aspects of literary works, i.e., values, on the other hand, tangible objects related to the authors' world such as their homes, landscapes (imagined or biographical), libraries, everyday objects, books (Uccella, 2013 in Strepetova, 2020). Thus, literary heritage is both tangible and intangible. It generates from the ideas of an author to shape the imaginary of readers, but also transitioning to shaping the reality through objects and spaces: from pens, books, houses, libraires to territories. In fact, «literary heritage and local heritage are closely linked, since there are many descriptions of landscapes in books, and it is known that landscapes were an inspiration source of different authors. When landscapes are mentioned, it is thought about not only nature but also urban landscapes, for example, the Saint Petersburg of Dostoevsky or the Dublin of Steven Joyce.» (Strepetova, 2020). As we have seen in the example of Wordsworth, literary heritage can contribute to build a cultural landscape of a certain territory. Would Aliano, a small village in the Italian Region of Basilicata, be the same village if Carlo Levi (1902-1975) would not have written the book *Cristo si è fermato a Eboli?* Or would visitors perceive the famous Kensington's Gardens in London in the same way if James Matthew Barrie's (1860-1937) Peter Pan would not have lived there? It is undeniable that literature influences the way we perceive and appreciate a certain place and, the intangible heritage, becomes valorised tangible heritage also through signs, monuments, museums, and routes that remind of the life of an author or about their imaginary characters and landscapes. Today, we can find Carlo Levi's house and signs reminding his presence in Aliano, and we can find Peter Pan statue in Kensington Gardens. Actually, Peter Pan went beyond London borders not only through his intangible heritage, but also as tangible object: the British children gave a copy of

Kensington Gardens' Peter Pan statue to the children of Belgium who can now appreciate it in the small Egmont's Park in Brussels (Belgium).

According to Arcos-Pumarola[17] et al., (2019), in the literature, literary heritage has been identified with four meanings: i) the literary heritage is tangible, it's material, and is identifiable with the book, the manuscript is the centre of the research; ii) the literary heritage is the immaterial legacy of the author as a creator, thus on the one hand his/her ideas, values, feelings are in the spotlight, on the other the aesthetic quality of his/her texts; iii) literary heritage is considered as part of cultural and social expressions and can influence or be influenced by the language, the collective identity and the literary canon; iv) literary heritage is the impact caused by literature in the collective imaginary and leaves an imprint on the landscape or on intimate spaces (for example the house-museums). As a consequence, the literary landscape can be conceived as a part of the associative cultural landscape concept which UNESCO defines as that landscape which generates mental associations with cultural or religious expressions (UNESCO, Cultural Landscapes in Arcos-Pumarola et al. 2019). This last definition is certainly the more interesting for the scope of this research, which wants to analyse how the valorisation of literary heritage can contribute to rural development. In fact, it highlights the relation between literary heritage and territory. It explains that literature can shape a landscape and implicitly this landscape or intimate space can be valorised for cultural and touristic purposes. Thirdly, when it comes to tourism, it is probably easier to find comprehensive definitions on which most of the scientific world can agree on. In fact, the United Nations World Tourism Organisation (UN Tourism or UNWTO), defines tourism as follows:

> «Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure. » (UN Tourism)

---

[17] Jordi Arcos-Pumarola is a member of the Research Group on Tourism, Culture, and Territory at CETT Barcelona School of Tourism, Hospitality and Gastronomy (affiliated to the University of Barcelona, Spain), where he also works as a lecturer on cultural and literary tourism and research coordinator.
His two main research lines are the dialogue between intangible heritage and tourism, with a particular focus on literature and philosophy and tourism ethics. He is also editor of Tourism and Heritage Journal since 2019 and has engaged in the organizing committee of international conferences. He is also part of the scientific committee of the Centre for Literary Tourism of the University for foreigners of Perugia, Italy.

It is interesting to note that the UN Tourism does not include the environmental dimension in defining the phenomenon. Although, it is easy to argue that tourism has an environmental impact and the power to change the environment of the touristic destinations and how the space is organised.

Beyond the UN Tourism definition, we can use a definition coming from a geographer, Zanetto, and adopted by Bagnoli:

> «where a consumer goes to retrace his/her steps after a certain period, short enough not to force him/her to provide himself/herself with a house, but long enough to require him/her to request basic services, geography recognizes tourism: because it finds the signs of a territorial construction explainable, in part, only with its more or less ephemeral visitors» (Zanetto, 1996). [18]

Thus, as Bagnoli notes, tourism is a non-permanent movement. However, its recurrency or frequency requires physical and non-physical infrastructures not only at the destination, but also at the departure and in the transit space (Bagnoli, 2018).

Now that we have defined both literature and tourism, we have to introduce the fact that under the category of tourism there are several other definitions that link the phenomenon with a particular type of consumption. In fact, literary tourism is considered a sub-category of cultural tourism. Cultural tourism is defined by the UN Tourism as follows:

> «Cultural tourism is 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» (UN Tourism).

However, Bagnoli raises a critical inquiry into the definition of cultural tourism, asserting that intrinsic to tourism is the notion of enriching the traveller's cultural experience by encountering cultures divergent from their own. Bagnoli seems to suggest that cultural tourism is more a justification that tourists must give themselves to justify that they are not simply travelling for leisure and/or relax. He argues that there is a tourism-phobic reticence in our hyperactive society that considers as a sin

---

[18] Translated by the author.

to leisure and rest. Moreover, this "infatuation" has been commercially exploited by touristic operators (Lozato-Giotart, 2003). Even though the points raised by Bagnoli are true, there are still a part of tourists that travel and enter very marginally in touch with a different culture. In fact, it is the destination itself that adapts its aspect to be culturally closer to the incoming tourists, to make them comfortable and safe as if they were at home. For example, in several marine destinations, especially if located in developing countries that in the Western imaginary are seen as exotic. There are touristic villages that are a closed and protected world that offers to the clients a pleasant experience where they do not need to worry of adapting to a different reality from the one they are used to. In addition, it is undeniable that there are some places that are attractive especially for their historical and cultural heritage. For instance, it is difficult to imagine a tourist that plans his/her visit to Rome for the first time and does not include in his/her itinerary a visit to the most famous monuments e.g. Colosseum or Museums e.g. Vatican Museums (formally located in the Vatican City). It is probably rare to find someone picking Rome as a vacation destination for a different motivation than cultural attractiveness.

Now that we have defined literature and cultural tourism, we can finally introduce what is literary tourism. Literary tourism brings together the passion for travelling and literature. In fact, literature becomes a motivation, that can coexist with other interests, for visiting a specific place. In general terms, literary tourism can be defined as «travel induced by, or associated with, works of literature, authors and the places featured within literature» (Croy[19], 2012). As Squire[20] says, «while writing, reading and tourism are different kinds of experiences, they are linked through the medium of cultural construction and representation. This process involves the creation of meaning, shaped by the fusion of individual and collective memories and mythologies.»

Literary tourism encompasses various interconnected and interdisciplinary fields of study. These go from the literature itself, in fact we will see in the next paragraphs that the recent studies on literary tourism in the Italian context are developed by Italianists,

---

[19] Glen Croy is Associate Professor and Deputy Head in the Department of Management, Monash Business School at Monash University, Wellington, Australia. His work focuses on advocating for sustainable outcomes in tourism and business by prioritizing community goals and environmental well-being. Glen's research explores how tourism and business activities affect communities, with an emphasis on transformative learning, media influence, and adopting circular economy practices. Through his expertise and teaching, he aims to empower marginalized groups and advance innovative, sustainable solutions. His definition of literary tourism is used by other scholars working in this field.

[20] Shelagh Squire is Assistant Professor in the Department of Geography, University of Alberta (Edmonton, Canada). She has studied literary tourism in Canada and the United Kingdom. Her research also focuses on heritage interpretation, cultural studies, and qualitative methods. Among the case studies she analyzed is the Lake District in relation to Beatrix Potter.

to cultural studies, tourism studies, and human geography. The literature review will help to identify the different types of literary destinations.

2.3 Preserving and promoting literary heritage at international level

Literary heritage is defined by social and cultural norms, by the values of a certain society in a specific time and space. International organisations, such the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the Council of Europe have set up frameworks for preserving or valorising the literary heritage of their Member States. We will see in the next two paragraphs what are the main initiatives of the UNESCO and of the Council of Europe to support the safeguarding or the promotion of literature and literary heritage.

2.3.1 Literary heritage and UNESCO

The 50 years of the World heritage convention celebrated in 2022 were an occasion to reflect how UNESCO protects and valorises literary heritage within the Convention and beyond it.

In fact, the 1972 Convention was initiated by the need of safeguarding tangible cultural heritage (the event that aroused international concerns was the decision of flooding the Abu Simbel temples valley to build the Aswan High Dam in Egypt) and during its negotiations, the United States of America, strove for including also the protection of natural heritage in the same text, reflecting the results of a national and international debate started during the 1960s.

It is evident that literary heritage is not a major target of the World heritage convention. However, the Operational guidelines for the implementation of the World heritage convention in chapter II.D Criteria for the assessment of outstanding universal value, recognise the potential relevance of sites related to literary works and state the following:

> «The Committee considers a property as having Outstanding Universal Value […] if the property meets one or more of the following criteria. Nominated properties shall therefore: […] (vi) be directly or tangibly associated […] with artistic and literary works of outstanding

universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);»

The Convention seems to give only a timid acknowledgment of the importance of literary heritage, but UNESCO's work for the promotion of literature goes far beyond the World heritage list.

Indeed, initiatives related to the promotion of books, authors, and literature more in general have been increasing during the years.

First of all, UNESCO's General conference, held in Paris in 1995, established that 23 April (date on which authors such as William Shakespeare, Miguel de Cervantes and Inca Garcilaso de la Vega died) had to be celebrated yearly as *World book and copyright day*. This day is an occasion to «promote the enjoyment of books and reading […] to recognize the scope of books – a link between the past and the future, a bridge between generations and across cultures».

Secondly, six years later, with the adoption of the 31c/Resolution 29, UNESCO established the World book capital programme, and named Madrid (Spain) as the first World book capital. The cities designated as Book capitals carry out activities aimed at promoting reading and books for a period of 12 months which symbolically starts on World book and copyright day.

More recently, 19 representatives out of 22 of the World book capital cities met in Tbilisi on 12 April 2022, almost at the closure of the World capital year hold by the Georgian city, to relaunch the World book capital programme with the creation of a network. 15 cities part of the World book capital network developed together with UNESCO a Charter to commit the member cities to launch joint projects and support the World book capital while promoting literature and reading across the world.

Thirdly, since 2021, the week of 13th October is celebrated as the World novel week as decided at the 41st session of the UNESCO General conference. The aim of this initiative is:

> «to encourage the appreciation of literature as an expression of human creativity, promote reading, and raise awareness of the important role of writers as key contributors to knowledge sharing and cultural diversity, in line with the 2005 Convention on the protection and promotion of the diversity of cultural expressions and the 1980 Recommendation concerning the Status of the artist.»

This week is an occasion to acknowledge the societal importance of writers and the publishing industry in providing and spreading knowledge.

Finally, emerging form the Global alliance for cultural diversity initiative created in 2002, UNESCO launched in 2004 its Creative cities network (UCCN) aiming at enhancing cooperation among the cities that have identified creativity as a strategic factor for sustainable urban development in line with the Sustainable development objective (SDG) 11 - Sustainable cities and communities. The network emerged from the Global alliance for cultural diversity initiative, spearheaded by UNESCO back in 2002.

Even if it seems evident that the initiative targets cities, the UCCN application form does not indicate a minimum number of inhabitants that the candidate cities need to have to join the network. In fact, it includes little towns such as Kuhmo, Finnish city of literature with less than 8000 inhabitants.

The creative fields recognised by the UCCN are seven, namely: literature, design, craft and folk art, film, music, media arts and gastronomy. At the moment, there are 42 cities of literature spread in 32 countries over 6 continents. Among the European literary creative cities we can mention, among others, Milan (Italy), Heidelberg (Germany), and Edinburgh (United Kingdom).

To conclude, as seen above, although literary heritage is not at the centre of the UNESCO focus as the 1972 Convention remains probably the world most known UNESCO initiative, it is valorised, celebrated and supported through various activities driven by the organisation, demonstrating that literature is a fundamental element of a society's culture.

2.3.2 Literary heritage and the Council of Europe

The Council of Europe is an international organisation founded in 1949 and its headquarters are located in Strasbourg (France). The organisation was created a few years after the Second World War and its goal is to upholding human rights, democracy and the rule of law in Europe. Today, 46 States are part of the organisation, bringing together a population of approximately 675 million as of 2023. At the basis of the organisation there is the European Convention on Human Rights (ECHR, into force since 1953) that established the European Court of Human Rights which functions is to interpret the ECHR and to hear applications alleging that a contracting state has breached one or more of the human rights recognised in the Convention.

The Council of Europe promotes a shared cultural heritage on the basis of the European Cultural Convention. The Convention was adopted on 19 December 1954 in Paris (France) and came into force on 5 May 1955. The Convention aims at developing mutual understanding among the peoples of Europe and reciprocal appreciation of their cultural diversity, safeguarding European culture, promoting national contributions to Europe's common cultural heritage respecting the same fundamental values and encouraging in particular the study of the languages, history and civilisation of the Parties to the Convention. The Convention contributes to concerted action by encouraging cultural activities of European interest and within this context the Council of Europe launched the Cultural Routes programme in 1987. The programme, as described in the Council of Europe website,

> «demonstrates in a visible way, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe represent a share cultural heritage. The Cultural Routes put into practice the fundamental values of Council of Europe: human rights, cultural democracy, cultural diversity and identity, dialogue, mutual exchange and enrichments across boundaries and centuries.»

In 2024, at the moment of writing this thesis, there are 47 Cultural Routes labelled by the Council of Europe. This programme is particularly important for this research because one of the Cultural Routes brings together some of the funding elements of this thesis: children's literature valorisation and tourism. The European Fairy Tale Route was recognised became part of the Council of Europe network in 2022, showing the increasing interest for the valorisation of literary heritage for cultural and touristic purposes as it targets potential visitors. It is an itinerary that connects

> «imaginary spaces to real places with the aim of highlighting the heritage of myths, values, and models of behaviour which are the basis of our European identity. It enhances the tangible and intangible heritage of our continent, linking the characters of fairytales, folklore stories, legends, and oral traditions of the past with the authors, museums, parks, houses, libraries, and centres of reading. In a journey suspended between space and time, visitors can explore the enchanted places of the fairy-tale characters, and at the same time delve into the historical, anthropological, and literary culture of the stories, also experiencing the attraction parks in the tourist destinations of European fairy tales revealed by the route. »

The Council of Europe not only recognises fairy tales as part of the common shared heritage of Europeans, but it also attributes them and educational role to promote the

values of solidarity, respect for differences, and care for environment. Moreover, according to the organisation, they are the basis of common feeling, and the itinerary aims at highlighting shared ethics that are declined in different cultural and behavioural models.

The European Fairy Tale Route which is composed by 32 partners located in 19 countries (Albania, Armenia, Austria, Belgium, Croatia Cyprus, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Lithuania, Moldova, Morocco, Poland, Sweden, Switzerland and United Kingdom) is part of a new type of cultural and experiential tourism, where tradition is combined with emotion and imagination (Council of Europe).

In addition, it is worth to mention that there is another Council of Europe's Cultural Route related to literary heritage. This is the Women Writers Route also recognised in 2022 showing an increasing interested by the international organisation to literature. The Women Writers Route focuses on women writers of the 19th and 20th century. The Route links symbolic and physical points of their lives and guides the visitors through real and imaginary spaces while discovering their life stories, literary creativity, linguistic diversity and their social struggle for equality and human rights (Council of Europe, Women Writers Route). This Route brings together stops in Bulgaria, Croatia, Montenegro, Poland, Serbia and Slovenia, including museums, memorial spaces and places dedicated to women writers and activities.

To conclude, the fact that international organisations are valorising literary heritage through various forms both to promote culture and attract tourists that generate economic returns for the constructed destinations shows the importance and potential of this type of heritage to transform the image of both known destinations and anonymous places.

2.4 Literature review

A literature review was run to define the state of the art on literary tourism and literary related development in rural areas. The literature review started with non-systematic desk research during 2021, which included Google and Google scholar searches, Scopus searches, and searches through the University of Bologna Almastart[21]. For

---

[21] Relevant publications resulted from the non systematized search or that resulted from the implementation of the snowball are included in the bibliography.

non-academic papers, blogs, and social media platforms such as Instagram and Facebook were useful for identifying currently visited literary destinations by reading posts and directly asking literary enthusiasts if they had visited places connected to a book or an author. Once significant results were identified in the literature, the snowball method was used to uncover other relevant texts.

Then, a systematic search was done between 2022 and 2023 and the results obtained are described in this chapter. The method used for the systematic search is inspired by the analysis done by Arcos-Pumarola, Marzal, Llonch-Molina, 2020, who have provided a picture of the state of the art research and trends up to early 2019, and identified the main research lines and methodologies in the academic literature on literary tourism.

Firstly, two online searches, were conducted using one of the most known commercial abstract and citation databases for peer reviewed-literature, i.e., Scopus. Scopus is produced by Elsevier, and according to Elsevier website it contains more than 94 million records, more than 29,200 active serial titles and more than 330,000 books (Elsevier). Then, data resulting from these two systematized searches were analysed according to the type of journal they were published in, the year of publication, the State of the publication, the State of the author's institutions, and finally, the type of methodology used.

Moreover, as differently from Arcos-Pumarola et al. (2020), the systematic research was limited to Scopus, the results were integrated with non-systematic literature review by identifying other relevant academic and non-academic publications on literary tourism. The analysis of both the systematic and non-systematic literature review (excluding non-academic papers from the analysis) are at the basis of the state of the art described below which presents a categorization of the type of literary destinations identified.

2.4.1 Science direct search: literary rural tourism

To have an initial understanding of the state of the art on literary tourism in rural areas, a first systematic search was run in Scopus database using the key words "literary" AND "rural" AND "tourism", as illustrated in Table 2.1.

Table 2.1. Scopus systematic search: literary rural tourism

Date of the search	Key words	Results	Timeframe of the publications	Results after first screening	Results after second screening	Results after in-depth reading
27 August 2022	literary+ rural+tourism	639	1982-2022	119	56	41

The systematised search was conducted on 27 August 2022, yielding 639 results, which included review articles (27), research articles (379), encyclopaedia entries (48), book chapters (88), conference abstracts (1), book reviews (38), case reports (1), conference information (3), discussions (2), editorials (5), mini-reviews (1), news (1), short communications (9), and others (36), dating from 1982 to 2022[22].

Firstly, to select only relevant results, a manual screening was run by seeking relevance in the articles' titles. The criteria applied to eliminate non-relevant results were the following: 1) outside the European Union and United Kingdom (UK)[23] relevance (for instance, many articles related to the Chinese context as well as the Russian, Turkish, Canadian, Indian, South African, Australian, Peruvian, Taiwanese, Chilean, etc. were excluded)[24]; 2) subject relevance (to epitomise tourism in literature, gastronomic tourism, tourism and decolonisation, risk perception in tourism, terrorism and tourism, the effect of oil development on tourism, agriculture etc. were excluded). In the first screening, articles on literary tourism in cities were not entirely excluded from analysing their applied methodology. Articles related to film tourism were also included for the similarities the phenomenon may have in common with literary tourism. After this exercise, 119 articles were left.

Secondly, a second screening of the first pre-selection was done based on the articles' availability and relevance to the research scope. If articles were not available or accessible they were discarded, as well as if their abstract was beyond the scope of this research, meaning that there was no direct link with literary tourism (or film

---

[22] The automatic analysis identified as years range 1998-2022, but the in-depth reading revealed older results dating back until 1982.

[23] Despite the fact that this research is limited to the EU context, the literature review included UK relevant results as this was found to be one of the first countries to develop literary tourism in towns and rural destinations like Stratford-upon-Avon or Hay on Wye (Tourism Management. Vol. 17, No. 5. pp. 379 385, 1996 - Copyright © 1996 Elsevier Science Ltd, Great Britain).

[24] Literary tourism is a phenomenon happening worldwide, but only EU and UK focused articles were retained to take into account the scope of this thesis. We refer here to the geographic area of the content of the publications, not to the place of publication which is instead analysed below.

tourism for the reason mentioned above), nor with rural development (including landscape analysis). From this second screening, 47% of the findings were retained for an in-depth critical lecture.

The in-depth critical lecture resulted in a total of 41 articles that can be considered relevant to the scope of this research. The titles were classified according to the disciplinary area of the journal in which they were included.

As illustrated in Graph 2.1 (results in details are reported in Table 2.2), approximately 68% of the in-depth analysed articles were published in tourism or management journals, even though the authors did not necessarily belong to these disciplinary areas. The second bunch of relevant articles, corresponding to the 12%, were found in the Journal of rural studies. In comparison, the rest of the articles were positioned in publications related to the following categories: geography (7%), including subcategories such as human, political or historical geography, social sciences, behavioural sciences and humanities (5%), landscape, urban and regional management (5%), and finally environmental science and policy (2%)[25]. The fact that several articles belong to the tourism category is not surprisingly, but the limited number of studies in the Rural journals may be an indication of the fact that there are few research linking rural areas and literary heritage.

---

[25] The total does not correspond to 100% as the percentages were approximated.

Graph 2.1. Bibliography emerged from Scopus search (literary+rural+tourism) by journal categories
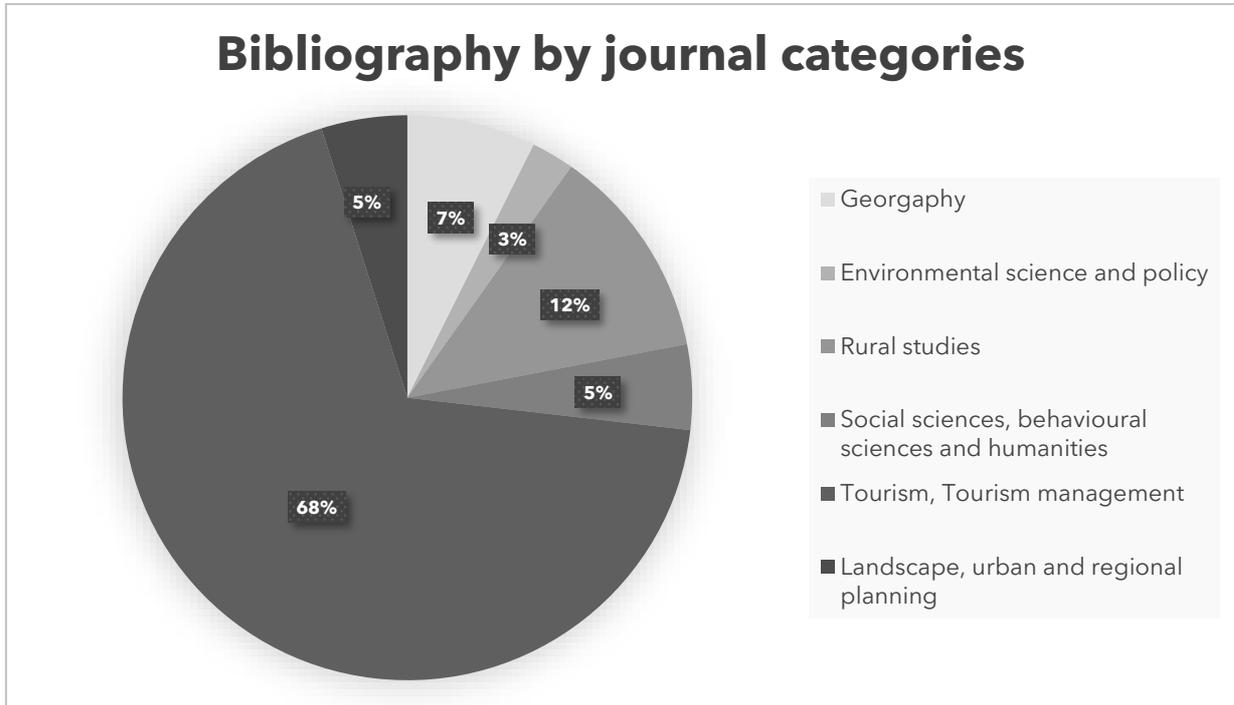
Bibliography by journal categories

Legend:
- Georgaphy
- Environmental science and policy
- Rural studies
- Social sciences, behavioural sciences and humanities
- Tourism, Tourism management
- Landscape, urban and regional planning

Table 2.2. Science direct results after in-depth reading classified by journal category

Number	Geography	Environmental science and policy	Rural studies	Social sciences, behavioural sciences and humanities	Tourism, tourism management	Landscape, urban and regional Planning
			Bibliography			
			Journal categories			
1	Cutler, Amy E. 2013. "'A Local Habitation and a Name': Writing Britain." *Journal of Historical Geography* 39: 125-134.	Zimmermann, R. C. 2006. "Recording Rural Landscapes and their Cultural Associations: Some Initial Results and Impressions." Environmental Science & Policy 9 (4): 360-369.	Balfour, Bruce, Michael W-P Fortunato, and Theodore R. Alter. 2018. "The Creative Fire: An Interactional Framework for Rural Arts-Based Development." Journal of Rural Studies 63: 229-239.	Granata, Maria Fiorella and Valeria Scavone. 2016. "A Description Model for Regeneration through Urban Tourism in Rural Towns with Underused Historic Real Estate." Procedia - Social and Behavioral Sciences 223: 349-356.	Busby, Graham D. 2003. "Tourism in Western Europe—a Collection of Case Histories: Richard Voase (Ed.); CABI Publishing, Wallingford, 2002, Pp. 263, ISBN 0851995721." Tourism Management 24 (1): 113-115.	Claval, Paul. 2005. "Reading the Rural Landscapes." Landscape and Urban Planning 70 (1): 9-19.
2	Johnson, Nuala C. 1999. "Framing the Past: Time, Space and the Politics of Heritage Tourism in Ireland." Political Geography 18 (2): 187-207.		Crawshaw, Julie and Menelaos Gkartzios. 2016. "Getting to Know the Island: Artistic Experiments in Rural Community Development." *Journal of Rural Studies* 43: 134-144.	Paiva, Daniel. 2020. "Poetry as a Resonant Method for Multi-Sensory Research." Emotion, Space and Society 34: 100655.	Clarke, I. F. 1993. "The British Abroad: The Grand Tour in the Eighteenth Century: By Jeremy Black Allan Sutton Publishing, Stroud, UK, 1992, Xix + 355 Pages, ISBN 0-86299-969-3, £17.99." Tourism Management 14 (4): 321-322.	Ghasemi, Moslem and Amran Hamzah. 2014. "An Investigation of the Appropriateness of Tourism Development Paradigms in Rural Areas from Main Tourism Stakeholders' Point of View." Procedia - Social and Behavioral Sciences144: 15-24.
3	Lopez, Lucrezia. 2019. "A Geo-Literary Analysis through Human Senses. Towards a Sensuous Camino Geography." Emotion, Space and Society 30: 9-19.		Fytopoulou, Eleftheria, Stilianos Tampakis, Spyridon Galatsidas, Evangelia Karasmanaki, and Georgios Tsantopoulos. 2021. "The Role of Events in Local Development: An Analysis of Residents' Perspectives and Visitor Satisfaction." Journal of Rural Studies 82: 54-63.		Connell, Joanne. 2012. "Film Tourism – Evolution, Progress and Prospects." Tourism Management 33 (5): 1007-1029.	
4			Quinn, Bernadette and Linda Wilks. 2017. "Festival Heterotopias: Spatial and Temporal Transformations in Two Small-Scale Settlements." Journal of Rural Studies 53: 35-44.		Cuccia, Tiziana and Ilde Rizzo. 2011. "Tourism Seasonality in Cultural Destinations: Empirical Evidence from Sicily." Tourism Management 32 (3): 589-595.	
5			Rossetti, Giulia and Bernadette Quinn. 2021. "Understanding the Cultural Potential of Rural Festivals: A Conceptual Framework of Cultural Capital Development." *Journal of Rural Studies* 86: 46-53.		Dann, Graham. 1999. "Writing Out the Tourist in Space and Time." *Annals of Tourism Research* 26 (1): 159-187.	
6					García, Juan A., Mar Gómez, and Arturo Molina. 2012. "A Destination-Branding Model: An Empirical Analysis Based on Stakeholders." Tourism Management 33 (3): 646-661.	

Number	Geography	Environmental science and policy	Rural studies	Social sciences, behavioural sciences and humanities	Tourism, tourism management	Landscape, urban and regional Planning
				Bibliography		
				Journal categories		
7					Herbert, D. T. 1996. "Artistic and Literary Places in France as Tourist Attractions." Tourism Management 17 (2): 77-85.	
8					Herbert, David. 2001. "Literary Places, Tourism and the Heritage Experience." Annals of Tourism Research 28 (2): 312-333.	
9					Hewlett, Denise and Lorraine Brown. 2018. "Planning for Tranquil Spaces in Rural Destinations through Mixed Methods Research." Tourism Management 67: 237-247.	
10					Hoppen, Anne, Lorraine Brown, and Alan Fyall. 2014. "Literary Tourism: Opportunities and Challenges for the Marketing and Branding of Destinations?" Journal of Destination Marketing & Management 3 (1): 37-47.	
11					Hultman, Johan and C. Michael Hall. 2012. "Tourism Place-Making: Governance of Locality in Sweden." Annals of Tourism Research 39 (2): 547-570.	
12					Jennings, Gayle. 2006. "Chapter 1 - Perspectives on Quality Tourism Experiences: An Introduction." In Quality Tourism Experiences, edited by Gayle Jennings and Norma Polovitz Nickerson, 1-21. Boston: Butterworth-Heinemann.	
13					Kneafsey, Moya. 2001. "Rural Cultural Economy: Tourism and Social Relations." Annals of Tourism Research 28 (3): 762-783.	
14					Lemmi, Enrica, Pier Luigi Sacco, Alessandro Crociata, and Massimiliano Agovino. 2018. "The Lucca Comics and Games Festival as a Platform for Transformational Cultural Tourism: Evidence from the Perceptions of Residents." Tourism Management Perspectives 27: 162-173.	
15					McKercher, Bob. 2016. "Towards a Taxonomy of Tourism Products." Tourism Management 54: 196-208.	

Number	Geography	Environmental science and policy	Rural studies	Social sciences, behavioural sciences and humanities	Tourism, tourism management	Landscape, urban and regional Planning
				Bibliography		
				Journal categories		
16					Prentice, Richard and Vivien Andersen. 2000. "Evoking Ireland: Modeling Tourism Propensity." Annals of Tourism Research 27 (2): 490-516.	
17					Prentice, Richard. 2004. "Tourist Familiarity and Imagery." Annals of Tourism Research 31 (4): 923-945.	
18					Richards, Greg and Julie Wilson. 2006. "Developing Creativity in Tourist Experiences: A Solution to the Serial Reproduction of Culture?" Tourism Management 27 (6): 1209-1223.	
19					Richards, Greg. 1996. "Production and Consumption of European Cultural Tourism." Annals of Tourism Research 23 (2): 261-283.	
20					Richards, Greg. 2020. "Designing Creative Places: The Role of Creative Tourism." Annals of Tourism Research 85: 102922.	
21					Robinson, Mike and Marina Novelli. 2005. "Niche Tourism: An Introduction." In Niche Tourism, edited by Marina Novelli, 1-11. Oxford: Butterworth-Heinemann.	
22					Seaton, A. V. 1996. "Hay on Wye, the Mouse that Roared: Book Towns and Rural Tourism." Tourism Management 17 (5): 379-382.	
23					Sofield, Trevor, Jaume Guia, and Jan Specht. 2017. "Organic 'folkloric' Community Driven Place-Making and Tourism." *Tourism Management* 61: 1-22.	
24					Squire, Shelagh J. 1994. "The Cultural Values of Literary Tourism." Annals of Tourism Research 21 (1): 103-120.	
25					Tooke, Nichola and Michael Baker. 1996. "Seeing is Believing: The Effect of Film on Visitor Numbers to Screened Locations." Tourism Management 17 (2): 87-94.	
26					Towner, John. 1985. "The Grand Tour: A Key Phase in the History of Tourism." Annals of Tourism Research 12 (3): 297-333.	
27					Vaugeois, Nicole. 2015. "Rural Tourism: An International Perspective." *Annals of Tourism Research* 54: 225-226.	
28					Walton, John K. 2009. "Prospects in Tourism History: Evolution, State of Play and Future Developments." Tourism Management 30 (6): 783-793.	
Total						
41	3	1	5	2	28	2

98

2.4.2 Science direct search: children's literature and literary tourism

Following up to the first systematic search and additional combination of key words was tested to identify publications related to children's literary tourism as in the first search nothing specific emerged. Even this time, the search was run in Scopus database. The systematised search was run on 8 August 2023 by using the keywords "children's literature" AND "literary" AND "tourism". The search yielded a modest outcome, with only 6 results, comprising 4 articles, 1 book, and 1 book chapter, all published between 2012 and 2022. Moreover, the combination of keywords "children" AND "literary" AND "tourism" was searched and produced 11 results, among which 6 articles, 3 book chapters, 1 book and 1 conference review, published between 1994 and 2023.

The combination of keywords "fan" AND "tourism" AND "children" was also tested using the terminology of Geraghty (2018), who refers to literary and film tourism as *fan tourism*. However, the search resulted in only 4 documents, 2 articles, 1 book, 1 conference review, published between 2014 and 2023. Finally, the combination of the keywords "kids" AND "literary" AND "tourism" was tried, but it produced 0 results. The results are summarized in Table 2.3.

Table 2.3. Scopus results: children's literature and literary tourism

Date of the search	Key words	Results	Timeframe of the publications	Results after first screening	Results after second screening	Results after in-depth reading
8 August 2023	Children's literature+ literary+ tourism	6	2012-2022	3	2	2
8 August 2023	Children+ literary+ tourism	12	1994-2023	6	2 (with 3 already found)	0
8 August 2023	Fan+tourism+children	4	2014-2023	4	0 (1 was already found)	0
8 August 2023	Kids+literary+tourism	0	-	0	0	0

Compared to the previous search for "literary" and "tourism" in association with the term "rural", this screening process was notably quicker due to the limited number of articles to be analysed. To ensure the selection of only pertinent results, a manual screening process was employed, primarily focusing on the relevance of the article titles. The criterion used for excluding non-relevant results was the subject matter's relevance.

In the initial screening, 4 results were retained, excluding documents that appeared in more than one search, but after a more thorough second screening, only two articles were deemed suitable for inclusion, thus expanding the bibliography of this thesis identified through systematic searches. In fact, even though 1 additional book chapter and 1 article were retained relevant, Squire (2017) on the cultural values of literary tourism in relation to the Lake District and Bridgma (2010) on literary tourism and the imagination, they had to be excluded as the full text was not accessible online.

The retained articles delve into literary destinations associated with specific books. The first article, authored by Sarah Conrad Gothie in 2016, delves into the case study of *Anne of Green Gables*, the beloved novel by Lucy Maud Montgomery, and its profound impact on Prince Edward Island, Canada. Similarly, the article authored by Geraghty in 2019, focuses on *A dog of Flanders* (1872), penned by Marie Louise de la Ramée under the pseudonym Ouida (1839-1908), and its relationship with the imaginary rural settings of Flanders and Antwerp.

Table 2.4. Scopus search results on children's literary tourism after in-depth reading classified by journal category

	Bibliography					
Number	Journal categories					
	Geography	Environmental science and policy	Rural studies	Social sciences, behavioural sciences and humanities	Tourism, tourism management	Landscape, urban and regional planning
1				Geraghty, Lincoln, 2019. "Destination Antwerp! Fan Tourism and the Transcultural Heritage of A Dog of Flanders", Humanities (Switzerland), 8 (2), art. no. 90.	Gothie, Sarah Conrad, 2016. "Playing "Anne": Red braids, Green Gables, and literary tourists on Prince Edward Island", Tourist Studies, 16 (4), pp. 405 - 421.	
Total						
2				1	1	

In this second case, the tourism office of the City of Antwerp in the Eighties, noted that Japanese tourists were recurrently doing a certain itinerary and discovered that the visited places were linked with the de la Ramée's book. In fact, *A dog of Flanders*, which was not a popular novel in Belgium, has been famous in Japan, Korea, Russia, the Philippines, and Ukraine, for decades as it has been adapted into several Japanese films and anime, including a TV series launched in 1975 which reached an audience of 30

million viewers on its first broadcast (Argos). Since the Eighties, monuments were built in Belgium to attract Eastern European and Asian tourists.

Photo 2.1. Nello and Patrache monument in front of the Cathedral of Antwerp, 2024 (photo by the author)

In particular, a monument representing Nello and Patrache (respectively the child and the dog that are the protagonists of the novel) was built in Kapelstraat in Hoboken in 1985. This is the village where presumably part of the plot takes place. Moreover, in 2016, an imposing sculpture in white marble representing Nello and Patrasche sleeping, covered by a blanket of cobble stones, was positioned in one of the main squares of Antwerp, more precisely in front of the cathedral. The sculpture is made by the Belgian multidisciplinary artist Tist (Batist Vermeulen).

These articles vividly demonstrate how literature has the remarkable ability to draw in tourists and shape real-world locations to align, or at least appear to align, with the fictional worlds they depict.

2.4.3 Analysis of the systematic literature review

In this paragraph, the two systematic searches presented in the two previous paragraphs are integrated and analysed according to the year of publication, the State of publication, the State of the authors' institutions, and the type of methodology used. Finally, through a content analysis (López Noguero, 2002), the documents are clustered in thematic groups that highlight the main themes discussed in the articles. The thematic groups identified are as follows: tourism management (mostly related to how a destination is managed or to urban planning), tourists' experience (focusing on the point of view of visitors), literary/cultural landscape and image, tourism impact (particularly on the destination), residents' experience, rural development, tourism history, history of the phenomenon (e.g., the Grand Tour), tourism taxonomy, multi-sensory geography, and a miscellaneous category (various) to include articles that could not be classified in the above-mentioned groups.

Table 2.5. Analysis of systematic search results

N.	Author (s), titles	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
1	Towner, John, "The Grand Tour: A Key Phase in the History of Tourism."	1985	Annals of Tourism Research	UK	USA	Content analysis	History of the phenomenon
2	Clarke, I. F."The British Abroad: The Grand Tour in the Eighteenth Century: By Jeremy Black Allan Sutton Publishing, Stroud, UK, 1992, Xix + 355 Pages, ISBN 0-86299-969-3, £17.99."	1993	Tourism Management	UK	UK	Content analysis	History of the phenomenon
3	Squire, Shelagh J. 1994. "The Cultural Values of Literary Tourism."	1994	Annals of Tourism Research	Canada	USA	Case studies, survey, interviews and small discussion groups	Tourists' experience
4	Tooke, Nichola and Michael Baker, "Seeing is Believing: The Effect of Film on Visitor Numbers to Screened Locations."	1996	Tourism Management	UK	UK	Case studies	Tourism impact
5	Seaton, A. V., "Hay on Wye, the Mouse that Roared: Book Towns and Rural Tourism."	1996	Tourism Management	UK	UK	Case studies	Tourism management
6	Herbert, David T.,"Artistic and Literary Places in France as Tourist Attractions."	1996	Tourism Management	UK	UK	Case studies	Tourists' experience

N.	Author (s), titles	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
7	Richards, Greg, "Production and Consumption of European Cultural Tourism."	1996	Annals of Tourism Research	Netherlands	UK	Quantitative methodology	Tourists' experience, tourism impact
8	Dann, Graham, "Writing Out the Tourist in Space and Time."	1999	Annals of Tourism Research	UK	UK	Content analysis (liteary analysis)	Tourists' experience
9	Johnson, Nuala C., "Framing the Past: Time, Space and the Politics of Heritage Tourism in Ireland."	1999	Political Geography	UK	UK	Case studies	Tourism management
10	Prentice, Richard and Vivien Andersen, "Evoking Ireland: Modeling Tourism Propensity."	2000	Annals of Tourism Research	UK	UK	Case studies	Literary/cultural landscape and image
11	Kneafsey, Moya, "Rural Cultural Economy: Tourism and Social Relations."	2001	Annals of Tourism Research	UK	UK	Case studies, participant observation, semi-structured informal interviews	Literary/cultural landscape and image
12	Herbert, David, "Literary Places, Tourism and the Heritage Experience."	2001	Annals of Tourism Research	UK	UK	Quantitative methodology	Tourists' experience

N.	Author (s), titles	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research - topics
13	Busby, Graham D., "Tourism in Western Europe—a Collection of Case Histories: Richard Voase (Ed.); CABI Publishing, Wallingford, 2002, Pp. 263, ISBN 0851995721."	2003	Tourism Management	UK	UK	Case studies	Various
14	Prentice, Richard, "Tourist Familiarity and Imagery."	2004	Annals of Tourism Research	UK	UK	Case studies	Tourists' experience, literary/cultural landscape and image
15	Robinson, Mike and Marina Novelli, "Niche Tourism: An Introduction."	2005	Niche Tourism	UK	UK	Content analysis (introducing case studies)	Tourists' experience, tourism managment
16	Claval, Paul, "Reading the Rural Landscapes."	2005	Landscape and Urban Planning	France	Netherlands	Content analysis	Literary/cultural landscape and image
17	Jennings, Gayle, "Chapter 1 - Perspectives on Quality Tourism Experiences: An Introduction."	2006	Quality Tourism Experiences	Australia	UK	Content analysis (introducing case studies)	Tourism management
18	Richards, Greg and Julie Wilson, "Developing Creativity in Tourist Experiences: A Solution to the Serial Reproduction of Culture?"	2006	Tourism Management	Spain, UK	UK	Content analysis	Tourism management

N.	Author (s)	Year	Journal	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
19	Zimmermann, R. C., "Recording Rural Landscapes and their Cultural Associations: Some Initial Results and Impressions."	2006	Environmental Science & Policy	Canada	Netherlands	Photography, content analysis, case studies	Literary/cultural landscape and image
20	Walton, John K., "Prospects in Tourism History: Evolution, State of Play and Future Developments."	2009	Tourism Management	UK	UK	Content analysis	Tourism history
21	Cuccia, Tiziana and Ilde Rizzo, "Tourism Seasonality in Cultural Destinations: Empirical Evidence from Sicily."	2011	Tourism Management	Italy	UK	Case studies	Tourism management
22	Hultman, Johan and C. Michael Hall, "Tourism Place-Making: Governance of Locality in Sweden."	2012	Annals of Tourism Research	Sweden, New Zealand	UK	Case studies, interviews, focus group, participatory and non-participatory observations, content analysis	Tourism management
23	García, Juan A., Mar Gómez, and Arturo Molina. 2012. "A Destination-Branding Model: An Empirical Analysis Based on Stakeholders." Tourism Management 33 (3): 646-661.	2012	Tourism Management	Spain	UK	Quantitative methodology (survey, interviews)	Tourism management

N.	Author (s), titles	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research - topics
24	Connell, Joanne, "Film Tourism – Evolution, Progress and Prospects."	2012	Tourism Management	UK	UK	Content analysis	Tourism history
25	Cutler, Amy E., "'A Local Habitation and a Name': Writing Britain."	2013	Journal of Historical Geography	UK	USA	Case studies	Literary/cultural landscape and image
26	Hoppen, Anne, Lorraine Brown, and Alan Fyall, "Literary Tourism: Opportunities and Challenges for the Marketing and Branding of Destinations?"	2014	Journal of Destination Marketing & Management	UK, USA	Netherlands	Content analysis	Tourism management
27	Ghasemi, Moslem and Amran Hamzah, "An Investigation of the Appropriateness of Tourism Development Paradigms in Rural Areas from Main Tourism Stakeholders' Point of View."	2014	Procedia - Social and Behavioural Sciences	Malaysia	Netherlands	Case studies, comparative analysis with mixed methodologies	Tourism management
28	Vaugeois, Nicole, "Rural Tourism: An International Perspective."	2015	Annals of Tourism Research	UK	UK	Content analysis (review)	Various
29	McKercher, Bob, "Towards a Taxonomy of Tourism Products."	2016	Tourism Management	UK	China	Content analysis	Tourism taxonomy

N.	Author (s), title	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
30	Granata, Maria Fiorella and Valeria Scavone, "A Description Model for Regeneration through Urban Tourism in Rural Towns with Underused Historic Real Estate."	2016	Procedia - Social and Behavioral Sciences	Italy	Netherlands	Case studies	Tourism management (urban planning)
31	Gothie, Sarah Conrad, "Playing "Anne": Red braids, Green Gables, and literary tourists on Prince Edward Island".	2016	Tourist Studies	USA	UK	Case studies	Literary/cultural landscape and image, tourists' experience
32	Crawshaw, Julie and Menelaos Gkartzios. "Getting to Know the Island: Artistic Experiments in Rural Community Development."	2016	Journal of Rural Studies	UK	UK	Case studies, field visits with ethnography and artistic experiments	Rural development
33	Quinn, Bernadette and Linda Wilks, "Festival Heterotopias: Spatial and Temporal Transformations in Two Small-Scale Settlements."	2017	Journal of Rural Studies	UK, Ireland	UK	Case studies, semi-structured interviews	Tourism impact, tourists' experience
34	Sofield, Trevor, Jaume Guia, and Jan Specht, "Organic 'folkloric' Community Driven Place-Making and Tourism."	2017	Tourism Management	Spain, Germany	UK	Case studies, field visits, open-ended interviews	Tourism management

| N.	Author (s), title	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
35	Hewlett, Denise and Lorraine Brown, "Planning for Tranquil Spaces in Rural Destinations through Mixed Methods Research."	2018	Tourism Management	UK	UK	Case studies, mapping, interviews, focus groups, survey	Tourism management
36	Lemmi, Enrica, Pier Luigi Sacco, Alessandro Crociata, and Massimiliano Agovino, "The Lucca Comics and Games Festival as a Platform for Transformational Cultural Tourism: Evidence from the Perceptions of Residents."	2018	Tourism Management Perspectives	Italy, USA	Netherlands	Quantitative methodology	Residents' experience, tourism impact
37	Balfour, Bruce, Michael W-P Fortunato, and Theodore R. Alter, "The Creative Fire: An Interactional Framework for Rural Arts-Based Development."	2018	Journal of Rural Studies	USA	UK	Content analysis	Rural development
38	Geraghty, Lincoln, "Destination Antwerp! Fan Tourism and the Transcultural Heritage of A Dog of Flanders."	2019	Humanities	UK	Switzerland	Case studies	Tourism management, tourists' experience

N.	Author (s), title	Year	Journal /Publication	Country of the institution of the author/s	Country of the journal/publication	Methodologies	Lines of research topics
39	Lopez, Lucrezia, "A Geo-Literary Analysis through Human Senses. Towards a Sensuous Camino Geography."	2019	Emotion, Space and Society	Spain	Netherlands	Case studies, multisensory analysis	Literary/cultural landscape and image
40	Richards, Greg, "Designing Creative Places: The Role of Creative Tourism."	2020	Annals of Tourism Research	Netherlands	UK	Case studies	Tourism management
41	Paiva, Daniel, "Poetry as a Resonant Method for Multi-Sensory Research."	2020	Emotion, Space and Society	Portugal	Netherlands	Content analysis, poetry	Multi-sensory geography
42	Rossetti, Giulia and Bernadette Quinn, "Understanding the Cultural Potential of Rural Festivals: A Conceptual Framework of Cultural Capital Development."	2021	Journal of Rural Studies	Ireland	UK	Case studies, semi-structured interviews, participatory observation	Tourists' experience
43	Fytopoulou, Eleftheria, Stilianos Tampakis, Spyridon Galatsidas, Evangelia Karasmanaki, and Georgios Tsantopoulos, "The Role of Events in Local Development: An Analysis of Residents' Perspectives and Visitor Satisfaction."	2021	Journal of Rural Studies	Greece	UK	Survey	Residents' experience, tourists' experience

The publications resulted from the systematic search are in a timeframe that goes from 1985 until 2021. As we can see in Figure 2.1, from the early Nineties until 2009, publications are irregular with a peak of 4 publications in 1996 and years without any publications (1997, 1998, 2002, 2007, 2008), while after 2009 publications become regular with at least 1 per year and with a maximum peak of 4 publications in 2016. There is not a clear pattern emerging form the analysis of the results. However, the limited number of publications suggests that rural literary tourism, particularly when associated with children's literature, has received little attention in academic research in the past, but that has been gaining popularity for the last 10 years. These results confirm the findings presented by Arcos-Pumarola et al. (2020) on literary tourism, i.e. even if the phenomenon of literary tourism has a long tradition dating back to the Grand Tour (Towner 1985, Clarke 1983), it has received the attention of researchers sporadically during the Eighties and only more recently with a certain steadiness.

Figure 2.1. Number of publications per year (source: elaborated by the author)
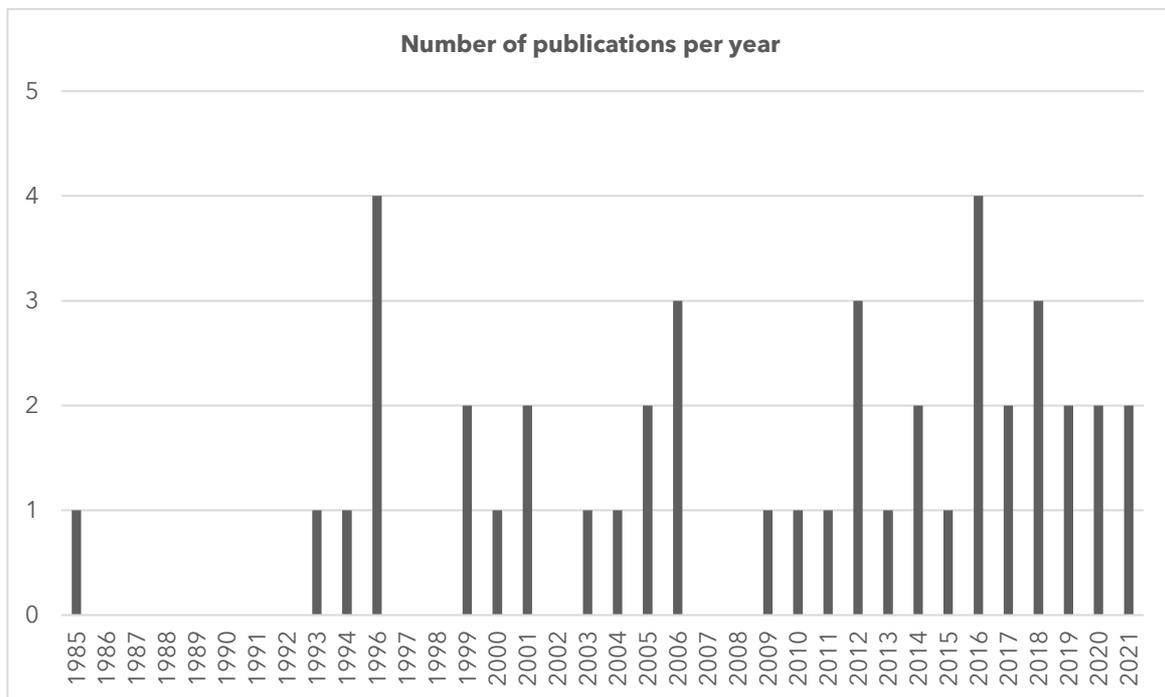
When we look at the countries in which the documents were published in Figure 2.2, we see that there is a predominance of UK journals with around 68% of the publications considered. It is followed by the Netherlands, with around 19% of the publications, as various among the journals that resulted from the systematic search belongs to Elsevier.

111

USA (9%), China (2%) and Switzerland (2%) are all below 10% of the considered publications. It does not surprise that there is a predominance of European countries as the case studies outside Europe were excluded from the first systematic search, and the fact that the UK is in the leading position could be explained on one side because of the long literary tourism tradition in the country, on the other, the database could be biased including a majority of publications written in English. In fact, if we compare with the results obtained by Arcos-Pumarola et al. (2020), as shown in Figure 2.3, who had not excluded papers with a focus outside Europe, the majority of results are published in Anglo-Saxon countries, followed by Spain and China.

Figure 2.2. Number of publications per country (source: elaborated by the author)
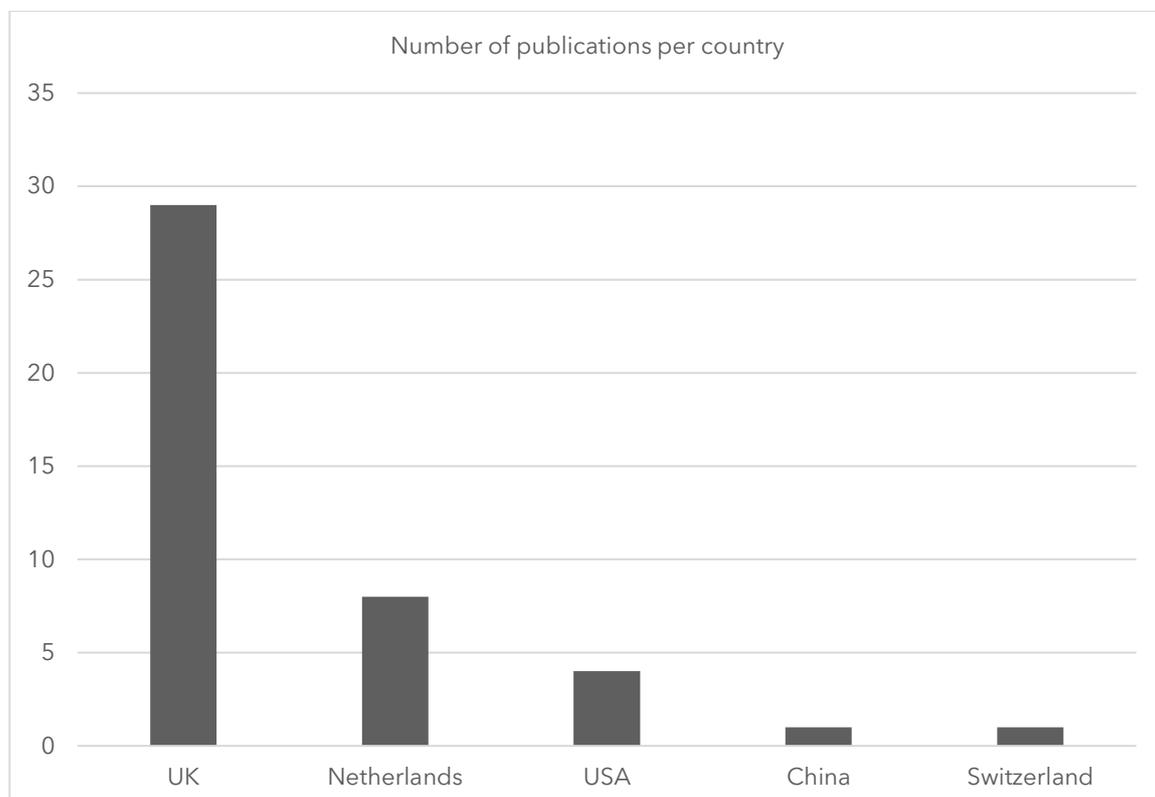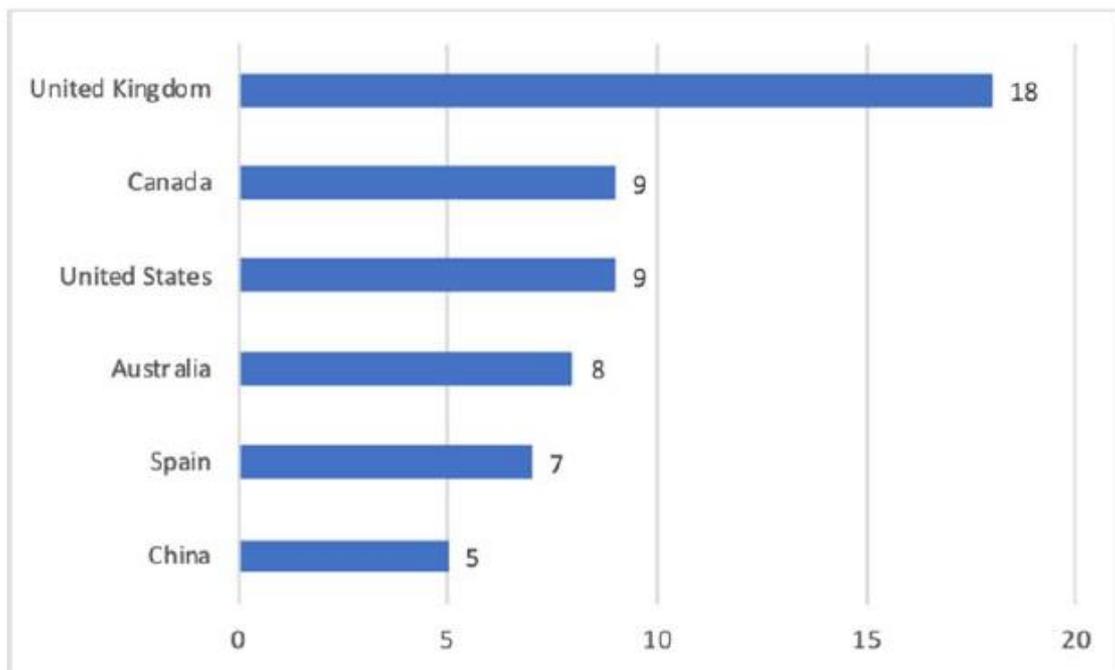
Considering the countries of the institutions of the authors of the publications, it must be said that if there were more than one author coming from the same State in a document, the State was counted only once. Again, as illustrated in Figure 2.4, the UK institutions largely prevail with 22 authors' institutions, followed by Spain and USA with 4 institutions respectively. The other countries have 3 (Italy) or less institutions that have published on rural literary tourism or on children's literary tourism. 10 out of the 15 countries that emerged are Europeans as expected as the case studies outside Europe were excluded from the first search.

Number of publications per conuntry of authors' institutions
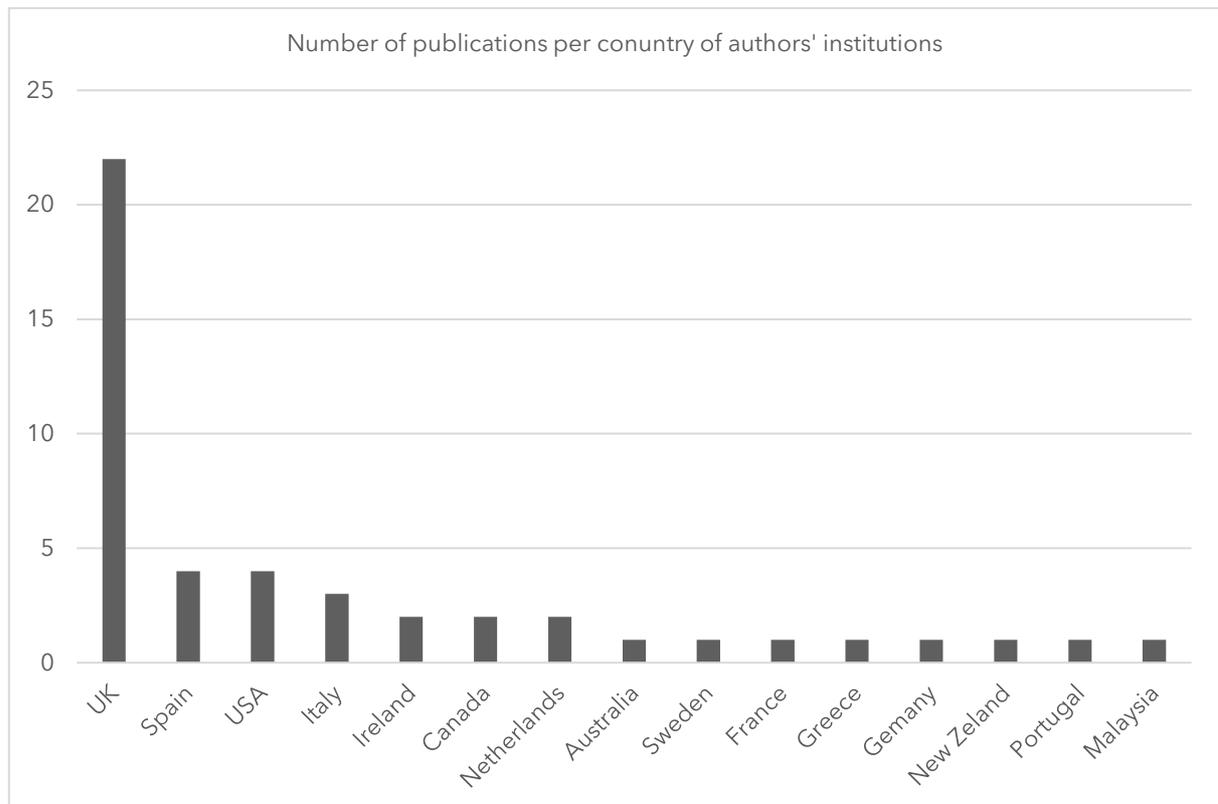
Considering the methodologies applied (see Table 2.5), the vast majority of the publications used qualitative methods. In fact, only 7 publications out of 43 considered the use quantitative methods (Richards 1996, Herbert 2001, García, Gómez, Molina 2012, Ghasemi and Amran 2014, Hewlett and Brown 2018, Lemmi, Sacco, Crociata, and Agovin 2018, Fytopoulou, Stilianos, Spyridon, Karasmanaki, and Tsantopoulos 2021). and in most of the cases, these are mixed with qualitative methodologies Among the qualitative methodologies, the case studies are the most used. They are often combined with other methods, such as interviews, participatory observations, field visits or focus groups. Another method that emerged to be often used in rural literary tourism is the content analysis. Finally, some experimental methodologies also emerged, such as poetry (Paiva 2020) or multisensory analysis (Lopez, 2019).

When analysing the content of the documents through critical reading, some recurrent themes emerged. In some cases, there was more than one thematic area per document and thus the publication was counted twice. The most popular lines of research were on tourism management, tourist's experience, literary/cultural landscape and image and finally on tourism impact (Figure 2.5).

Figure 2.5. Main lines of research in the publications (source: elaborated by the author)
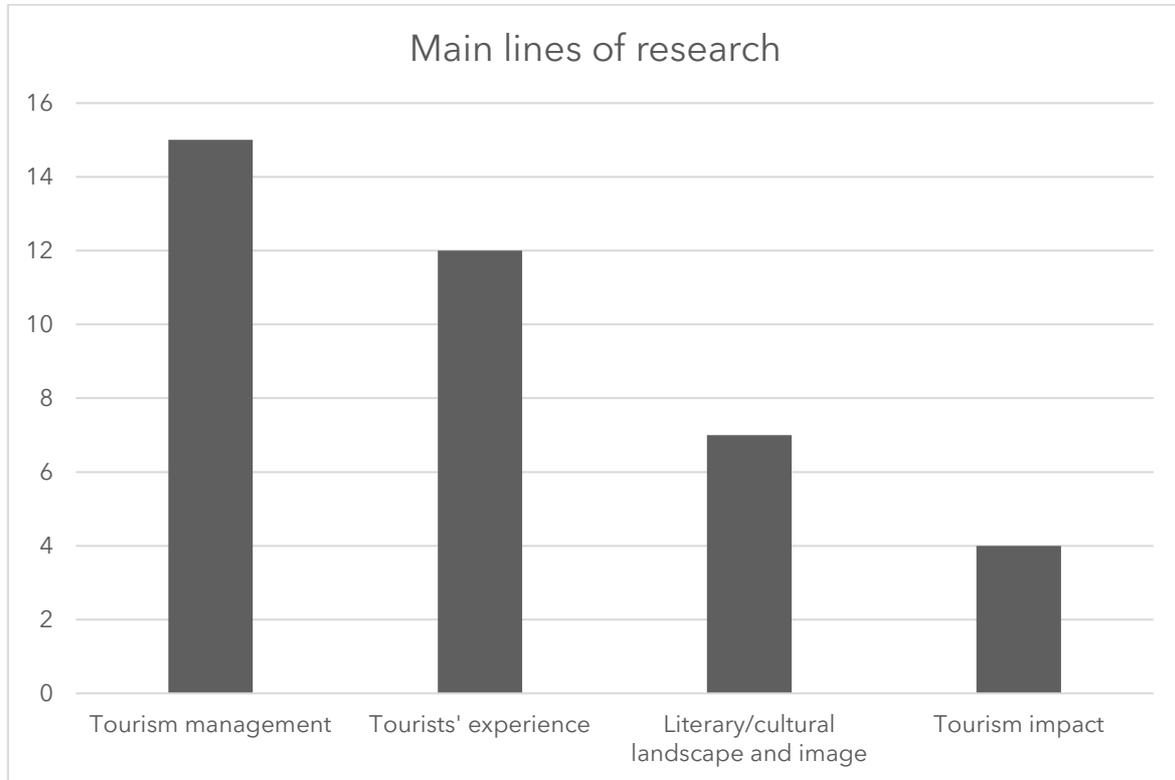
Other minor thematic areas were on residents' experience (Lemmi, Sacco, Crociata, and Agovino 2018, Fytopoulou, Stilianos, Spyridon, Karasmanaki, and Tsantopoulos 2021), rural development (Crawshaw, Gkartzios 2016, Balfour, Fortunato, Alter 2018), tourism history (Walton 2009, Connell 2012) or the history of a particular phenomenon, i.e. the Grand Tour (Towner 1985, Clarke 1993 presenting Jeremey Black 1992), tourism taxonomy (McKercher, 2016) and on multi-sensory geography (Paiva, 2020).

Table 2.6. Lines of research in the publications (source: elaborated by the author)

Lines of research (themes)	Number of publications
Tourism management	15
Tourists' experience	12
Literary/cultural landscape and image	7
Tourism impact	4
Various	2
Residents' experience	2
Rural development	2
Tourism history	2
History of the phenomenon	2
Tourism taxonomy	1
Multi-sensory geography	1

Going more in depth in the content analysis, it emerged that several papers are considering literary tourism within the broader context of cultural tourism, or niche tourism, or as a comparison with its successor, film tourism. Only a minority of papers has a central focus on literary tourism, such as for example Seaton (1996) who focused on the first book town Hay on Wye and rural tourism, Herbert who studied tourists' experience through surveys in literary and artistic places, Hoppen, Brown and Fyall (2014) who looked at literary tourism as a branding option for destinations. More specifically on rural literary tourism linked to children's literature, the most relevant results that emerged from the systematic searches are Squire (1994b) who analysed tourists' experience through a cultural perspective in the case of Beatrix Potter and the Lake District, Hultman and Hall (2021) who focused precisely on rural tourism in Sweden including the case study of Vimmerby, a destination linked with the writer Astrid Lindgren author of Pippi Longstocking, and as seen above, Gothie (2016) who analysed the case of Prince Edward Island in Canada, linked to Anne of Green Gables by Lucy Maud Montgomery, and Lincoln (2019), who focused on *The Dog of Flanders* by Marie Louise de la Ramée and the Japanese tourism in Antwerp. In this last case, the rural landscape of the Flanders is imagined as emerging from the book reading, and not linked to the actual touristic destination that was created in the city of Antwerp.

To conclude, the systematic searches provided an initial landscape of the existing literature on the subject of rural literary tourism and on tourism linked to children's literature. However, there are some limitations to the results due to the predominance

of documents published in English in the Scopus Database. In fact, all results retained were in English. Moreover, the articles that are included in the database are probably more numerous the closest we are to today leaving out a wealth of older publications. To have a more comprehensive state of the art and since two of the selected case studies that are presented in this thesis are located in Italy, it was considered important to include in the state of the art additional researches that emerged from non-systematic desk research and through the use of the snowball method.

2.4.4 Additional literature

The systematic searches have presented some limitations both in time and language. Thus, it was considered important to give a more comprehensive picture of the state of the art by including some additional publications and authors that emerged from non-systemic research done both online and offline, to complement the results obtained in Scopus.

First of all, the studies of Douglas C.D. Pocock[26], who has explored the relation between geography and literature (1981, 1982, 1987), are considered by several authors (Squire 1994b, Herbert[27] 1996, Benigni 2018, Capecchi 2021) at the basis of the academic research on literary tourism. In fact, Pocock is amongst the first researchers to make the connection among geography and literature, initiating research on literary tourism. This relation between the imaginary literary world, or the world of an author, and the reality is particularly important as it is at the basis of the motivation that drives the action of a literary tourist, even of those that have limited knowledge of the author's work (Herbert,

---

[26] Douglas Charles David Pocock is a British geographer and emeritus academic known for his contributions to the field of humanistic geography, which emphasizes the subjective experiences and meanings people attach to places. His work often focuses on the relationships between people and their environments, exploring how places are experienced, valued, and remembered.
Pocock has contributed significantly to understanding the emotional and cultural dimensions of geography, including the role of memory, perception, and identity in shaping human relationships with landscapes, laying the foundation for understanding literary tourism. His scholarly work is influential in the study of sense of place and phenomenological approaches to geography. While specific biographical details about him might not be widely available, his academic contributions have had a lasting impact on human geography and related disciplines.

[27] David Herbert is a Professor of Geography and Senior Pro Vice Chancellor at the University of Wales Swansea, UK. His interests in heritage tourism date back to the 1980s. He is known for his contributions to social and urban geography. His research has focused on the spatial dimensions of social issues, such as inequality, crime, housing, and the impacts of urban development. Herbert has examined how social processes and structures influence the organization of urban spaces and the experiences of individuals within them. He is also recognized for exploring the intersections between geography and literature, contributing to the understanding of how literary works reflect and shape perceptions of places and landscapes. His work has been influential in advancing theoretical and applied approaches in human geography, particularly in understanding the social dynamics of urban and cultural spaces.

1996), and of the creation of a literary destination. Marx[28] (1964), Williams[29] (1973), and. Olwig[30] (1996) studies are also instrumental to analyse the relation between literature and geography.

Another scholar that wrote a wealth of publications on tourism, literary and film tourism, and rural tourism (together with other authors), but that did not emerge from the systemic searches is Glen Croy. He is particularly important as he provided a generic definition of literary tourism, as we have seen above (Croy 2012).

Moreover, Marina Strepetova work on literary heritage (2020) was considered relevant to define literary heritage and access literature on this specific matter.

As one of the research questions of this thesis is about the governance of a rural literary destination at the local level, the Hultman and Hall's article bibliography was analysed in depth to identify additional relevant bibliography and, after a critical reading, the publications of Hall (2011) and Beaumont, and Dredge (2010), who focused on tourism governance, were retained.

Finally, as two of the case studies that are presented in this thesis are located in Italy, the literature on literary tourism in Italian was considered. In particular, Paola Benigni[31] (2018) and Giovanni Capecchi[32] (2023) published books presenting literary tourism as a

---

[28] Leo Marx (1919–2023) was a professor at the Massachusetts Institute of Technology (MIT), USA. He was an influential American scholar, best known for his work in American literature, cultural history, and the study of the relationship between technology and culture. He was particularly noted for his analysis of the complex ways in which American writers have responded to the tension between nature and industrialization.
Marx is perhaps most famous for his book *The Machine in the Garden: Technology and the Pastoral Ideal in America* (1964), in which he examines how American literature, from the works of early writers like Thoreau to 20th-century authors, reflects the impact of industrialization and technology on the American ideal of the pastoral, or idyllic relationship with nature. His work is often associated with the field of American Studies, and he explored how technological progress shaped the nation's cultural and literary expressions.

[29] Raymond Henry Williams (1921 –1988) was a Welsh socialist writer, academic, novelist, and critic, who played a significant role in the New Left movement and had a broad influence on culture. His writings on politics, culture, media, and literature helped shape the Marxist critique of culture and the arts. Williams' work was foundational in the development of cultural studies and cultural materialism.

[30] Kenneth Robert Olwig is a landscape geographer, originally from the United States, specializing in the study of Scandinavian landscapes. He is currently a professor of landscape architecture at the University of Agricultural Sciences in Alnarp, Sweden. Olwig is renowned for promoting a "substantive" understanding of landscape, one that includes legal and other lived meanings, rather than merely approaching it from an aesthetic perspective.

[31] Paola Benigni is a researcher at the University of Tor Vergata, Rome, Italy. Her main research focuses on modern and contemporary Italian literature, with a particular emphasis on the works of Carlo Goldoni, Gabriele d'Annunzio, Ippolito and Stanislao Nievo, Luigi Pirandello, Grazia Deledda, Umberto Saba, Mario Luzi, Primo Levi, and Pier Paolo Pasolini. She has explored the role of space in literature, especially the relationship between literature and geography. In addition, her research extends to travel literature and the promotion of territory through literary works, with an increasing focus on the phenomenon of literary tourism.

[32] Giovanni Capecchi is Associate Professor of Italian Literature at the University for foreigners of Perugia. His research primarily focuses on 19th and 20th-century literature, with notable works dedicated to Giovanni, Risorgimento literature, and literature of the Great War. A key area of his interest is literary tourism. If fact, he directs the Centre for Literary Tourism (TULE) of the University for foreigners of Perugia, Italy which is contributing to advance this research field in the Italian context.

mean to promote the territory starting from the perspective of literature as both are Italianists by training. Additionally, Capecchi is also the Director of the Centre for Literary Tourism of the University for foreigners of Perugia that was established in 2021. The creation of this centre shows that there is an increasing interest, at least in the Italian context, to advance research and academic collaborations on literary tourism. In fact, the centre is also contributing to increase the understanding on the subject through the creation of an e-dictionary and through publications such as *Il Turismo Letterario – Casi studio ed experience a confronto* (literary tourism – case studies and comparison of experiences), edited by Giovanni Capecchi and Roberto Mosena (2023). Finally, the author herself (Pasa, 2024) can be included in the additional literature, in particular for an article that presents the typologies of literary tourism destinations which content is partially reported in the state of the art.

2.4.5 Beyond scientific publications

Literary tourism is an attractive topic for book lovers and for travellers that like to combine travelling with a cultural experience related to literature. Thus, beyond academic papers and articles, there are several publications focused on literary tourism that are addressed to a more general public that is interested in the topic and looks for travel inspirations. Significant samples of these publications are presented below under the categories of books and literary guides, magazines, as well as websites and social media accounts.

Books and literary guides

First of all, these volumes can be in the form of a touristic guide, like the French *Guide des Maisons des illustres* published by the Ministry of culture (2021).

This guide is organised by geographical regions. Each page is dedicated to an illustrious French intellectual who appears in a portrait. In the same page there is a description of the author/artist, some information on house-museum (address, opening hours, contact, etc.) and some photos of the house and/or its interiors. This guide includes writers, but also painters, and other intellectuals.

Secondly, there are the literary guides. There publications have been increasing in the latest years. A literary guide pays attention to the indication of places related to writing: houses where a writer was born or lived; the building where an author is dead; the street, the square, the building, the landscape told in one of an author's pages; hotels and cafés where an author stayed or met other writers; the cemetery where he/she is buried; academies, literary salons, printing and publishing houses; theatres and public spaces where important authors have participated in conferences; universities and libraries where poets and writers passed by or that guard books and documents with a literary value (Capecchi, 2021). Some historic examples are identified by Capecchi, these are for instance, the *Guida-almanacco letteraria scientifica artistica amministrativa e commerciale della città di Palermo[33])* by Francesco Zerman published in 1875; and the *Guida letteraria, scientifica, artistica, amministrativa e commerciale[34] di Catania* by Giannotta, published in 1894. More recent examples can be found in the Italian context. For instance, the publishing house Il Palindromo has released several literary guides under the book series titled *Le città di carta*. The objective of these publications is to do a literary map of cities and propose thematic itineraries through the novels that have valorised the urban landscape. Since 2021, Il Palindromo has published 10 literary guides of Italian cities (from Ragusa to Torino). The most recent book is titled *Donne di Carta in Sicilia – Itinerari sulle orme delle scrittrici[35]* by Marinella Fiume (2024) and offers a literary guide of Sicily through the novels of women writers. The fact that in 3 years, on average, more than 3 books a year were published, shows the increasing interest of the public for this type of experience.

---

[33] Translated by the author: Literary, scientific, artistic, administrative and commercial guide-almanac of the city of Palermo.

[34] Translated by the author: Scientific, artistic, administrative and commercial literary guide of Catania.

[35] Translated by the author: Women of paper in Sicily – Itineraries in the footsteps of women writers.

Thirdly, other publications can be in the form of a book which usually combines a short summary of the location and its literary relevance with high quality illustrations. We report here three examples that can be included in this category of illustrated books. These are the following: *Literary landscapes - charting the world of classic literature* (General editor John Sutherland, 2018), *Literary places* (Sarah Baxter, with illustrations by Amy Grimes, 2019), *and Viaggi d'autore - 35 ispirazioni sulle tracce di grandi artisti* (Touring Club Italiano, 2021).

The first one, *Literary Landscapes*, is organised following an historical timeline that goes from the Romantic prospects to Contemporary geographies. Each chapter presents an author and his/her masterpiece and the relation of the author or the novel with the place. In addition, each place is accompanied by illustrations evoking the novel or a map, and the portrait of the author.

The second one, *Literary places*, follows a similar pattern, but in this case the structure of the book does not seem to follow a particular order. Each chapter lasts 4-5 pages and is dedicated to a city that is then associated with a novel and an author. Each chapter is accompanied with several illustrations that create an ambience that can be linked with the place described. In this case illustrations are protagonists as much as the text.

Image 2.1. Examples of books on literary tourism
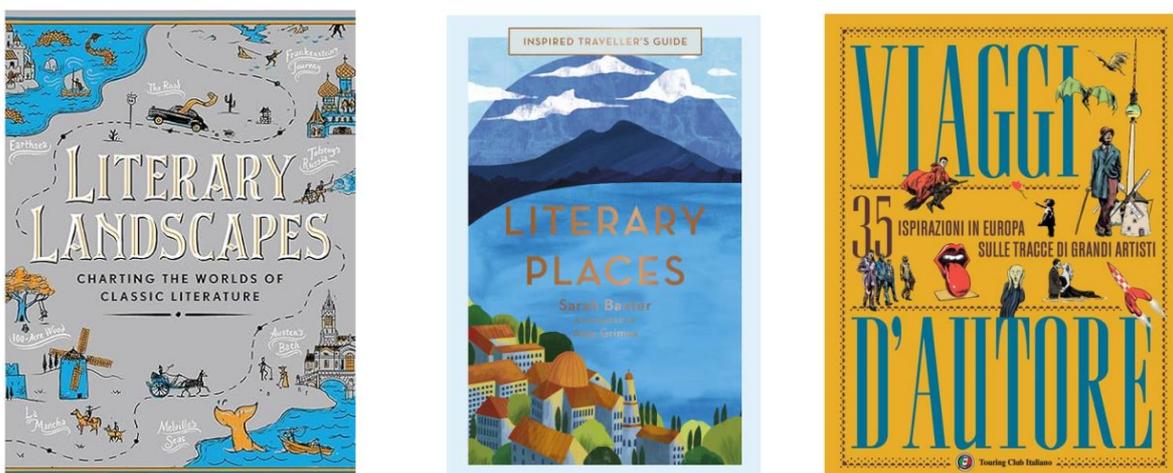
The third publication, *Viaggi d'autore*, is a mix between a touristic guide and a book for a collection. It is limited to Europe and guides the readers through several locations across the continent, from Genova to Brussels, from Liverpool to Prague, through the places that have a literary or artistic relevance and would be worth visiting in a trip to those destinations. Each chapter contains a map and a mix of text, illustrations and pictures that engage the readers and invite them to travel. Some chapters contain suggestions for further readings or movies.

Finally, there is another type of book that, similarly to the previous category links books with an image, but in this case, it is not an illustration but a picture of the location. The book *Around the world in 80 novels – A global journey inspired by writers from every continent* (Henry Russel, 2019) falls into this category. In this book, Henry Russels presents 80 literary destinations organised by continent. Each subparagraph is dedicated to a country and a book or several books. Each book is presented in 2 pages which contain a description that explain the literary relevance of the place, and some photos.

Magazines

There are also lighter publications that were considered to give a complete picture of the publications related to literary tourism, and these are newspaper articles or magazines.

One of the most iconic examples is Le Monde Hors-Série June 2021 titled "80 Maisons d'écrivains pour l'été" (80 houses of writers for the summer) which puts into the spotlight French house-museums with a literary value. The same type of publication was also proposed for artists' houses in June 2023. Its content is a combination of pictures and texts that present existing houses and places connected with famous French writers such as Marcel Proust (1871-1822) and Illiers, which is the imaginary Proustian Combray, Maurice Leblanc (1864-1941), author of Arsène Lupin, and his house in Seine-Maritime, or Jacques Prévert (1900-1977) and his house at La Hague, in Normandy.
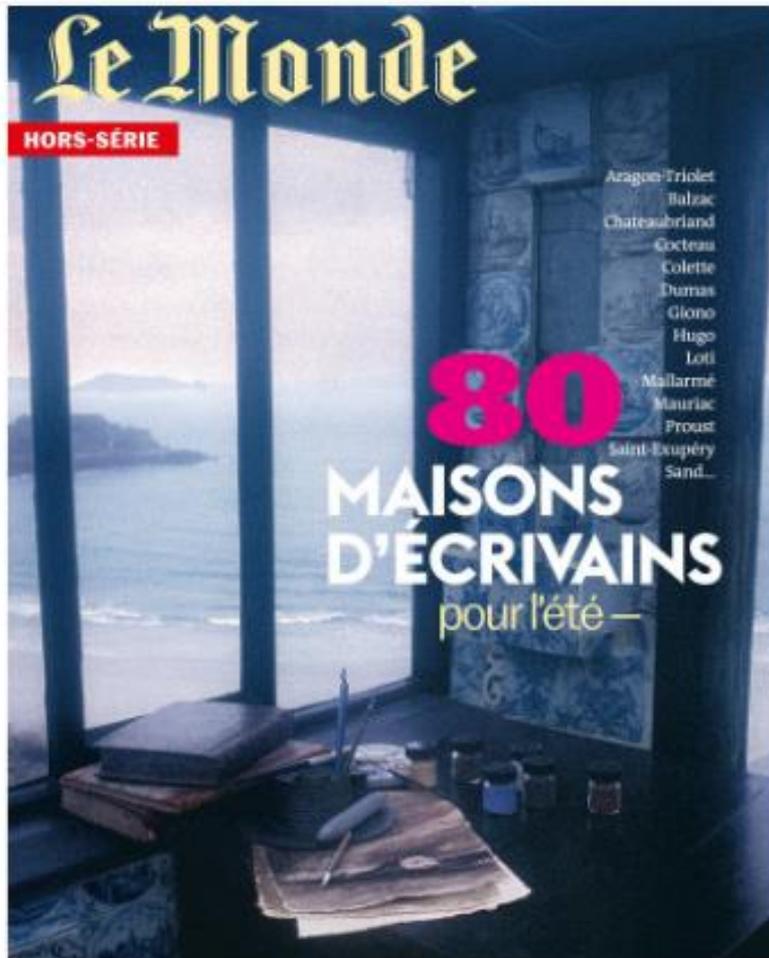
Websites and social media accounts

There are several websites that focus on literary tourism and that are similar to touristic guides that highlight destinations that are linked with literature (we exclude here the websites that are promoting a specific destination e.g. the website of Charles Dickens' house).

For examples, among those identified also by Paola Benigni (2018) we can mention the website *Case di Scrittori* – www.casediscittori.it which is a guide of the Italian house-museums, and associations related to literature; the website Lugohi d'autore – www.luoghidautore.com, edited by Emanuela Riverso, promotes literary itineraries and events of artistic or literary relevance; finally, the website Turismo letterario – turismoletterario.com proposes literary places associated with authors and books. This last website is also linked to the Instagram account turismoletterario managed by

Alessandra Mastroleo who is also the author of the Florence literary guide titled *La Firenze di carta* published by Il Palindromo in 2021. The account promotes literary destinations around the world addressing the Italian speaking public and by making use of reels, stories and posts.

To conclude, there are several publications that contribute to create a culture on literary destinations and that promote literary tourism. Those presented in this chapter are a sample of what is available on the market and do not represent an exhaustive list.

2.5 The state of the art

The state of the art results from the systematic searches and the inclusion of additional literature identified through non-systematic desk research and with the snowball method used both to identify additional literature and authors. Before drafting the state of the art, it was also considered the existence of non-academic publications. This served to present a more complete picture of the magnitude of the phenomenon of literary tourism. In fact, even if the literary tourism is a niche activity, it attracts the interest of some aficionados and thus guides, books, articles and online content is produced to respond to this demand.

The current state of research is introduced by exploring the relationship between literature and geography, which forms the foundation of academic studies on literary tourism. Publications are then organized according to themes relevant to the research questions of this thesis. Finally, a classification of various types of literary destinations is presented.

Graph 2.2. Visualisation of the process to elaborate the state of the art (source: elaborated by the author)

Literature and geography

Literature[36] on literary tourism exists and dates back starting from the 1980s (Pocock 1982, 1987), showing that the topic had attracted the academic world, especially geographers and human geographers (Herbert, Pocock, Squire,) and more recently experts in literature (Benigni, Capecchi).

From the literature review it emerged the interdisciplinarity of literary tourism. The concept of literary heritage has its origins in the 17th, 18th, and 19th centuries, when the attention to author's geography increased (Baleiro, Quinteiro, 2018 in Strepetova, 2020). Starting from the Seventies of the 20th century, with the introduction of new geographical paradigms based on perceptions, geographers started to question literary texts and to see them under a subjective perspective more than as a description of the reality. According to Scaramellini (1993 in Bagnoli 2018), geographers started to investigate the author, his/her geographical conception, his/her values and his/her interests.

Douglas C.D. Pocock has extensively explored the relation between geography and literature (1981, 1982, 1987). In Pocock's opinion, «literature is an artistic creation and not a scientific construction, while geography – or human geography – may be either an art or social science» (1981). In fact, he repeats that literature is the «product of

---

[36] We are referring here in particular to literature published in English. It cannot be excluded that in other languages literature exists, but this research is limited to English literature mainly with few exceptions for texts in Italian or French.

perception, or, more simply, is perception». Geographers need to be aware of this perception and the bias that may be caused by "false" geographies that are imaginary landscape more than factual territories. For example, the "pastoral convention", examined by Marx (1964) and Williams (1973), which represents an idealised form of the shepherd's lifestyle, has largely contributed to build a common imaginary of the landscape of the countryside. Olwig (1996) considers geography and literature as complementary. Geography «focuses on literature's presumed ability to reproduce the objective qualities of landscape whereas [...] [literature] emphasises the subjective experience of that landscape. »

In literary texts, the fictional space is often inspired by the reality. Authors influenced by their surroundings and by describing a space they represent a reality which is the reality they perceive or the one that they want the readers to perceive. Writers assign a meaning to the space contributing to build a cultural capital. The physical place becomes an imaginary space, a human experience, and a landscape, where humans attribute certain characteristics and meanings to it.

If on one side the physical space is represented in the literature, on the other, literature can generate the image of a place and produce effects in the reality. For example, the Romantic poet William Wordsworth was influenced by the territory of the Lake District where he was born and spent most of his life, but it is through his poems that this territory becomes an imaginary landscape. It becomes the representation of the rural England, it acquires meaning and becomes a place that is worth visiting. In the poem *I travelled among unknown men* he says

"Among thy mountains did I feel
The joy of my desire;
[...].
Thy mornings showed, thy nights concealed,
The bowers where Lucy played;
That Lucy's eyes surveyed."

This shows how the physical space in Wordsworth's poetry is mixed with his feelings and memories. The space is used to throw the inner experience to the external world, so that this acquires a meaning.

Another example is the settings of *Il Commissario Montalbano* (Montalbano Inspector) by Andrea Camilleri (1925-2019). The village of Montalbano is an imaginary place called Vigata. However, Vigata is inspired by the real town of Porto Empedocle, the birthplace

of the author. Through Vigata, Camilleri contributed to the construction of an attractive image of Porto Empedocle to the point that the Municipality decided to name itself Porto Empedocle Vigata in 2003 to honour the author and his books. Even though this decision was revoked in 2009, in touristic signs the naming remained. In fact, the toponymy contributes to the branding of a place, to the image the promoters of the place want to transmit to their target audience.

Benigni (2018) summarizes the relation between literature, space and reality as follows:

Graph 2.3. Relation among real world, space and literature by Paola Benigni

MONDO REALE ↔ SPAZIO ↔ LETTERATURA[37]

The real world influences the fictional space in literature and at the same time, literature can represent space and thus produce effects in the real world.

However, in the scheme proposed by Benigni, the human element, although intrinsic in the literature, is missing. The author and the reader are the necessary catalysts that can make the transformations happen. In fact, the author, who is influenced by the real world creates the literary space. The reader can access the literary space through the literature and this imaginary space influences the way he/she/they will perceive the reality. By going to a step further, and assuming that a literary destination is a social construction as defined by Herbert (2001), there can be an external actor that transforms the reality to make visible the link with literature. For instance, the square of the village of Aliano, in the Italian Basilicata Region, was transformed by adding commemorative signs that recall pieces of the text written by Carlo Levi's (1902-1975) in his book *Cristo si è fermato a Eboli* (1945)*, where he refers to Aliano as Gagliano to reproduce the local pronunciation. The readers themselves can contribute to transform the reality. For instance, the bridge Ponte Milvio in Rome (Italy), became a popular couple destination in the 2000s. Fans of Federico Moccia's book *Ho voglia di te* were going there to hang a locker on the bridge as a symbol of their everlasting love.

---

[37] Translated by the author: Real world, space, literature.

Graph 2.4. Relation among real world, space and literature by Paola Benigni re-elaborated by the author

Reader

↓

REAL WORLD ↔ SPACE ↔ LITERATURE

↑
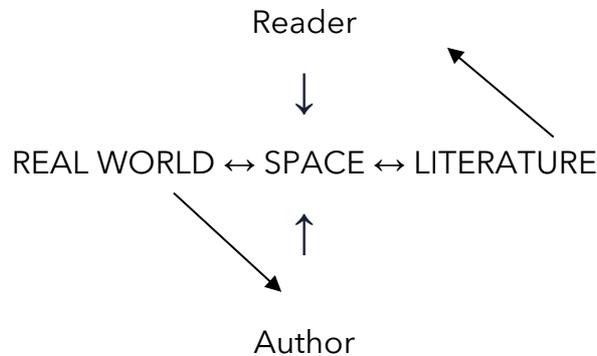
Author

To conclude, the relation between real world, space, and literature depends on the elaboration that writers and readers do of these elements. Authors and readers meet in an imaginary space generated by the real world, processed through literature, and then reflected back, further transforming the real world.

Relation with rurality

Analysing the literature, the relation between literary tourism and rural development or regeneration was limitedly explored. Indeed, some of rural studies analysed are linked to agriculture and food production, and the touristic attraction of rural areas is mainly related to landscape appreciation (Claval 2005; Zimmerman 2006) or underused real estate (Granata, Fiorella, Scavone, 2016). Kneafsey (2001) adopted a cultural economy framework to present a case study of commodification of rural tourism in France. While Hewlett and Brown (2018) combined qualitative and quantitative methods to support destination planning in rural areas. Balfour, Fortunato, and Alter (2018), and later Richards (2020) explored how art and creativity can drive community engagement and economic growth in rural settings. Croy and Walker also analysed rural tourism and film from a regional development perspective, and Croy and Hall discussed about the importance of education to develop tourism in rural areas. Coming to literary tourism, Seaton (1996) presents Hay on Wye and the specific Richard Booth's concept of Book Towns.

Literary tourism and literary tourism linked with children's literature

The most relevant studies linking rural development with literary tourism were focused on literary festivals in small towns (Rossetti, Quinn, 2021), on British examples[38] of literary tourism where various well-known literary destinations, such as the Brontes' Yorkshire, the Beatrix Potter's Lake District or Dylan Thomas's Laugharne, are located in rural areas (Pocock, 1982; Squire, 1994; Herbert, 2001); and on Book Towns (Seaton, 1996). The prominence of British literary destinations in literature underscores the conclusions drawn by Arcos-Pumarola, Marzal, and Llonch-Molina (2020), who observed that the majority of publications on literary tourism originate from the UK. However, it is essential to note a potential language bias in both this study and that of Arcos-Pumarola et al., as the databases primarily gather articles written in English as mentioned above.

In the Italian context, two authors are particularly relevant and both of them are Italianists by training. These are Paola Benigni and Giovanni Capecchi. Benigni wrote a book titled *La letteratura italiana per il turismo culturale – Luoghi, forme e modelli* (the Italian literature for cultural tourism – places, forms, and models) that shows how the places linked to the Italian literature can be attractive touristic destinations, presents several examples of the Parchi Letterari®, and offers a comprehensive overview of the different type of literary destinations. Capecchi is the author of the book *Sulle orme dei poeti – Letteratura, turismo e promozione del territorio* (In the footsteps of poets – Literature, tourism and territorial promotion), which gives an overview of the different types of literary tourism and of literary guides, and then focuses on writers' houses, Parchi Letterari®, and literary festivals. Capecchi is also the director and founder of the Centre for Literary Tourism (TULE)[39] at the University for foreigners of Perugia, Italy. This centre was founded in late 2021 and hosted the First International Conference on Literary Tourism on 3-4 November 2022. More specifically, literary tourism linked with children's literature is discussed in an urban context (and an imaginary rural) by Lincoln (2019), who focused on *The Dog of Flanders* by Marie Louise de la Ramée and the Japanese tourism in Antwerp, and in a rural context by Squire (1994), who analysed the case of Beatrix Potter and the Lake District, Müller who focused on the case study of Vimmerby, a destination linked with the writer Astrid Lindgren author of *Pippi Longstocking*, and,

---

[39] Centro per il Turismo Letterario – TULE, https://www.unistrapg.it/it/ricerca/ricerca/dipartimenti-e-centri/centro-per-il-turismo-letterario-tule.

outside the European context, by Gothie (2016) who analysed the case of Prince Edward Island in Canada, linked to *Anne of Green Gables* by Lucy Maud Montgomery.

Literary destinations

Focusing on literary tourism, it can be classified as a subcategory of cultural and heritage tourisms, but the literature review led to identifying several types of literary heritage, literary places and of place-based literary consumption. In fact, in general terms, as mentioned above, literary tourism can be defined as «travel induced by, or associated with, works of literature, authors and the places featured within literature» (Croy, 2012). However, the nuances of the different types of literary tourism and literary places deserve a more detailed categorisation to better understand the characteristic of the phenomenon. In fact, literary tourism is not necessarily always linked to a tangible heritage (for example a writer's house or grave). Indeed, as mentioned above, it can be linked with literary festivals, library or bookshop visits or even second-hand book fairs. For David Herbert, «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), and, I argue, can trigger rural development or regeneration, if other enabling conditions are in place (see Li et al., 2019).

Through the literature review, both systematized and non-systematized, the following types of literary destinations were identified: literary or/and artistic places; book towns; literary festivals, fairs and events; literary itineraries and tours; libraries and bookshops; literary cafés, literary parks and Parchi Letterari®, UNESCO Creative City of Literature. Table 2.7 reports the various categories of literary destinations, their definitions and their respective author, as well as and some examples (Benigni, 2018; Pasa, 2024). The category of literary festivals, fairs and events encompasses a series of temporary initiatives that celebrate literature or literary heritage for the general public or for a targeted audience. The definition of literary museum did not result directly from the systematized literature review, and it often overlaps with literary places as it is very common that the house of a writer becomes a house-museum. However, considered its importance in literary tourism, it was worthy to include this category as a separate entry.

Table 2.7. Typologies of literary places

Typology	Definition / Description	Author	Examples
Literary or artistic places	A place to which visitors attach meaning and it is the value of this meaning to them which draws them there. Meaning can be derived from reading a novel or seeing a work of art as much as from knowing about the life of the writer or artist.	Herbert D.	Aliano (Italy): Carlo Levi's house and grave; Yorkshire (United Kingdom): Brontës' landscapes; Edinburgh (United Kingdom): real sites that inspired imaginary places in Harry Potter, The Elephant House café where J.K. Rowling wrote the initial manuscripts.
	Literary places, according to the above definition, can be linked to the house, studio or grave of the author; the location where the book was written or was set. This can be a real or an imaginary location which was inspired by an existing place.	Pasa A.	
Literary museums, house-museums	A literary museum is an institution focusing on preserving literature as cultural heritage. Those institutions acquire, preserve and communicate this literature through musicographical codes, in order to promote knowledge about literature and its role in society.	International Committee for Literary and Composers' Museum (ICOM)	Agrigento (Italy): Pirandello's house-museum; "Case della Memoria", house-museums of famous writers and artists (https://www.casedellamemoria.it/it/).
Book Towns	The first Book Town was pioneered in 1961 by Richard Booth in Hay on Wye, UK. The concept consisted of buying up stocks of defunct or under-utilized property in a declining rural town, and turning them into bookshops so that the town became a "town of books", a concept which then created a unique destination identity.	Seaton A.V.	Hay on Wye (United Kingdom); Redu (Belgium).
	A Book Town is a small rural town or village in which second-hand and antiquarian bookshops are concentrated. Most Book Towns have developed in villages of historic interest or of scenic beauty.	International Book Town organisation	

Typology	Definition / Description	Author	Examples
Literary festivals, fairs and events	Literary festivals are cultural festivals dedicated to literature, books, and writers, and forms of literary tourism (Mintel, 2011). They celebrate literary culture through readings, discussions, and debates, so they are "cultural events with value and meaning" (Driscoll, 2014, p. 192). Their goals are promoting books, fostering reading, and creating a sense of community (Rossetti and Quinn, 2019). They are typically delivered over a few days, from one weekend to two weeks. The oldest still-surviving literary festival in Europe is The Times Cheltenham Literature Festival in England, founded in 1949 (Weber, 2018).	Various authors in Rossetti, Quinn, 2021	Listowel Writers' Week (Ireland); Hay festival of literature and arts (United Kingdom); Pordenonelegge (Italy).
	Literary fairs are versatile events that may cater to the general public or be tailored specifically for publishing stakeholders, aiming to attract customers or facilitate connections between authors, illustrators, and publishers.	Pasa A.	Foire du livre de Bruxelles (Belgium); Bologna children's book fair (Italy).
	Literary events are events focused on celebrating a particular literary heritage and more broadly they can encompass smaller gathering aimed at promoting a particular book or author.	Pasa A.	Giornate nazionali delle Case dei Personaggi Illustri (Italy).

Typology	Definition / Description	Author	Examples
Literary itineraries and tours	Literary itineraries or tours are a group of literary places that are connected through a path that guide the visitor through different locations.	Pasa A.	Grimm's fairy-tale route - approximately 500 km (Germany); Don Quijote's (Cervantes) route - approximately 2500 km (Spain). Several cities offer this type of literary consumption, such as Trieste in Italy (Svevo, Saba, Joyce, etc.), Dublin in Ireland (Joyce, Shaw, etc.), Brussels in Belgium (Rimbaud, Verlaine, Marx); the European Fairy Tale Route.
Libraries and bookshops	Libraries and bookshops can also become literary destinations when they attract visitors beyond the scope of using the library or the bookshop for their main purpose (borrow books/study or buy books).	Pasa A.	Trinity College Library (Dublin, Ireland); Shakespeare and Company bookshop (Paris, France).
Literary cafés	Historical places of great literary value [...] especially starting form the end of the 18th century. These are places for meetings, discussions, readings, writings and critical debates [...] often located in elegant buildings in city centres.	Benigni P.	Caffè Tergeste (Trieste, Italy); Caffè delle Giubbe Rosse (Florence, Italy); Caffè Florian (Venice, Italy).

Typology	Definition / Description	Author	Examples
Literary Parks (Parchi letterari®)	Ideated by Stanislao Nievo from the need of protecting the Colloredo di Monte Albano Castle where his uncle, Ippolito Nievo, wrote *Confessioni di un italiano*. The Literary Parks® are territories characterized by different combinations of natural and human elements that illustrate the evolution of local communities through literature.	Benigni P., I Parchi Letterari®	Literary Park Isabella Morra® (Italy); Literary Park Dante's lands® (Le terre di Dante, Italy).
Other literary parks	In addition to the officially recognized Parchi Letterari®, there are other literary parks that blend outdoor and indoor activities to recreate the atmosphere of beloved books or authors. Typically, these parks exhibit characteristics of thematic parks and are designed with a focus on engaging children.	Pasa A.	Astrid Lindgren Värld in Vimmerby (Sweden), il Parco di Pinocchio in Collodi (Italy), The World of Beatrix Potter Attraction in in Bowness-on-Windermere (United Kingdom).
UNESCO Creative Cities of Literature	Since 2004, UNESCO has created the Creative Cities network that aspires to bring together cities that have in common the mission of putting culture and creativity at the centre of their urban development, in line with Sustainable Development Goal 11 - Make cities inclusive, safe, resilient and sustainable-. In particular, cities part of this network highlight in their strategies for sustainable urban development one of the following areas of the creative sector: crafts and folk arts, media arts, film, design, gastronomy, literature and music.	UNESCO	Amongst the UNESCO Creative Cities of Literature there are Kuhmo (Finland), Edinburgh (United Kingdom); Vilnius (Lithuania), Tartu (Estonia), Milan (Italy).

The various typologies of literary places, in the reality, are not always clearly defined and separated, but can overlap, and a location can be considered a literary place for various reasons. For example, in the case of Hay on Way, in the United Kingdom, the village attracts visitors because it is a Book Town, but also because it organises the Hay Festival, one of the most famous literary festivals in the UK.

In the Italian context, Stanislao Nievo (1990, 1998, 2000) launched the idea of creating literary parks (I Parchi Letterari®) as he wanted to restore the Castle of Colloredo di Monte Albano (Italy) where his great uncle, Ippolito Nievo, wrote the historical novel *le Confessioni di un italiano* (1867) and where he, himself, wrote the novel *Il prato in fondo al mare* (1974). As the Castle was damaged by an earthquake in 1976, Nievo perceived the risk of losing a place linked with literary and cultural memory and it became clear in its mind the need to protect this heritage. The I Parchi Letterari® were established as a brand in 2009. They are managed by the Paesaggio Culturale Italiano Srl which has the mission of promoting the literary parks with the aim of attracting cultural, sustainable and responsible tourism. The type of tourism that the initiative wants to generate should be «a concrete opportunity for the development of communities and local businesses in the context of a functional and efficient national network» (Parchi Letterari®).

Governance

As previously seen, the majority of the publications resulting from the systematic searches are focused on tourism management. However, the article that is most related to the research question on how literary heritage is managed at the local level is probably the one on tourism place making and the governance of two locality in Sweden analysed as case studies by Hultman and Hall (2012). According to Hultman and Hall, «governance is a term used in this context of meaning production to describe network-based modes of management over resources whose values are recognized and sometimes contested». In addition, the work of Hall, related to tourism governance, is particularly important for this thesis as Hall (2011) identified four governance structures in governance literature: hierarchies, markets, networks and communities. These categories were developed based on the relationship between state or public authority and the autonomy of stakeholders. Hierarchical governance exhibits the highest level of state or public intervention, while market governance reflects the least. Network and community governance structures represent different forms of public-private partnerships and community involvement in the development of destination economies.

In conclusion, these governance models highlight the varying degrees of state influence and stakeholder participation, shaping the dynamics of economic growth within different destinations.

2.6 Conclusions

This chapter has introduced some key concepts related to literary tourism and summarized how literary heritage is preserved and promoted at the international level focusing on UNESCO and Council of Europe's initiatives.

Moreover, it explored the current state of research on this subject, in particular when related to rural areas and children's literature, through systematic and non-systematic literature searches. The review highlighted the relationship between literature and geography, and the existing literature on literary tourism particularly as it pertains to children's literature. In addition, it allowed to present a classification of literary destinations, and to introduce studies on tourism governance at the local level. Public and private stakeholders, as well as local communities, play significant roles in shaping these destinations, creating a spectrum of governance models that influence the success and sustainability of literary tourism initiatives.

In conclusion, the intersection of children's literature and rural tourism offers a rich area for further research and development. As rural areas increasingly seek innovative ways to attract visitors and boost local economies, the potential of children's literature as a tool for promoting tourism is only beginning to be fully understood and utilized.

Part II: How to investigate the development and governance of literary tourism destinations associated with children's literature in rural areas and small towns

Chapter 3. Methodology

3.1 Introduction

Part II thoroughly presents and applies the methodology used in this research to identify, analyse and compare existing examples of literary tourism destinations linked to children's literature in rural areas and small towns. The scope of Part II is to identify and apply a framework that can be used to describe how a place develops into a literary destination and how the literary heritage is managed at the local level. It is based on the analysis of relevant case studies of literary tourism destinations that are specifically connected to children's literature and located in rural areas or small towns. This section seeks to explore how such destinations are developed and managed, particularly in less urbanised environments where literary tourism can play a pivotal role in local cultural, social and economic development. The comparison of case studies will be instrumental to identify common challenges, opportunities, best practices and unique approaches. These results can provide local stakeholders with practical knowledge on how to valorise and manage literary heritage.

In this chapter, the methodology guiding the research is outlined in detail. Paragraph 3.2 discusses the research design and rationale, explaining the research questions and the approach taken to study these destinations. Paragraph 3.3 focuses on the stages of the analytical approach and presents the structuring of the research, including the criteria used for selecting the case studies, and the chosen examples. Then, it introduces an analytical framework to be applied to examine how a place evolves into a literary destination associated with children's literature, and how its literary heritage is governed and preserved at the local level. This framework is critical for understanding the interplay between literary legacy, tourism, and community engagement. Moreover, it elaborates on the methods used to collect data, detailing the procedures utilised to gather comprehensive information on the literary destinations.
Finally, through the comparison of the case studies the last stage of the analysis, it aims at highlighting the insights drawn from these examples that will contribute to a broader understanding of literary tourism in similar rural or small-town contexts.

3.2 Research design and rationale

This research aims at increasing the understanding of the phenomenon of literary tourism in rural areas and small towns, in particular literary tourism that is associated with children's literature. The questions at the basis of this research, as mentioned in the *Introduction* of this document are the following:

1. How does a place in a rural area or in a town become a literary destination linked to children's literature?
2. What is the relation between a specific literary destination with rurality?
3. How is the literary heritage managed at the local level?
4. Are there common challenges, opportunities, best practices, and unique approaches in the governance of different literary destinations?

To address the research questions, the proposed approach is based on selection, analysis and comparison of relevant case studies. The case studies analysis is a research method commonly used for undertaking in-depth explorations of complex phenomena within real-life context, providing rich qualitative data and facilitating the understanding of the subject matter. This methodological choice aligns well with the research aims, and with the tradition of research on literary tourism and on cultural tourism more in general that was already observed through the literature review done in Chapter 2 (Squire, 1994b; Seaton, 1996; Herbert, 1996; Johnson, 1999; Prentice, Andersen, 2000; Graham, 2003; Prentice, 2004; Cuccia, Rizzo, 2011; Hultman, Hall, 2012; Gothie, 2016; Crawshaw, Gkartzios, 2016; Quinn, Wilks, 2017; Geraghty, 2019; Rossetti, Quinn, 2021; Capecchi, Mosena et al., 2023). In the literature the use of case studies emerged as an instrument to present the uniqueness of certain places and describe the connections with a specific author and books. When the case studies emerged from the literature review are presented by literary scholars, the emphasis is often on the authors' lives, their work, and the relation of these with a place (Capecchi 2023; Gouchan 2023; Marino 2023; Mosena 2023; Ubbidiente, 2023). We see less frequently in the analysed literature a structured comparison among case studies, but for example Rossetti and Quinn (2021) compare the case studies of Listowel Writers' Week located in a rural village in the west of Ireland, and Pordenonelegge located in a small town in the north of Italy to explore the cultural outcomes of festival participation in rural locations, while Herbert (2001) compares data collected in Laugharne (UK) linked with Dylan Thomas, and Chawton (UK) linked with

Jane Austen, to analyse tourism experience. Also, Squire (1993, 1994a) uses the case study of Hill Top Farm and Beatrix Potter to analyse tourism experience, in particular how the place could evoke childhood memories and emotions in visitors. Finally, Müller (2006) compares two case studies in rural Sweden, Sunne and Vimmerby that are the homes of Selma Lagerlöf and Astrid Lindgren respectively, to show how unplanned tourism hinders rural development.

Employing case studies enables a detailed examination of the unique characteristics of some literary tourism destinations, which are often shaped by their association with a particular author or literary work tied to a specific location. This approach allows for an understanding of how these destinations relate with rurality, how they developed to become literary tourism destination and how they leverage their literary heritage. Finally, the presentation of case studies will contribute to increase the literature related to literary tourism linked with children's literature that, as we have seen in the literature review, is very limited for the time being.

3.3 Methodological approach

The methodological approach used for analysing the case studies and then extracting relevant recommendations unfolds through four stages: i) selection of the case studies; ii) development of the analytical framework; iii) data gathering; v) analysis and comparison of the case studies.

3.3.1 Selection of the case studies

The selection of case studies was guided by several carefully defined criteria. First, the destinations had to be thematically relevant, specifically associated with children's literature, ensuring that each case aligned with the research focus. Secondly, territorial relevance was taken into account, with a preference given to rural destinations, while also including small towns to ensure a more comprehensive and balanced selection. Thirdly, geographic and linguistic constraints were applied as exclusion criteria. Only destinations located in Europe, where the national languages were those spoken by the author (English, French, Spanish, and Italian), were included. The geographic criterion was considered for two reasons: i) rural areas and small towns in the EU and in the UK are diverse, but somehow comparable as geographically, historically, culturally and

administratively there are similarities; ii) the vicinity was considered an advantage to possibly contact local stakeholders. While the linguistic criterion was essential to facilitate the content analysis of relevant sources, which would not have been feasible otherwise.

Through an initial screening several examples emerged:

- Sarmede (Treviso, Italy) and Štěpán Zavřel's work;
- Collodi (Pescia, Italy) and Carlo Lorenzini author of *The Adventures of Pinocchio;*
- the German Street of Fairy Tales (Germany) and the Grimms Brothers authors of the collection of traditional tales now known as the *Grimm's Fairy Tales;*
- Antwerp and the imaginary of rural Flanders (Belgium), associated with *A dog of Flanders* by Marie Louise de la Ramée;
- Vimmerby (Sweden) linked with hometown of Astrid Lindgren author of *Pippi Longstocking* series;
- Near Sawrey and the Lake District (United Kingdom) linked with Beatrix Potter and her fairy tales;
- Daresbury (United Kingdom), hometown of Lewis Carroll author of Alice in Wonderland,
- Hartfield (Wealden district, East Sussex, UK) linked with Alan Alexander Milne known for his books about the teddy bear Winnie-the-Pooh;
- Great Missenden, Buckinghamshire (UK) where Roald Dahl lived and died.

All case studies would have been relevant, with the exception of Antwerp, in which the "rural" dimension is imaginary because described in the book *A Dog of Flanders,* but not reflective of its actual tourism destination which is a city. However, after having considered accessibility of online information and potential availability of stakeholders to be interviewed, the selection was limited to four case studies based in two countries. The four case studies selected are all literary places meant as places to which visitors attach a meaning and it is the value of this meaning to them which draws them there. All the four places selected derived their meaning from books and from the authors that lived there. However, each case presents specific characteristics, and this type of literary

destination overlaps with other types of literary destinations as described in chapter 2. These case studies are the following:

- Sarmede (Treviso, Italy) linked with the author Štěpán Zavřel;
- Collodi (Pescia, Pistoia, Italy) linked with Carlo Lorenzini better known by the pen name Carlo Collodi and his most famous fairy tale novel *The Adventures of Pinocchio*;
- Near Sawrey (Claife, Cumbria, UK) and the Lake District linked with Beatrix Potter and her books;
- Hartfield (Wealden district, East Sussex, UK) linked with Alan Alexander Milne known for his books about the teddy bear Winnie-the-Pooh.

Table 3.1. Case studies selected: short description

Case studies
Sarmede, located in a rural area, is both a literary and an artistic destination as Štěpán Zavřel, who was the initiator beyond this destination, was a multi-faced artist: illustrator, painter and writer. He founded, together with some friends the International *Exhibition of Children's illustration* and the *School of Illustration*. The locality is not linked to one of his books, even though there are some illustrations inspired by the place, but it is mostly linked with the activities he initiated, both the Exhibition and the School, and his figure. In fact, stakeholders in Sarmede were able to continue and expand the activities launched by Zavřel, and to valorise his character, linking creativity with literature. Sarmede brings together several typologies of literary destination and these are the following: literary and artistic place; literary museum (Museum Štěpán Zavřel); literary festival (*Exhibition of Children's illustration*); bookshop (within the Štěpán Zavřel Foundation there is a bookshop focused on children's literature, and Zavřel).
Collodi, a small hamlet in the town of Pescia, was the birthplace of Carlo Lorenzini's mother, and the author spent his summer holidays here during his childhood He was so attached to this place that he decided to use *Collodi* as his pen name linking his figure to this place. Collodi is a literary place as it is linked with the life of the author, and it is possible to visit the Villa Garzoni, the palace where Lorenzini's mother worked and met her husband, Lorenzini's father. Moreover, there is a Literary Park for children inspired by

Lorenzini's most famous work, *The Adventures of Pinocchio*, where visitors can discover the world of the globe famous wood puppet.
Near Sawrey and the Lake District are linked with Beatrix Potter and her tales as many of them are inspired by the landscape and locations of the Cumbria region. The area, which is rural and today part of the Lake District National Park, is a literary place, as visitors seek the atmosphere and locations that inspired Beatrix Potter and want to see where she lived. Near Sawrey has a literary house-museum, Hill Top Farm, which is the first house that Beatrix Potter bought in the Lake District.
Hartfield, located in a rural area, is a literary destination linked with Alan Alexander Milne and Winnie the Pooh. Milne used to spend holidays in Hartfield and it is here that the surrounding forest inspired him to write about the *100 Acre Wood* and the stories of Winne The Pooh to entertain his child. Today, Hartfield is a literary destination linked with the author and the book, but it has also a literary Museum within a tearoom (the Pooh Corner) and there is the villa where Milne used to live. The villa is private property and not open to the public; however, it can be rented as a holiday home.

The four selected case studies have each distinct development histories, with the literary heritage in each location being managed by a variety of stakeholders. Analysing and comparing these case studies will enable the identification of both similarities and differences in the management of literary heritage. This comparative approach offers valuable insights into the diverse strategies employed by stakeholders, shedding light on common challenges and opportunities, best practices, and unique approaches across different destinations.

3.3.2 Development of an analytical framework

Case studies are instrumental to collect a series of information and data that will help reply to the research questions. To understand how a place in a rural area or in a town becomes a literary destination associated with children's literature (research question 1) and what is the relation between a specific literary destination with rurality (research question 2), we need to first have a better understanding of the place, and this can be done by collecting and analysing geographical and historical information. Moreover, demographic data can help understanding the size of the population and the demographic trends. In particular, data on the population can give an indication of the impact of literary tourism both in terms of visitors and job created. To epitomize, if the village considered has a population of 3,000 inhabitants, the creation of three jobs is a significant result, while this would be irrelevant if compared to a city population of 1,000,000 inhabitants. The land use is also an important element to consider the landscape and thus how urbanised in terms of built areas or rural is a place. As literary tourism in the selected case studies is linked with the authors, biographic information is considered necessary to analyse the phenomenon. Considering how a literary heritage is managed at the local level, it is deemed important to analyse social and economic information, in particular to map stakeholders, understand the relations among them, and their activities.

To standardize information and facilitate the qualitative analysis and comparison of case studies, information will be organised into a template divided in six paragraphs which are the following:

1. Introduction
   which serves to shortly present the case study;
2. The place
   which describes the place, more precisely where it is located and what is the distance from nearby urban centres;
3. Relation with rurality
   which explains how the area is classified and gives information on the land use and population when available. This paragraph responds to the research question on what the relation between a specific literary destination is with rurality;
4. The author

which reports the biography of the author;

5. Literary destination

   which describes the literary place and the activities associated with the literary heritage;

6. Development and governance

   which describes how the place became a literary destination (development) and analyses how the literary heritage is managed (governance). This chapter replies to the research questions on how a literary place in a rural area or in a town becomes a literary destination linked to children's literature and how the literary heritage is managed at the local level. In fact, while the previous paragraphs are needed to introduce and explain the context, this one is the centre of the analysis as it aims at deconstructing the phases of the literary destination development, and at identifying the elements that create a governance system.

The introduction helps to contextualise the case study. To describe the author and the literary destination is a common practice in research related to literary tourism (Capecchi, Mosena et al., 2023), even though these elements are often mixed and not necessarily presented in separate chapters or paragraphs. The description of the place, including the distance from closest urban centres (distance from services is often used in rural areas definitions, Dijkstra, Jacobs-Crisioni, 2023) and the relation with rurality are elements introduced by this thesis, proposing to consider the territorial classification of the place, and how land is used. This is necessary to understand how connected the place is, and thus how difficult is for tourists to reach the place and for the local population to reach services. Moreover, demographic data and land use data provide information about the local population and possibly its challenges and the economic activities.

Finally, the chapter on development and governance is the central element of this analysis. To understand the process a place undergoes to become a literary destination, the phases identified by Rodning Bash (2006) for fostering the arts in rural and small towns are tested in the case studies.

Rodning Bash (for the complete study, see Shifferd, 2006) analysed 10 communities in the United States with populations ranging from 1,000 to 6,000 residents to identify crucial ingredients and common themes necessary for building long-term vitality for the

arts in rural and suburban areas. Through this study, the authors hypothesized connections that form the basis of thriving arts in these communities (see Table 3.2) and identified three levels of artistic development: emerging, sustaining, and mature. This study is instrumental in analysing the process by which a place becomes a literary destination. The identified phases can be used as a method to decompose the process of developing such a destination, even if the results obtained by Bash refer to the development of artistic activities in a community. Thus, only the structure of the initial analysis will be used in this research. In fact, the content of the phases may not necessarily align with the findings from the four case studies selected for this thesis that are focused on children's literary tourism. De facto, in this thesis we do consider primarily literature limiting the research object to a specific form of art and a type of valorisation which aims not only at benefitting the community but also at attracting tourists.

Table 3.2. What makes the arts thrive in (rural/small) towns? Hypothesized connections (Rodning Bash, 2006)

Background Factors — Conditions which may facilitate arts activity		Additional Factors — Phase 2 of Emerging Development		Additional Factors	

Attitudes and Values
1) Valuing of arts for young people

2) Valuing of history, sense of place, etc., by a "significant" number of local people

3) A tradition (perhaps ethic) of artistic activity, e.g., town band, women's "crafts"

4) Artistic expression in the community's spiritual life

An individual "sparkplug"
1) life experience with one or more of the arts: training (formal/ informal), particip., parental encouragement

2) passion for art

3) local knowledge and connections

Catalytic events
1) A special performance, exhibit, celebration which sparks interest & motivation

2) A planned intervention

⇒

Emerging Development

Leadership/organization:
coalescence of a group of arts instigators

1) Individual leader creates/ attracts a network for organizing and advocacy

2) Emergence of an arts advisory group, perhaps as part of some other community structure or center

Arts Activity:
1) People doing art on an informal basis--e.g. community theater, band, chorus, visual artists, "craft" guilds

2) Community groups/places which include arts activity: school, church, 4-H, etc.

⇒

Recognition & Growth:
Outside resources/funding

Community recognition

of arts' value

Broadened network of

support to include other

sectors of community

influence

Media coverage/publicizing of arts activities

Places where art-making is done central to community: school, library, park, gallery, main street, museum

Economic change, + or -, which stimulates consider- ation of the arts as a solution

⇒

Sustaining Development

Regular art activity in more than one discipline, e.g., school

concerts and exhibits, poetry/ writers groups, visual art exhibits, band, choir, theater regular series of performances

Performances/exhibits in a variety of venues

A "critical mass" of artists, perhaps avocational

An established advocacy/ organizing group, e.g., an arts council

Increasing participation across demographic categories.

Networking/collaboration among arts groups & artists

A growing sense of civic engagement in the arts, including policies/plans.

⇒

Support : monetary and organizational, from the government and business communities

Recognition by extra-local arts funders and supporters

A physical locus for arts activity: busy main street

Substantial investment in time and money by local individuals; one or more "angels."

Information & training

⇓

In a Few Cases the Addition of:

A natural or cultural environment conducive to tourism

Substantial investment in facilities and marketing

⇒

Mature Development

Artists serve as magnet for other artists, "professionali- zation" of the artistic community

Artists can live and work com- fortably

Arts-related businesses

Arts seen as central to community development; plans reflect this

One or more facilities: theater, performing/civic center

Strong organizational and advocacy infrastructure.

⇓

Community becomes an Arts Destination

The case studies will be tested against the phases identified for artistic development to understand how the development of these literary destinations happened. The results obtained by Rodning Bash are refined and organized to create an analytical framework that helps break down the development phases of a literary tourism destination. Historical and social data that explain the development of the literary destination through the development of organisations and the relations among stakeholders can be collected through desk research and interviews. The element of conflict was not part of the results of Rodning Bash. However, as theories of conflict explain, in front of a conflict a group gets closer, reinforces its identity, and builds its own ideology in opposition to the other conflictual parties. Thus, it was considered to be an important element to be investigated. The analysis questions to be asked are listed in the table below.

Table 3.3. Analytical framework to investigate the development of a literary destination (elaborated by the author based on Rodning Bash results)

Background factors	1st phase		2nd phase		3rd phase
Conditions that may facilitate literary tourism	**Emerging development**	**Additional factors**	**Sustaining development**	**Additional factors**	**Mature development**
Presence of a writer in the village. Conflict. Catalytic events.	Leadership/ organisation. Literary (and artistic) activities.	External recognition.	Expansion and stabilisation of activities.	External support.	Professionalisation of activities. Literary tourism is recognised as a fundamental sector for the development of the place. Synergies and collaborations are in place.

Unit of analysis	Data Sources	Analysis questions
Organisation	Official websites of key stakeholder, interviews, direct observation.	• What is the role of the organisation in the development of the village/town and the surrounding area? • When was the organization born and how was it born? • How many people worked in the organization at the time of its birth (within one year of existence) and how many are currently working there? • What is the philosophy/thinking behind the organization • Does the organization have a physical headquarters? What type of activities take place here (meetings, public meetings, etc.)? • What type of activities does the organization carry out? • Who are the organisation's activities aimed at (for example, locals, tourists, young people, children, elderly people, etc.)? • With whom does the organization collaborate? • What are the organisation's success factors? • What are the main difficulties that the organization is facing?

| The author	Official websites of key stakeholder, interviews, literature.	• What role did the author play in the development of the place? • And what role does his/her tangible heritage have? (e.g. the house, the grave, etc.)?
Village/town/ territory	Official websites of key stakeholder, interviews, direct observation.	• Is there any statistical data on the number of presences in the village (number of beds, occupied beds, etc.) or participants involved in the activities promoted by the organisation? • What are the success factors of the village? • What are the main difficulties that the village is facing? • How important is literary tourism for the development of the territory? • What are the visitors looking for in this place? What attracts them? • Is this a sustainable tourist flow? • How did the village change with and after the presence of the author?
Local population	Official websites of key stakeholder, interviews.	• What role does the local population have in the organization and in the development of the place?

To analyse how literary heritage is managed at the local level, Rodning Bash's results and the analytical framework proposed based on these are not sufficient. Thus, additional literature on governance was considered to identify a method that could be used to analyse data and complement the historical analysis.

Often governance is understood as the public authority management of resources, or as the organisation of a company, but the term has many other nuances and there is not a common agreement on its definition in the academia.

Governance, a concept that emerged from public sector reforms in the 18th century (Ruhanen et al., 2010), is typically defined as the processes by which a system aims to achieve its functions, including decision-making, communication, and performance evaluation (Laws et al., 2011). According to the literature review done by Zhang, Leung, and Bai (2021), destination governance is commonly defined as «the rules and mechanisms for developing policies and business strategies that integrate all organizations and individuals» within tourism destinations (Zhang, Zhu, 2014). However,

the concept of destination governance is far more complex, involving a diverse range of stakeholders, significant interdependencies in resources, and the integration of bundled tourism products (Candela, Figini, 2012; Raich, 2006 in Zhang, Leung, and Bai, 2021). More generically, governance is the act of governing (Hall, 2011b), and "new governance" can be defined as «new governing activities that do not occur solely through governments» (Yee, 2004). Heritier (2002) explores new modes of governance that involve private actors in policy formulation and, while still involving public actors, rely only minimally on regulatory authority or, in some cases, operate without regulatory foundations altogether. Hall (2011b) identifies four typologies of governance in the governance literature: hierarchies, markets, networks and communities (see Figure 3.1). He also tested them to analyse the governance of the *Convention on Biological Diversity*.

Figure 3.1. Frameworks of governance typology identified by Hall (Hall, 2011b)
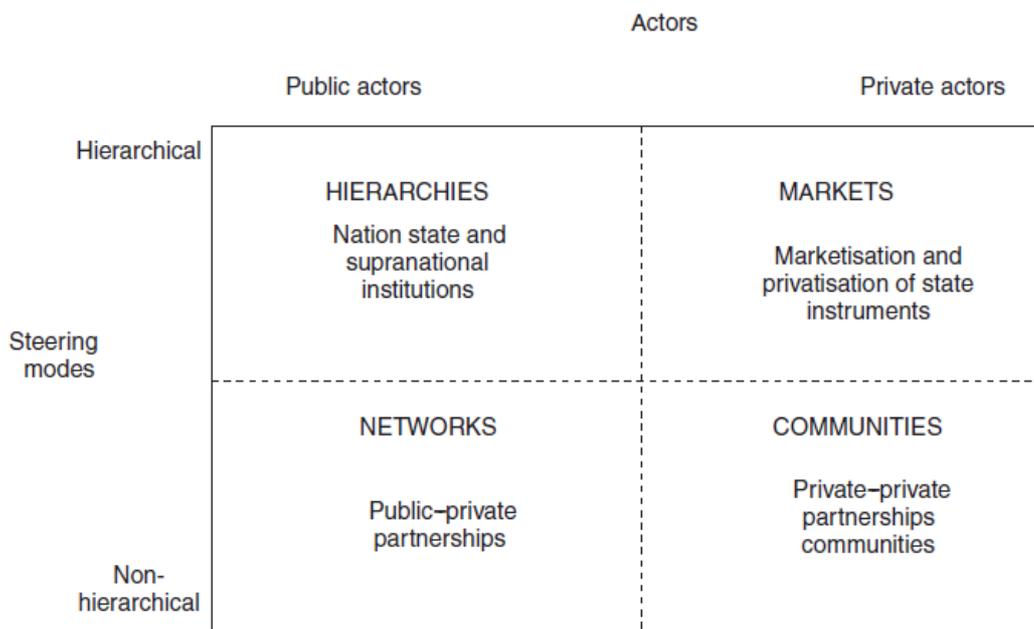
Here, as the governance of literary heritage at the local level is often lead by private organisations and the role of the public sector is supportive or marginal, we define governance as «a multidimensional process that happens at various levels and involves a multitude of stakeholders on a medium or long-term period» (Franceschetti, Secco, Da Re, 2012). Most of the indicators proposed in the literature to analyse the governance of literary heritage at the local level refer to a governance that is supposed to be led by a public institution (UNESCO, 2019; European Commission, 2016; Franceschetti, Secco,

Da Re, 2012). However, Hultman and Hall (2012) present governance as a theoretical framework to show how place-making (not necessarily associated with literary tourism) unfolds in and through constellations of social relations. Embracing the idea that governance encompasses a network of social relations which manage and enhance the value of local resources, it was retained necessary to develop a framework to standardize and analyse the data collected and be able to describe how literary heritage is managed at the local level and compare the different case studies.

The first step in analysing the management of literary heritage at the local level is to identify the key stakeholders and understand their respective missions and roles. Secondly, to assess governance, it is crucial to determine ownership of the literary heritage, examine existing collaborations among stakeholders and with the public sector, and evaluate the funding mechanisms in place. Thirdly, it is essential to explore how literary heritage is preserved and promoted, such as through the mapping of relevant museums, monuments, and cultural landmarks. Finally, evaluating community involvement and assessing strategies to attract tourists to the area are critical components of the overall analysis. Table 3.4 reports the different dimensions that are proposed as part of the analytical framework, the key indicators, the data sources and the analysis questions.

Table 3.4. Analytical framework to investigate literary heritage governance at the local level (elaborated by the author)

Dimension	Key Indicators	Data Sources	Analysis Questions
Stakeholders	List of key stakeholders, roles, and mission	Desk research, interviews	Who are the main stakeholders, and how do they influence governance?
Governance	Heritage property, public support, collaborations, funding mechanisms	Official websites of key stakeholders, interviews	What frameworks govern literary heritage, and how effective are they?
Preservation and valorisation	Existence of museums, documentation, memorial places	Official websites of key stakeholders, interviews	What methods are used to preserve and valorise literary heritage?
Community Engagement	Public participation, educational programs, cultural events	Official websites of key stakeholders, interviews	How is the community involved in preserving and promoting heritage?
Promotion and Accessibility	Tourism integration, public access, educational use, events, websites and social media	Official websites of key stakeholders, interviews	How is literary heritage promoted and made accessible to the public?

The combination of the Rodning Bash phases with the proposed analytical framework should provide both a historical perspective on the creation of a literary destination and

a comprehensive picture of the current management of literary heritage at the local level.

3.3.3 Data gathering: different deepening and methods

Similarly to other authors (Quinn, Wilks, 2017; Sofield, Guia, Specht, 2017; Hewlett, Brown, 2018; Rossetti, Quinn, 2021) case studies are characterized by a variety of methods to collect data. In this research, data collection is structured across three distinct levels of in-depth analysis. The process starts with Level I, representing the initial, more exploratory stage, and can progress until level III, which involves the most comprehensive and detailed level of investigation. Each level built upon the previous one, allowing for a systematic and progressively deeper understanding of the subject matter. However, the only mandatory level to include the case study in the research is Level I. The decision to structure the analysis into three different levels of deepening was foreseen to mitigate possible risks of not being able to reach out relevant stakeholders for more in depth investigations.

The three levels are described below:

- Level I: this level is based on desk research. Data are collected through official websites, social media, videos, google maps, and existing literature when available;

- Level II: this level is characterized by online or in person semi-structured in-depth interview/s with key stakeholder/s. Interviews are useful to corroborate preliminary data, to seek clarifications and obtain information that are not available online. Being semi-structured the interviews are slightly different from one to another. However, the relevant questions identified are between 20 and 25 and organised in personal data of the interviewed person (not to be used in the research but useful to establish a first interaction with the interviewee), the organisation, its story, and its role in the development of the territory, the collaborations and the funds, the author and his/her role in the development of the territory, and finally what rurality means for the interviewee (see Annex I).

- Level III: this level is the most in-depth level of data collection and is characterized by field visits and direct and participatory observations.

The data to be collected are both quantitative and qualitative. However, there is a prevalence of qualitative information. The data to be used to answer the research questions are organised in levels and sources and reported in the table below. The data indicated below are useful for compiling all the paragraphs identified for analysing the case studies, while Table 3.4 presented above focuses solely on the information needed to deconstruct the concept of governance.

Table 3.5. Data to be collected

Levels	Sources	Relevant research question (RQ)	Template paragraphs	Type of data
Level I	Rural observatory, national official statistics, literature	RQ 2	Relation with rurality	Type of territory
		RQ2	The place	Population
		RQ 2	Relation with rurality	Surface and land use
	Google maps	RQ 2	The place	Distance form closest towns, cities, train stations (kilometres and driving time)
	Municipality website, literature	RQ 1	The place	Recent history of the place
	Stakeholders' websites and social media, literature	RQ 1	The author	Biography of the author
		RQ 3	Literary destination, Development and governance	Literary sites, property, and management
		RQ 3	Literary destination, Development and governance	Stakeholders involved in literary heritage management
		RQ 1,3	Literary destination, Development and governance	Stakeholders' activities
	Literature	RQ 2	Relation with rurality	Meaning of rurality
		RQ 1	The author, Literary destination, Development and governance	Role of the author in the development of the territory
	Stakeholders' websites and social media	RQ 3	Literary destination	Number of visitors
Level II	Interviews	RQ 2	Relation with rurality	Meaning of rurality

		RQ 1	The author	Biography of the author
		RQ 1	The author, Literary destination, Development and governance	Role of the author in the development of the territory
		RQ 1,3	Literary destination, Development and governance	Role of the organisation in the development of the territory
		RQ 1,3	Literary destination, Development and governance	Literary sites, property, and management
		RQ 1,3	Literary destination, Development and governance	Stakeholders' activities
		RQ 3	Literary destination, Development and governance	Challenges and success factor of the organisation
		RQ 3	Literary destination	Number of people employed by the leading organisation (when available)
		RQ 3	Development and governance	Relations among stakeholders
		RQ 3	Literary destination, Development and governance	Role of the local population
		RQ 3	Literary destination, Development and governance	Funds received
Level III	Field visits	RQ 1,2, 3	All paragraphs (depending on the photos available)	Photos
	Field visits, direct participatory observation	RQ 1,3	Literary destination, Development and governance	Stakeholders' activities
		RQ 1,3	Literary destination, Development and governance	Literary sites

3.3.4 Comparison of the case studies

The next step of the methodology is to compare case studies with the objective of identifying common challenges and opportunities, best practices and unique approaches across the different literary destinations analysed. The comparison among the case studies will be guided by a framework (see Table 3.6) that helps to structure the relevant elements of the governance of a literary destination. From the comparison, the research aims at detecting if there are recurrent patterns in the development of a literary destination. This stage will reply to the research question 4 about common challenges and opportunities, best practices, and unique approaches in the governance of different literary destinations. The comparison among case studies is reported in Chapter 5.

Table 3.6. Guiding framework to compare case studies (elaborated by the author)

Dimension	Sorting (case studies)	
Country	Open answer	
Author	Open answer	
Gender of the author	Open answer	
Date and place of birth and death of the author	Open answer	
Book(s)	Open answer	
Year of publication	Open answer	
Literary (or artistic) tourism is the main reason to visit the place	YES	NO
Type of literary destination	Literary and artistic place; literary museum; book town; literary festival, fair and/or event; literary itinerary and/or tour; library and/or bookshop; literary café; literary park; UNESCO creative city.	
Type of governance	Top-down	Bottom-up
Type of relations among stakeholders	Hierarchical / there is a leading organisation	Network of peers

Type of partnerships	Foundation, local association, public authority, charities, NGOs, private companies, etc.			
Support by the public sector	Strong	Medium	Mild	No support
Level of collaborations	Local	Regional	National	International
Community engagement	Strong	Medium	Weak	Absent
Leading organisation	YES		NO	
Type of stakeholders	Foundation (leading), association, public authority	Foundation (leading)	Association, charity, and others	Private companies, charity
Type of activities	Open answer			
Time to develop the literary destination	Open answer			
Type of funds, income	Local	Regional	National	International
Inclusivity, accessible for people with disabilities	YES		NO	
Number of visitors per year to the main literary activity	Open answer			

3.4 Conclusions

The methodology outlined in this chapter, encompassing the rationale for selecting case studies as the primary research approach, along with the detailed procedures for data collection (divided into three levels of deepening), analysis, and comparison, serves as a comprehensive framework for the investigation. By systematically explaining the reasoning behind each methodological choice, from the initial selection of case studies to the nuanced processes of interpreting the data, this chapter lays a solid foundation for the forthcoming chapter. The following paragraphs will build upon this framework by presenting specific case studies, allowing for an in-depth exploration of the research questions. This approach ensures that the analysis is grounded in a methodologically sound process, ultimately providing valuable insights and fostering a more rigorous understanding of the research topic.

The analysis of the data and the information collected will help to reply to the research questions and achieve the research objectives. In particular, the analysis of the case studies will reply to the research questions 1, 2, and 3. While the comparison of the case studies, will give an answer to the research question 4.

Through this structured approach, the study has the ambition to provide useful insights to stakeholders of existing literary destinations and to inspire stakeholders of potential rural literary destinations to take action and valorise their heritage.

Part III: Application of the analytical method to the selected case studies

Chapter 4. Application of the methodology

4.1 Introduction

The analytical method presented in the previous chapter was applied to the four selected case studies.

Data identified in Paragraph 3.3.3 were collected starting form desk research which was developed between 2022 and 2024. A total of 5 in depth semi-structured interviews were recorded. They lasted on average approximately 1 hour and 16 minutes for a total of 6 hours and 21 minutes of interviews. Interviews were recorded from 02 July 2022 until 29 March 2024, and they are reported at the end of this thesis as annexes. Before being interviewed, interviewees were asked to read and sign a privacy statement explaining how their personal data could be used and published (see Annex II).

Sarmede was used as pilot case and the data collection was done from level I to level III. In the cases of Collodi, and Near Sawrey and the Lake District it was possible to collect data until Level II, while Hartfield was analysed with data collected only in Level I.

All details concerning the data collection are reported in the table below.

Table 4.1. Case studies and data collection Levels

Case Study	Data collection Level I	Data collection Level II	Data collection Level III
Sarmede	Desk research done by visiting the official websites and social media channels of the Fondazione Štěpán Zavřel, the Pro Loco[40] of Sarmede, and the Municipality of Sarmede, as well as by consulting existing literature.	1. Online interview Pro Loco Sarmede, 02.07.2022, 1 hour 2. Onsite interview Foundation Štěpán Zavřel, 28.07.2022, 1 hour 9 minutes 3. Onsite interview, Foundation Štěpán Zavřel, 04.01.2023, 1 hour 19 minutes	3 field visits with direct observation on 28.07.2022 (village and fresco tour, visit to the Museum Štěpán Zavřel, headquarters of the Zavřel Foundation), 06.11.2022 (*Exhibition of Children's Illustration- Images of Fantasy 40*), headquarters of the Zavřel Foundation 04.01.2023.
Collodi	Desk research done by visiting official websites and social media channels of the Pinocchio Park, the National Foundation Carlo Collodi (Fondazione Nazionale Carlo Collodi) and the Municipality of Pescia, as well as by consulting existing literature.	1. Online interview National Foundation Carlo Collodi 13.03.2024, 1 hour 9 minutes	Not applicable
Near Sawrey and the Lake District	Desk research done by visiting official websites and social media channels of the Lake District National Park, the National Trust, the Beatrix Potter Society, the World of Beatrix Potter Attraction, the Penguin Publishing Group, and the Victoria and Albert Museum as well as by consulting existing literature, in particular Squire (1991), Crow (2016), and Masset (2016).	1. Online interview Beatrix Potter Society, 29.03.2024, 1 hour 44 minutes	Not applicable
Hartfield	Desk research done by visiting official websites and social media channels of the Hartfield Parish Council, the Pooh Corner	Not applicable	Not applicable

---

[40] Pro Loco organizations are grassroots non-profit entities dedicated to promoting specific places, typically a village, town, and their surrounding areas. The term "Pro Loco" is derived from Latin, roughly translating to "in favour of the place." These organizations are prevalent in Italy, with the National Union of Italian Pro Loco (Unione Nazionale Pro Loco d'Italia) boasting around 6,000 members. They operate primarily through the efforts of volunteers.

	Hartfield, the Cotchford Farm, and the Ashdown Forest., and by consulting existing literature.		

4.2 Case study: Sarmede

4.2.1 Introduction

This chapter presents a case study of Sarmede, a small municipality in northeastern Italy that has become a must-visit destination for those interested in the legacy of Czech artist, writer, and illustrator Štěpán Zavřel, particularly within the realm of children's literature. The chapter is organized into sections that outline a description of the place, its relation with rurality, an exploration of Zavřel's life and work, the description of the literary destination, and finally, an analysis of how literary heritage is managed at the local level.

4.2.2 The place

Map 4.1. Sarmede (Source: Google Maps)

Sarmede is a pituresque municipality in the Province of Treviso, located in the Veneto Region of northeastern Italy. It shares borders with the municipalities of Caneva, Cappella Maggiore, Cordignano, and Fregona. Sarmede is situated approximately 70 km north of Venice. The nearest medium-sized urban centers, which attract residents for employment, services, and cultural activities, are Conegliano, about a 20-minute drive away, and Vittorio Veneto, roughly a 12-minute drive away (Google Maps, 2024). The Municipality is composed by several smaller hamlets and villages (borghi e frazioni). These are Borgo Canalet, Borgo Chiari, Borgo Floriani, Borgo Moneghe, Borgo Palù, Case Cadorin, Case dal Cin, Case

Vespada, Case Vespeda, Località Bardiere, Località Rovere', Località Bardiere, Località Col dei Buoi, Località Valsalega, Palù, Rugolo, Borgo Val e Montaner. The territory is considered as plain from an administrative point of view as the main hamlet (Sarmede), is in a plain area. However, most of the territory, as one of the interviewees highlighted, is close to the Cansiglio Plateu, which is at an altitude of more than 1,000 meters above the sea level. This causes that in fact, the territory is not a plain, but a pre-Alpine area with hills and steep climbs where it was possible to cultivate grapes, olive oil and produce cheese (direct observation, interviews with Zavřel Foundation - Annexes IV, V). If on one side this morphology enriched the landscape, on the other it brought the disadvantages of several mountain areas, with difficult connections and settlements.

Photo 4.1. View of Sarmede from Rugolo (photo by the author, 2022)

As of the latest census, Sarmede has a population of less than 3,000 inhabitants (ISTAT, 2023). As shown in Graph 4.1, the population of Sarmede declined from the 1960s to the early 1990s, increased over the next 20 years from 1991 to 2011, and then began to decline again.

Graph 4.1. Total population of Sarmede 1961-2018 (Source: Rural Observatory)

Total population (on 1st January) (Persons)
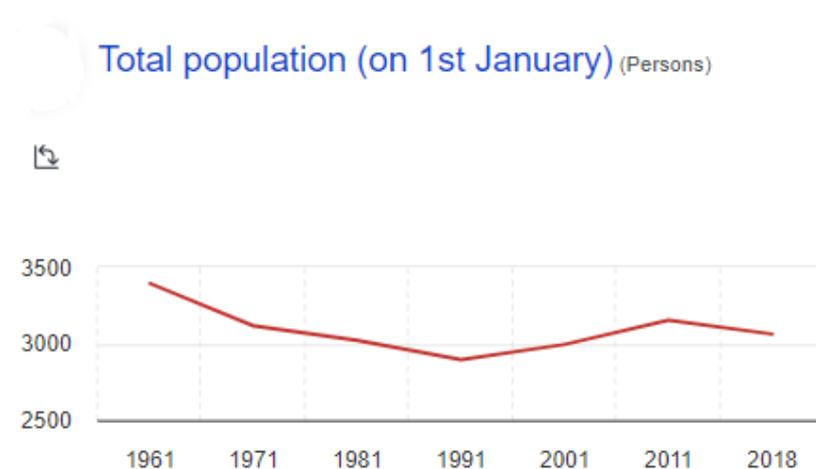
This small yet vibrant community is known for its scenic landscapes and rich cultural heritage. Sarmede boasts a fascinating history that dates back to the Bronze Age. The area was first under the Roman Empire and later dominated by the Longobards. During feudalism, it was ruled by the Counts Da Montanara, later known as the Caminesi, until 1337 when it became part of the Republic of Venice. After Napoleon, Sarmede, along with the Veneto region, was ceded to the Austrians until 1866, when it became part of the Kingdom of Italy (Microturismo delle Venezie, 2024). More recently, Sarmede gained fame for the Schism of Montaner in 1967. In conflict with Bishop Albino Luciani, part of the inhabitants of Montaner decided to abandon Catholicism and establish an Orthodox community. As we will see below, the contemporary history of Sarmede is strongly linked with the artist and writer Štěpán Zavřel, who founded, together with some friends, the International Exhibition of Children's Illustrations in 1988, which is still one of the most important events of the village, today known as the fairy tale village.

4.2.3 Relation with rurality

Sarmede is considered as a rural area according to the data provided by the European Commission's Rural Observatory.

Map 4.2. Sarmede (Source: Rural Observatory)
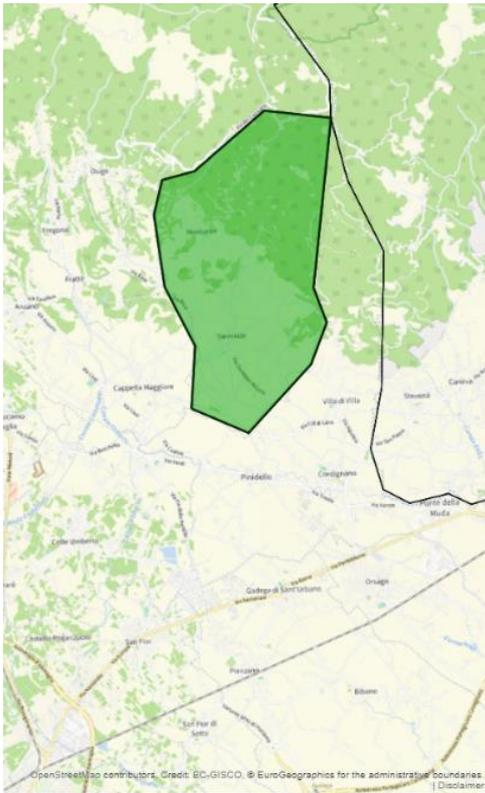
While it is considered as "intermediate inner area" by the Italian classification of the inner areas, meaning that its distance from an urban centre of attraction is between 20- and 40-minutes drive. In fact, both Vittorio Veneto and Conegliano, the closest towns are not considered as "urban attraction poles", but as "intermediate inner areas". Both Vittorio Veneto and Conegliano, the closest towns, are also classified as "intermediate inner areas" rather than "urban attraction poles." Although Conegliano has a population of almost 35,000 people and Vittorio Veneto has more than 27,000 inhabitants, it is debatable whether they should be in the same category as Sarmede, which has a population approximately ten times smaller. Sarmede covers an area of approximately 18 km² and more than half of its territory is covered by forests (see Graph 4.2). In fact, only 11% of Sarmede is classified as build-up area strengthening the correspondence with rurality. The centre of the Municipality is in the lower part of the village, while several other hamlets are distributed on the surrounding hills.

Land use in percentage (data from 2018), Sarmede

■ Agriculture ■ Forest ■ Built-up areas

33%

11%

56%
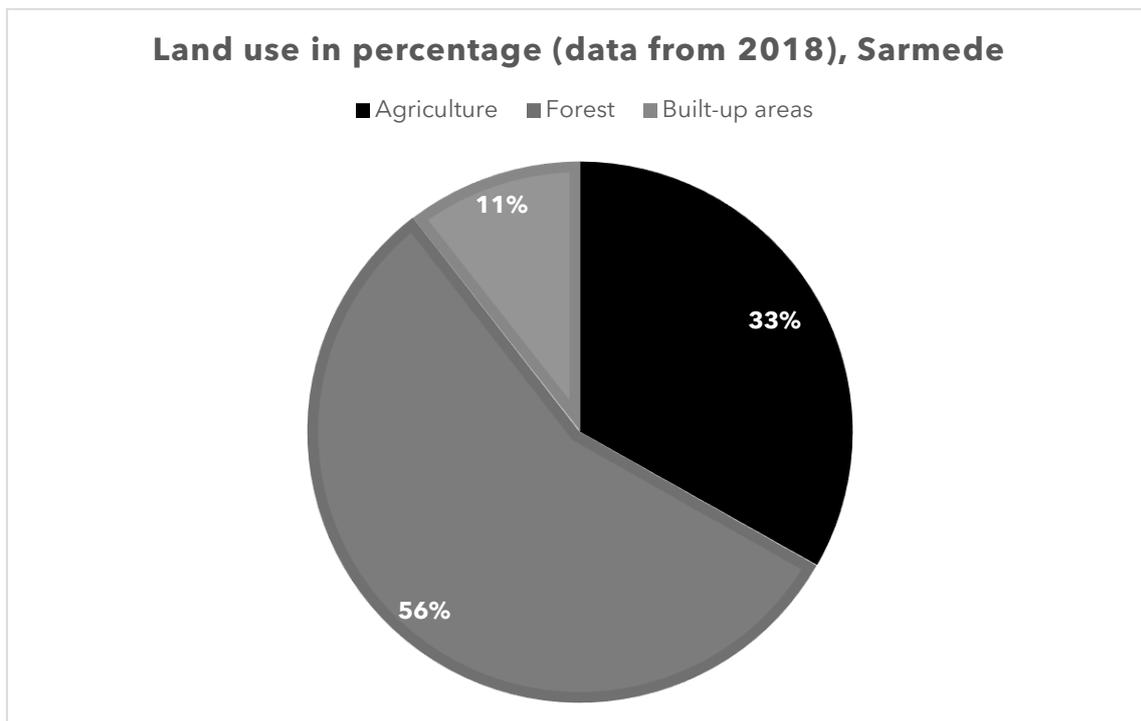
During one of the interviews, the interviewee, who lives in one of the hamlets of Sarmede, was asked if the landscape changed with the presence of Štěpán Zavřel. This was an occasion for him to remember the past. He described a change between the end of the 1960s and the beginning of the 1970s. The evocation of the past links the rurality of the territory with agriculture and peasants' life. At the time, the cultivation of the mulberry previously widespread in the region to produce silkworm, was declining. People, in the name of the progress that wanted to make space for other crops, started to cut mulberries. However, Štěpán Zavřel told to the farmers he knew and to his neighbours to avoid cutting these traditional trees. Thus, some mulberry trees were saved, even if several disappeared to leave the land for the viticulture, especially in the lower part of the Municipality, and to olive trees in the highest parts, such as Rugolo and Montaner. The interviewee also remembered about the houses and the changes happening in that period. People started to cover the exposed stone walls of the houses and substituted them with masonry homes. Changes were also happening inside the houses, where the central fireplace typical of the peasants' houses of the time was substituted by the economical cuisine that was a more practical and less smoky alternative to cook. Štěpán Zavřel, who somehow was an ante-tempore protector of the landscape and cultural heritage and wanted to safeguard the tradition of peasants' lives,

contributed to romanticise the identity of the territory and captured with his paintings a landscape of hills and mulberry trees that after his death was transformed by vineyards and olive trees. Another interviewee defined the village as a "magic place", the "village of the fairytales" (Annex III).

4.2.4 Štěpán Zavřel

Defining Štěpán Zavřel presents a challenging task, not only because he was a multifaceted artist and writer, but also because his recent passing means that many of his friends and students are still alive. These individuals can recount his life and adventures with affection and emotion, but their close personal connections may prevent them from analysing his legacy with the objectivity that historians can provide. Zavřel remains an integral part of their lives, cherished as a friend, esteemed as an artist, and revered as a charismatic teacher and leader.

Štěpán Zavřel, an all-around artist, exemplifies the diverse skills required to create books for children, particularly for those at an early age when reading text is not yet a fully developed ability. Authors of children's literature are often illustrators themselves, and if they are not, they seek illustrators who can bring their stories to life. For children, reading a book is not limited to words; it is an immersive experience into a reality evoked by illustrations. The illustrated book, as mentioned one of the interviewees (Annex IV), was considered by Zavřel as the first art gallery that children see.

The information about Zavřel that is shared here comes mostly from the books *Štěpán Zavřel – L'illustrazione per l'infanzia,* that is a catalogue that celebrates 30 years of Zavřel's artistic work curated by the Centro Studi di Letteratura Giovanile "A. Alberti" of Trieste to which Zavřel himself contributed to the editorial coordination, the graphic project and the layout, the book *Štěpán Zavřel viaggiatore incantato,* curated by Mario Vigiak (2019), which collects a series of anecdotes about Zavřel's life told by his friends and acquaintances, from the website of the Štěpán Zavřel Foundation, and finally from the interviews collected between 2022 and 2023 by the author of this thesis.

Livio Sossi, one of the most recognised contemporary Italian experts in children's literature, interestingly and in line with the hypothesis in this thesis, recognises that the formation of an author is strongly interconnected with the places he lived in and visited as well as with the cultures he met. Sossi said that the historical memory of Zavřel starts in the Eastern European countries, in Czechoslovakia, in the the unrepeatable mix of

168

German and Czech culture[41]. Here, Zavřel could be influenced by the Hasidic mysticism and Yiddish theater of the "magical" fin de siècle Prague which was the birthplace of Kafka and Rilke; at the time Prague was a crossroads of cultures which, not unlike Trieste, speaks the wise language of Central Europe and where, at the beginning of the century, books were published in Italian as in Trieste, in German and in Bohemian.

According to his sister, Štěpán Zavřel was born on the evening of December 25, 1932, in Prague. His godmother suggested naming him Štěpán in honour of Saint Stephen, whose feast day was just a couple of hours after his birth. His parents, a tailor and a seamstress were from a mountain area between Bohemia and Moravia.

His early life was certainly marked by the Nazi occupation and the Second World War, and then by the Communist regime under the Soviet domination. Once, in the Seventies, he said «Today's youth have not experienced a war and do not know what it means to wake up the morning after a bombing, open the window, see the nearby houses reduced to rubble and thank God that yours is still standing».[42]

In Prague, he studied at the Faculty of Cinematography, specialising in animated films, which at the time required technical, artistical and creative skills as for each new tale, characters' shapes, background and sceneries needed to be created. There, he worked in the animation studio Bratři v triku, led by Jiři Trnka, a famous Czech puppet-maker, illustrator, motion-picture animator and film director who would have won the international Christian Andersen Medal for illustrators in 1968, recognizing his career contribution to children's literature.

Zavřel, pushed by his love for travelling, adventure and mostly for freedom, left his country in 1959 with the excuse of a group study trip to Albania with the intention of not coming back. One of the interviewees claimed that he was caught at first by Albanian guards and sent back to Prague, but, as the flight had a stop in Belgrade, he managed to escape. He was caught again, this time by the Yugoslavian gendarmes who brought him to a refugee camp where he remained for 5-6 months. He escaped a third time and thanks to an Italian touristic bus he made it to start his "Western period", as stated by the

---

[41] The text is paraphrased and translated by the author. The Italian original version, more poetically, states the following: «Ciascuno ha una storia. Radici. Una memoria, personale e collettiva. La memoria storica di Zavřel inizia nei Paesi dell'Est, in Cecoslovacchia, nell'irripetibile intreccio di cultura tedesca e ceca, di mistica chassidica e di teatro yddish della "magica" Praga "fin de siècle" che dette i natali a Kafka e Rilke; in una Praga crocevia di culture che, non diversamente da Trieste, parla il saggio linguaggio della Mitteleuropa e dove, agli inizi del secolo si pubblicavano libri in italiano come a Trieste, in tedesco e in boemo» (in Centro Studi di Letteratura Giovanile "A. Alberti" of Trieste, p. 17).

[42] The text is paraphrased and translated by the author. The Italian original version states the following: «La gioventù di oggi non ha vissuto una guerra e non sa cosa significhi svegliarsi la mattina dopo un bombardamento, aprire la finestra, vedere le case vicine ridotte in macerie e ringraziare Iddio per il fatto che la tua è ancora in piedi» (Vigiak, 2019).

interviewee. At first, he found shelter in the San Sabba refugee camp in Trieste where he stayed for about 3 months, and then went to Latina, where there was the biggest Italian refugee camp at the time, the *Foreign Refugee Assistance Centre Roberto Rossi Longhi* of Latina. Between 1952 and 1978, this refugee camp hosted mainly political refugees that were fleeing from Eastern Europe. Being close to Rome, he started his Italian artistic career by studying painting at the Academy of Fine Arts of the capital and started to work for Emanuele Luzzati, a famous painter, production designer, illustrator, film director and animator.

In 1963, he moved to Germany, where he continued his studies in scenography and theatre costume at the Kunstakademie in Munich. Subsequently, he relocated to London, where from 1965 to 1968, he served as the director of the animated film section at the Richard Williams Studio.

Then, in 1968 he came back to Italy, and in 1969 he supported his friend Hélène de Franchis, to open the art gallery Studio La Città in Verona. It is in this period that Zavřel settled down in Sarmede. In fact, he bought a farmhouse built on the ruins of a convent in Rugolo, a remote district of Sarmede and this place became his home and a point of reference for friends, artists, and refugees coming from the Eastern Europe as confirmed by the interviewees and the testimonies collected by Mario Vigiak (2019). He welcomed people in his place and his festive dinners and parties became legendary. The house had a central fireplace surrounded by three benches (author's note: it was the traditional setting of the kitchen in the area) where Zavřel and his guests could spend hours talking, while eating goulash, and drinking wine. For some time, he did not have electricity there, and light was provided by candles making the atmosphere quite unique. He asked for manual work in exchange of his hospitality. In fact, Zavřel's guests helped him to renovate, expand and decorate his house that soon became a masterpiece, decorated with arches and frescos in the middle of the green hills of Sarmede. His house was a place to meet old and new friends. Many of them were living abroad and his travels were often an occasion to create or consolidate relationships and even create working collaborations.

Coming back to Zavřel career, he founded, together with Otakar Bozejovsky von Rawennoff, the publishing house Bohem Press in 1971. Zavřel became the artistic director of the Bohem Press that was and still is specialised in books for children (Centro Studi di Letteratura Giovanile A. Alberti di Trieste, 1991).

In 1975, Zavřel and Mario Vigiak (1937-2017), founded the Gallery Quadrangoro Arte in Conegliano (Treviso, Italy) and together they organised exhibitions abroad contributing to valorise the art of illustration for children.

This period was also highly productive for his work in illustrated books. Notably, he published some of his most renowned titles during this time, including *Sterntaler* (*Star thaler*) in 1969, *Die verlorene Sonne* (*The Lost Sun*) in 1971, *A Dream in Venice* in 1974, *In Betlehem geboren* (*Born in Bethlehem*) in 1981, and *Grossvater Thomas* (*Grandfather Thomas*) in 1984. In 1982, he was invited to present his series *Venice Tomorrow*, which depicts an imaginary, yet sadly prophetic vision of Venice submerged under water, at the Metropolitan Museum of Art in New York. The 1983 is a changing year both for Zavřel and for Sarmede as this is the year in which he organises together with the Pro Loco and the Municipality of Sarmede the first *Rassegna internazionale dell'illustrazione dell'infanzia (International Exhibition of Children's Illustration)* as we will see below (interviews – Annexes III, IV, V, and direct observation revealed that a poster from the first *International Exhibition of Children's Illustration* hangs in one of the offices of the Zavřel Foundation.).

Spontaneously, Zavřel began teaching in schools and welcoming students to his house in Sarmede. Initially, this was an unorganized activity, but it quickly gained popularity, leading to the establishment of the International School of Illustration in 1988. It was the first school in Italy to offer specialized courses in editorial illustration, emphasizing the importance of the illustrated book especially in children's literature. With the success of Zavřel's work, Sarmede develops and becomes an internationally recognised centre for the art of illustration and children's literature, a pole of attraction of artists and intellectuals, but also politicians. We could not understand Sarmede today without considering the presence of Štěpán Zavřel.

One of his final works, now exhibited at the Štěpán Zavřel Museum in Sarmede, is a collection of illustrations inspired by the Bible (direct observation). According to an interviewee, he worked on these last drawings until exhaustion, and they remain an important part of his legacy. Zavřel died in solitude, a stark contrast to his life, which was always filled with friends, artists, and students. He was found by a friend, lying supine at his home, on the morning of February 25, 1999. Despite immediate assistance, he passed away at 1:30 PM.

4.2.5 Literary destination

Sarmede, now known as the *Fairy Tale Village*, has built its artistic, literary, and cultural identity around the legacy of Štěpán Zavřel. However, thanks to the dedication and vision of Zavřel's friends, students, and local residents, the village has expanded its activities beyond Zavřel's direct influence. Sarmede has developed a dynamic artistic, literary, cultural, and social offering that benefits both visitors and residents. Rather than merely preserving a static heritage, the village continually evolves and innovates, ensuring that it remains a vibrant destination that also engages the local and surrounding communities.

Among the tangible heritage that was identified through desk research, interviews and direct observation, there are the following buildings and initiatives:

- The Museum Štěpán Zavřel. Founded in 2012, in the centre of the village, in the Town hall and managed by the Zavřel Foundation, there is the Štěpán Zavřel Museum, where it is possible to appreciate around 60 original works of the artist. The Museum was recently renovated, in 2019, for the 20th anniversary of the artist's death. The museum also hosts regularly other artists' works. It is located at the last floor of the Municipality building and it is open on appointment during the year, while it remains open during the *International Exhibition of Children's Illustration*. The entrance is for free;

- Štěpán Zavřel house. The very unique house that belonged to Zavřel is full of his works and those of the numerous artists and friends who visited him during his stay in Veneto. An eclectic and generous character, he welcomed other Czechoslovakians fleeing during the Cold war period and hosted several artists. In exchange of his hospitality, he asked visitors to help him in finalising the renovations of his house, transforming this in a quite remarkable building. Today, the house is a private building that is only open upon request on kind permission of the owners. Often, the Zavřel Foundation organises visits to this house for the students of the School of Illustration;

- Casa della Fantasia (House of Fantasy). It was built between 2012-2013, and it is the headquarters of the Štěpán Zavřel Foundation. It hosts the International School of Illustration and the annual *Internation Exhibition*

of Children's Illustration. It also hosts the offices of the Foundation and a bookshop where customers can find Zavřel's books and books about the Czech artist, important children's books and the newest illustrated books for children, representing an important point of reference for having access to children's literature;

- Frescos. Sarmede is home to approximately 70 frescoes, created by Štěpán Zavřel, his students, and friends, which are scattered throughout the village. Even the Municipal building is adorned with enchanting illustrations, both inside and out, by the Polish artist Jozef Wilkon, a close friend of Zavřel. This makes the palazzo truly one-of-a-kind, as the Municipal Council meets surrounded by fantastical painted animals, creating a magic and unique atmosphere (see Photo 4.2). With the support of the European Agricultural Fund for Rural Development (EAFRD), the frescos were mapped and included into educational itineraries entitled *Painted stories* organised by the Pro Loco. These itineraries introduce visitors to Sarmede through the frescoes spread in the small town. The EAFRD was also used by the Zavřel Foundation and the Municipality of Sarmede to support the publication of an explanatory guide (2018), in Italian and English, on the frescoes accompanied by a map that allows the visitors to explore the village independently.
- Štěpán Zavřel's grave. The artist is laid to rest in the small cemetery of Rugolo, adjacent to the Church of the Helmet. The square beside the church is dedicated to Zavřel, a testament to the lasting impact he had on the community. His presence is still celebrated, and his legacy has left an indelible mark, transforming the very essence of the place.

Photo 4.2. Municipal Council's meeting room of the Municipality of Sarmede (photo by the author, 2022)

Photo 4.3. Sign indicating Štěpán Zavřel Square in Rugolo (photo by the author, 2022)

Zavřel played a fundamental role in the development of Sarmede, as recognized by all interviewees (Annexes III, IV and V). The current international fame of this location is deeply linked to the world of illustration and children's literature.

The Municipality together with the Pro Loco Sarmede association and the Zavřel Foundation have worked to valorise the artist's legacy by continuing the activities he started and by innovating with new ones that were developed during the years. Indeed, to date there are many initiatives taking place in Sarmede.

First of all, the Zavřel Foundation, which collaborates with the Veneto Region, the Province of Treviso, the Municipality of Sarmede and the Sarmede middle school, carries on the activities started by the artist: the International School of Illustration, founded in 1988 by the artist himself, which welcomes around 500 students every year and offers both onsite and online courses; and, together with the Pro loco Sarmede Association, the *International Exhibition of Children's Illustration* titled *Le Immagini della fantasia (The Images of Fantasy)*, which have attracted annually around 22,000 visitors (Zavřel Foundation 2022, excluding the two years of the Covid-19 pandemic, Annex V) since it was launched (entrance fee 6 euro). The Exhibition then also becomes a traveling exhibition moving both around Italy and abroad (in the past it was exhibited in Paris, Brussels, Athens, Istanbul, Xi'an, etc.). The Exhibition, unusually, is a winter festival lasting from November until February bringing visitors to Sarmede in a period that would otherwise be unattractive. The initiative was powerful since its very beginning as the organisers, which were Zavřel and a group of close friends and artists, identified two key assets on which to invest. In fact, they understood that children's literature at the time was very little developed in Italy, with the exception of the *Bologna Book Fair*, and this represented a market opportunity to be caught; moreover, they did not limit the Exhibition at the Italian context, but called it "International" attracting artists from abroad and giving to the event a dimension that made big an otherwise small village (Annex V). As one of the interviewees recalls, Zavřel used to joke by saying that was Treviso in the province of Sarmede, not the other way around, reversing the dichotomy centre-periphery.

The Foundation also promotes studies, research, conferences and publications, and participates in some European projects (for example Interreg and Erasmus+), a combination of activities also with educational purposes that have led the Foundation to be awarded the Andersen Prize twice, in 2010 as a promoter of the dissemination of books and reading and in 2012 for the book *Nel bosco della Baba Jaga*.

More recently, in 2024, it has organised for the first time a summer-autumn exhibition titled *Il Sole ritrovato. L'illustrazione del secondo '900 a Sarmede (The rediscovered sun. The illustration of the second '900 in Sarmede)* presenting the vivid and productive period for European illustrations since the Seventies of the 20th century that developed in Sarmede thanks to the presence of Štěpán Zavřel (Fondazione Štěpán Zavřel, 2024). The Foundation created jobs in the village, as there are three people working full time. Moreover, the School of Illustration's teachers are hired temporarily to offer courses (Annex V).

Secondly, the Pro loco Sarmede Association organizes various activities dedicated to different age groups to promote the area through art, culture and reading. For example, it organizes the *Theatre Fairs,* involving artists from all over the world who can perform in the streets and in different buildings scattered throughout the village and attract visitors covering all age groups (Annex III). The event, started in 1989, reaches its 35th edition in 2024. After 1999, with the support of the Veneto Region, the Pro Loco built a theatre where there was the old village dairy, increasing the cultural offer in the commune and its surroundings.

Certainly a measured and regulated tourism can help the economy of small villages that know how to seize this opportunity, but for the regeneration of a rural area it is essential that the cultural heritage is not only valued, but is kept alive with a series of activities that are repeated, to give rhythm and constancy to the appointments, but that are also constantly renewed with proposals that benefit not only the one-time tourist, but also the local population (Pasa, 2023).

From the interview carried out with the president of the Pro Loco Association, it emerged how important is the relationship between locals with the artists who stay in Sarmede for several days. Once these were often Zavřel's friends who came to visit him in Rugolo throughout the year, but with his death their presence was mainly limited to activities related to the School of illustration, the *Theatre Fairs* and the *Exhibition*. Although their stay is now limited in time, they are hosted in the various Bed & Breakfast and hotels that have opened over the years both in Sarmede and in the neighbouring territories thanks to the interest generated by the cultural activities organised. According to the interviewees, the presence of the artists generates an exchange with the local community which allows for the creation of a dynamic social fabric.

Finally, the innovation of the work carried out in the Municipality of Sarmede lies precisely in proposing activities and events that are also relevant for the local dwellers and for those residing in the surrounding areas. Among these, there are the initiatives of *the School goes to the theatre* and *The family goes to the theatre*, two series of shows dedicated respectively to children and young people between 3 and 18 years and families with children. Moreover, a more recent initiative also developed by the Pro Loco is the *Triathlon of art*, which celebrated its fourth edition in July 2022, which offers creative workshops for emotional development and growth, upcycling and comics for children aged 5 to 15 years (Annex III, Pro Loco, 2024).

Finally, Sarmede has recently won funds from the national recovery and resilience plan, to revitalise the helmet of Val with the project Revival (Annex IV). This shows that the

activities developed by the various organisations based in Sarmede and supported by the Municipality have created a fruitful and collaborative environment that creates virtuous circles of regeneration in a rural context.

4.2.6 Development and governance

In this section, we will answer to the research questions related to how the place was transformed into a literary, and in this case also artistic, destination and who manages the literary heritage. To answer the first question, we will use the results obtained by Rodning Bash (2006) which help to summarise what described in the previous paragraph and break down the development of the literary destination into phases. Finally, the case study is investigated through the analytical framework proposed in the previous chapter to investigate the governance of literary heritage.

The literary and artistic heritage of Sarmede was significantly shaped by the influence of Štěpán Zavřel. His arrival in the late 1960s marked the beginning of a gradual transformation, which gained momentum and structure during the 1980s. Zavřel played a pivotal role in attracting artists, intellectuals, and students to the area, fostering a vibrant cultural community. However, at the beginning, there was a certain resistance to Zavřel presence as he was suspected to be a Russian spy and his extravagance was not always appreciated by the local community (Annex V). The initial suspect, which is a form of hidden conflict, can be included in the conditions that may facilitate the emergence of literary and artistic activities, going beyond what was proposed by Rodning Bash. In fact, as theories of conflict explain, in front of a conflict a group gets closer, reinforces its identity, and builds its own ideology in opposition to the other conflictual parties. Thus, a group of trusted friends gets closer to Zavřel and, even without having an artistic knowledge and know how, they understand the potential of Zavřel. They start to enter into the world of children's literature and arts, and get inspired by the presence of other artists and the example of the *Bologna Book Fair*. One of the interviewees recalls that he said to Zavřel that they had to organise something similar in Sarmede. The *Bologna Book Fair*, that was an occasion to see other friends and artist widespread throughout Europe, should not have been the only occasion to strengthen important and festive friendships as well as working relationships.

Indeed, in what we can identify as the first phase of development as literary and artistic destination, in 1982 the Pro Loco of Sarmede was founded and within this non-profit

association, the Exhibition Committee oversaw the organisation of the first *International Exhibition of Children's Illustration*. The first edition (1983) was a success and motivated the group to continue this activity. Meanwhile, Zavřel continued to teach informally, and students were hosted by the artist himself, by his friends and the local community (Annexes III, IV, V). Some inhabitants of Sarmede, understood the economic potential of hosting Zavřel's students and the first B&Bs opened in the Municipality and around it. In 1988, which can mark the second development phase, the School of Illustration is formally created and the Municipality, that finally clearly saw the potential of these bottom-up activities, offered its support for example by registering students (Annex V). One year later, the Pro Loco expanded its activities by launching the *Theatre Fairs,* which again was a success.

The current phase began after Zavřel's passing in 1999. Despite the loss of its charismatic leader, who served as the exhibition's artistic director, the Exhibition Committee not only endured but evolved into a structured organisation in the Weberian sense. A small, dedicated group of individuals chose to invest their resources in establishing the Zavřel Foundation, an organization committed to continuing and expanding the activities initiated by Zavřel., namely the International *Exhibition of Children's Illustration – The images of fantasy* and the School of Illustration, as well as to valorise Zavřel's legacy. The organisation has a particular focus on promoting education, especially for children, and recognises the Convention on the Right of the Child (1989) as an inspiring document for the work of the Foundation (Fondazione Štěpán Zavřel, 2024).

Other activities were developed along the years, for example, for some years between 1997 and 2006, there was a collaboration with around 10 local restaurants in the province of Treviso, that exhibited the work of the School of Illustration's students, or the Foundation collaborated for around 6-7 years with the *Spumante Exhibition* organised in Valdobbiadene, Treviso (Annex V). The Foundation built its current headquarter called *La Casa della Fantasia (The House of Fantasy)* in 2012-2013, thanks to the Cohesion Fund that allocated 1,4 million euro to realise this building.[43]

---

[43] Open Cohesion, Italian Government, https://opencoesione.gov.it/it/dati/territori/sarmede-comune/?ciclo_programmazione=1

Table 4.3. Development of Sarmede as literary destination applying Rodning Bash model (elaborated by the author)

Background factors	1st phase		2nd phase		3rd phase
Conditions that may facilitate literary tourism	Emerging development	Additional factors	Sustaining development	Additional factors	Mature development
Presence of a writer and artist in the village: Stepan Zavřel settle down in Sarmede in 1969. **Conflict[44]**: Initial suspicions of the local community who believes that Zavřel is a Russian spy.	**Leadership organisation** (individual leadership): Zavřel, who can be identified as the individual charismatic leader, attracts artists, students and friends. **Literary and artistic activities**: informal teaching and meetings happen in Zaverl's home. Zavrel's and his friend attend the Bologna Children's Book Fair and have the idea to organise an exhibition in Sarmede.	**Recognition and growth**: the Pro Loco (founded in 1982), supported by the Municipality of Sarmede, creates the Comitato Mostra (Exhibition Committee) within the organisation. The first *International Exhibition of Children's Illustration* is a success (1983).	The success of the Exhibition and the arrival of students and artists to Sarmede pushes Zavřel and his core group of friends in Sarmede to create the International School of Illustration (1988). The School is supported also by the Municipality.	The Pro Loco expands its activities, in addition to the *International Exhibition of Children's Illustration*, the *Theatre Fairs* are launched in 1989.	After the dead of Štěpán Zavřel, his close group of friends based in Sarmede decides to invest their capital and create the Zavřel Foundation that today manages its literary and artistic heritage and maintains the activities started by the artist in collaboration mainly with the Municipality of Sarmede and the Pro Loco.

---

[44] Conflict is not included in the Rodning Bash model. However, it emerges from this research that it is an important element that may facilitate the development of a literary destination.

Today, the governance model related to the management of the cultural, literary and artistic heritage is characterized by the strong collaboration and complementarities developed between the two main organisations acting in Sarmede, the Zavřel Foundation and the Pro Loco. When speaking strictly about Zavřel's heritage the Foundation is certainly the leading stakeholder, even though in an initial phase this responsibility was in the remit of the Pro Loco.

It must be said that the Zavřel Foundation is not the only organisation valorising the heritage left by Zavřel as there is another artistic museum dedicated to the author at the Castello di Brazzà, and the Štěpán Zavřel International Centre for Studies on Children's Culture in Spazio Brazzà located in the province of Udine. Keeping our attention on Sarmede, Zavřel's heritage is managed by the Zavřel Foundation which collaborates with the Pro Loco that develops complementary initiatives, and local schools, in particular in the occasion of the *Exhibition*, where students can become guides or are involved as visitors, and is supported by the public institutions, in particular by the Municipality of Sarmede, the Province of Treviso and the Veneto Region. Moreover, ad-hoc collaborations are strengthened from time to time to realise specific projects as for example happened in the occasion of the development of the Erasmus+ project DART4City [45] focused on integrating art into the STEM (Science, Technology, Engineering, and Mathematics) education including the use artificial intelligence, or as it frequently happens in the organisation of the itinerant version of the International Exhibition of Children's Illustration.

To summarize, the governance model of the literary heritage of Zavřel in Sarmede can be defined as bottom-up, local and centralized, but characterized by strong partnerships and collaboration and support by the public sector. Though the use of the analytical framework presented in the in the previous chapter, we can recap the governance of literary heritage in Sarmede.

---

[45] Dart4City, Steam education at the Casa della Fantasia, https://fondazionezavrel.it/en/steam-education-at-the-casa-della-fantasia/

Table 4.4 Analytical framework to investigate literary heritage governance in Sarmede (elaborated by the author)

Dimension	Key Indicators
Stakeholders	The Štěpán Zavřel Foundation is leading the management of literary heritage at the local level. Its mission is to continue the activities started by Zavřel, namely the *International Exhibition of Children's Illustration* and the School of Illustration. Education and the principles of the International Convention on the Rights of the Child are core values of the organisation. Other relevant stakeholders are the Pro Loco Sarmede, that organises complementary activities, and the Municipality of Sarmede that supports the Foundation.
Governance	The majority of the heritage linked to Zavřel in Sarmede is managed and valorised by the Zavřel Foundation, with the exception of the house of Zavřel which is private property open to the public only under kind concession of the owners. There are strong collaborations among orgnisations, in particular the Pro Loco and the Foundation, and with the Municipality, that supports the Foundation and its activities. The Foundation collaborates with the Veneto Region, the Province of Treviso and the Municipality. It received funds from the Municipality and from European funds (European funds (EAFRD, Erasmus+, Cohesion Fund, Recovery and Resilience funds), and two of the sources of income are from the School course fees and the *Exhibition* tickets.
Preservation and valorisation	The literary heritage is preserved and valorised though different places and initiatives: - the Museum Štěpán Zavřel; - the *International Exhibition of Children's Illustration and related itinerant exhibitions* - the School of Illustration; - the bookshop of the Štěpán Zavřel Foundation; - a square dedicated to Štěpán Zavřel; - the frescos tour (more linked with the artistic heritage) - conferences and other exhibitions. - the grave of Štěpán Zavřel; - Štěpán Zavřel's house (private property).
Community Engagement	The Foundation organises every year the *International Exhibition of Children's Illustration* that attracts both local and tourists. The Foundation works with local schools to form touristic guides that can help during the event. Indirectly, the creative seeds planted by Zavřel in Sarmede, have influenced the artistic vocation of the Pro Loco that organises the *Theatre Fairs*, a particularly engaging event for both locals and visitors, and workshops targeting local young people.
Promotion and Accessibility	The Foundation and the Pro Loco have websites and related social media, while the Municipality of Sarmede has a website where it also promotes tourism. It takes time to reach Sarmede with public transports as the closest train station is in Vittorio Veneto (9 km, 12 minutes by car) and it takes around 20 minutes to reach the village by bus. A private car is necessary to reach the highest parts of the Municipality and it is the fastest way to reach Sarmede. Even though there are only limited pedestrian areas (e.g. Cocumont path) it is easy to walk around the centre of the village, while it is less accessible to walk in from the centre to the other helmets due to the distance and altitude difference. There are three trekking paths that valosire the territory: horseback riding route from Pederobba to Sarmede; Patriarch's Road; Pagnoca trail [46]. The entrance ticket to the Exhibition costs 6 euro and courses of the International School have different fees with onsite courses ranging around 200 euros and online courses ranging around 280 euros. There is not any particular indication for accessibility for people with disabilities. The literary heritage is also accessible to people beyond Sarmede thanks to the itinerant exhibitions held around the world.

---

[46] Tourism, Comune di Sarmede, https://www.comune.sarmede.tv.it/it/topics/58

4.3 Case study: Collodi

4.3.1 Introduction

This chapter presents a case study of Collodi, a helmet of Pescia, located in the province of Pistoia in the region of Tuscany in Italy. Collodi is known for its relation with Carlo Lorenzini (1826-1890), whom pen name is Carlo Collodi, author of the world famous book and character of Pinocchio. In fact, Pinocchio's author used to spend his childhood's holidays in Collodi and took his pen name from this place that he loved and appreciate.

The chapter is organized into sections that outline a presentation of the location itself, its connection to rurality, an exploration of Carlo Lorenzini's life and work, the description of the literary destination, and finally, an historical analysis of how the place became a literary destination, and of how the literary heritage is managed.

4.2.2 The place

Map 4.3. Collodi (Source: Google Maps)
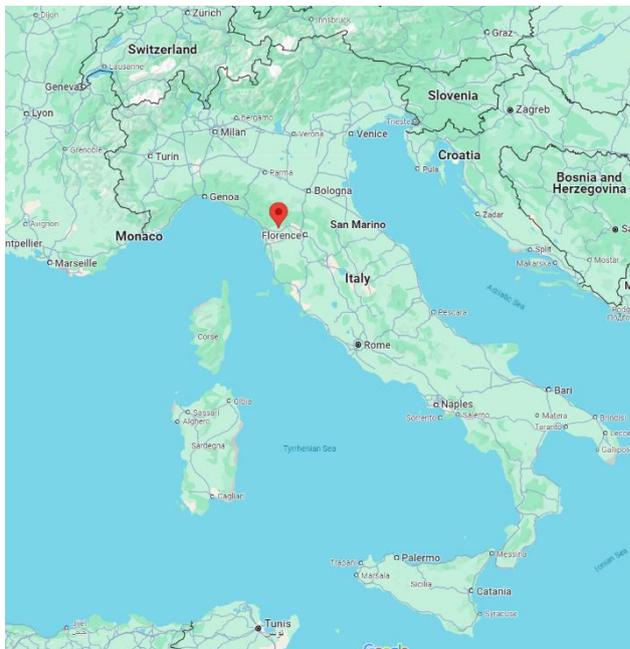
Collodi is a helmet belonging to the Municipality of Pescia, located in the province of Pistoia and bordering with the Province of Lucca in the Tuscany Region. Pescia is approximately 70 kilometres west of Florence, Italy. By car, it takes around 1 hour to 1 hour and 15 minutes to drive between the two, depending on traffic.

The distance from the centre of Pescia to Collodi is approximately 5 kilometres, which corresponds to a short trip, taking around 10 minutes by car.

183

Close to Pescia there are other small towns such as Uzzano, that is located at about 7 kilometres from Collodi and can be reached in approximately 15 minutes, and the popular spa town, Montecatini Terme is located at about 14 kilometres at around 15 minutes' drive.

The closest provincial capitals are the following:

- Lucca: located at about 15 kilometres to the west, and reachable in a 20 minutes' drive, it is a town of about 90,000 inhabitants;
- Pistoia: located at about 33 kilometres to the east, and reachable in less than 40 minutes' drive, it is a town of 90,000 inhabitants.

Overall, Collodi, as part of Pescia, is well connected with the surrounding territory, as in Pescia city centre there is also a train station part of the Florence–Lucca–Viareggio railway line, offering convenient connections to major Tuscan cities and towns like Florence, Lucca, and Pisa. The train connection between Florence and Pescia takes roughly 1 to 1.5 hours (Google Maps, 2024).

Collodi, in particular, borders with the Municipality of Capannori.

The population of Pescia counts with 19,277 inhabitants (ISTAT, 2022). As shown in Graph 4.3 (Rural Observatory, data 2018), the population has been slightly increasing since 2001, when it reached its lowest level since 1961. In the period between 1961 and 2018, the population of Pescia, reached its highest peak in the early Eighties with almost 22,000 inhabitants.

Graph 4.3. Total population of Pescia 1961-2018 (Source: Rural Observatory
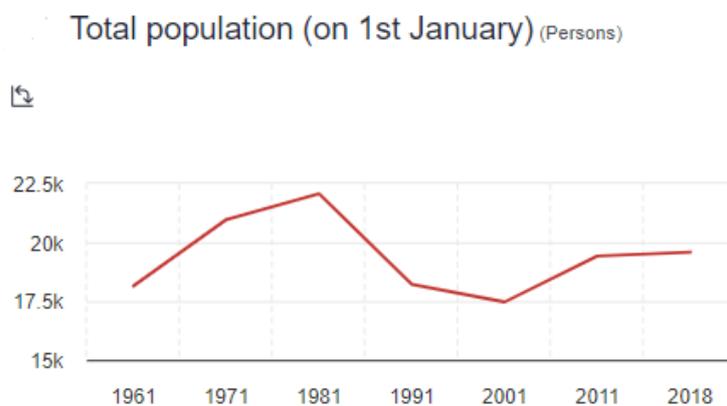
The town of Pescia, with its medieval origins, is divided by the river that shares its name into two distinct urban sectors: the religious sector, home to the Cathedral, and the civic sector, dominated by the Palazzo Comunale and its wide square. The town centre is rich in historic buildings and churches, and despite numerous restorations, it retains its original medieval characteristics.

The religious sector, circular in shape, is located on the eastern side of the river and grew around the parish church of Santa Maria, which is now the Cathedral of Pescia. On the western side, the civic sector developed in a unique longitudinal pattern, featuring the main square and local governmental institutions. This part of town emerged around Pescia Castle, which during the medieval period was under the jurisdiction of the Bishop of Lucca. The Duomo Bridge (Ponte del Duomo) links the religious and civic districts.

The earliest depictions of Pescia date back to the 14th century, highlighting key landmarks such as the castle, the parish church, and the surrounding hills. In 1339, after a long history under Lucca's influence, Pescia Castle fell under the control of Florence becoming closely intertwined with the city.

Many of Pescia's churches have medieval roots, although significant changes were made to their architecture and decorations during the 17th and 18th centuries. In the 17th century, Pescia experienced a period of cultural prosperity and political growth, which also brought about innovations in local governance (Comune di Pescia, 2024).

Covering an area of 79.21 square kilometres (Rural Observatory, data 2020), Pescia's most notable nearby attractions include the beautiful medieval castles of Valleriana and the village of Collodi. In the past, several paper mills were prosperous in the area, making Pescia a paper production centre during the 19th century. The activity declined during the 20th century, while it has been gaining popularity in the recent years.

Today, Pescia is renowned for its horticulture, particularly for the cultivation of flowers, and serves as a major flower trading centre in central Italy.

Focussing on Collodi, its castle, which exists since the since at least the 12th century, is located at 244 meters above the sea level. Considered its position on a hill, Collodi was probably a military village being at the borders of two conflictual parties: Lucca and Florence. Collodi was disputed between the two territories until 1442 when it became part of the Lucca Republic.

In the highest part of the village, there is the Romanic church of Saint Bartolomeo, which bell tower was probably part of the military complex.

A characteristic element of the landscape of Collodi is the Villa Garzoni, that was bought by the Carlo Collodi Foundation in 2021 (Ciattini, 2021). The Villa was built by the Garzoni family in the 17th century and its buildings and gardens kept growing along the years, until the 19th century, when the architect Ottaviano Diodati included a hydraulic system with monumental fountains in the gardens that is still in use today.

Nowadays, it is possible to access the gardens, but not the main building of the Villa. Within the gardens, it is possible to find a contemporary greenhouse called Collodi

Butterfly House®, which serves as a place for butterflies to reproduce and be admired (Annex VI, Fondazione Nazionale Carlo Collodi, 2024).

Closed to the Villa Garzoni, we can find the Pinocchio Park, a thematic literary park, dedicated to the globally known wood puppet (Comune di Pescia, 2024).

4.2.3 Relation with rurality

The territory of Pescia, is classified as "town and suburbs" by the data provided by the European Commission's Rural Observatory.

Map 4.4. Pescia (Source: Rural Observatory)
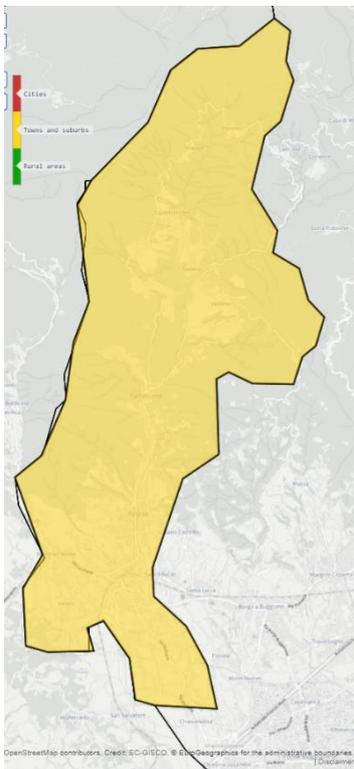
While it is considered as "cintura", "belt" around a centre by the Italian classification of the inner areas. In the definition developed for the National Strategy for the inner areas, "belt" are those municipalities located, on the basis of an accessibility indicator calculated in terms of travel minutes, at a distance of less than 20 minutes from the nearest urban hub ("polo").
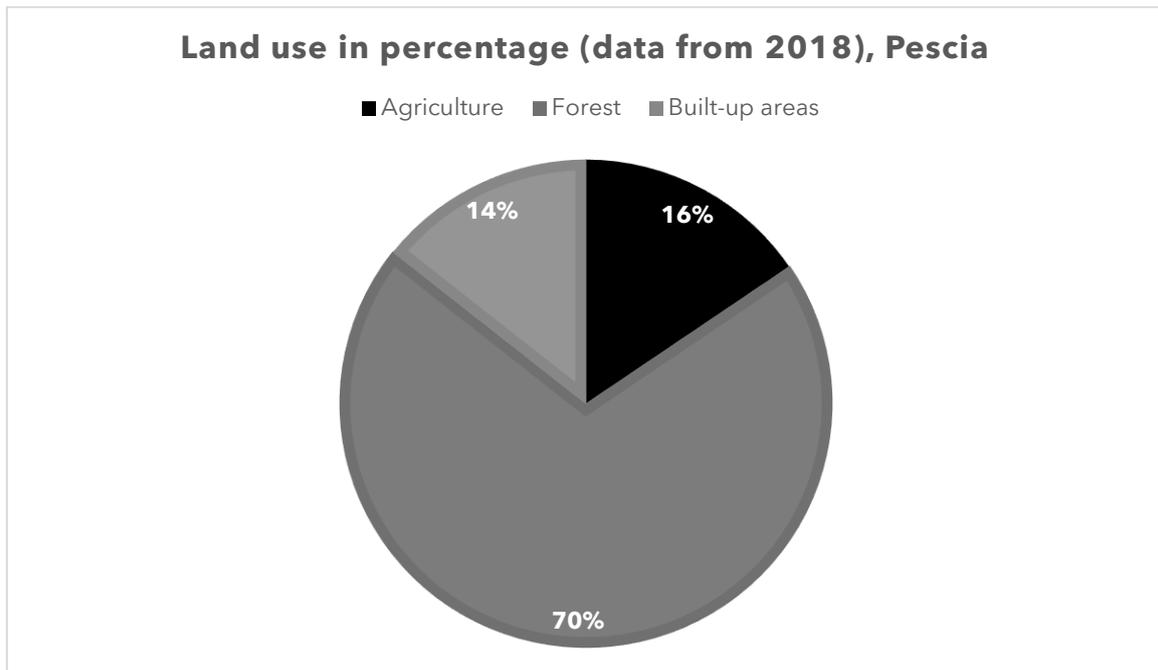
The helmet of Collodi, at the centre of this case study, it is located at the municipal borders, confining with the Municipality of Capannori. Despite the fact that Pescia is not classified as rural area, Collodi itself has a relatively small population (around 2,500 inhabitants) and its historical centre is a clinging village surrounded by a forest and located on a hill, giving the impression of being in a rural environment. Even the descriptions of Collodi on the Pescia Municipality website use a wording that is typical of the rural imaginary, referring to a "borgo" (helment), "villaggio", (village), "campagne" (countryside), "panorama campestre" (rural landscape). and "ville rurali" (rural villas) (Comune di Pescia).

Photo 4.4. Villa Garzoni and Collodi Castello (courtesy of the National Foundation Carlo Collodi)

Land use in percentage (data from 2018), Pescia

■ Agriculture ■ Forest ■ Built-up areas

14%   16%

70%

*Graph 4.3. Land use in Pescia (data source: Rural Observatory, elaboration by the author)*

Analysing the land use in the municipality of Pescia (see Graph 4.3), we can see that the majority of the territory is covered by forests (70%), followed by agriculture (16%) and with only 14% of the territory used as built-up area. The land use, which for 84% is covered by forests and fields, confirms that despite the classification based on the population, the landscape can be associated with the idea of rurality.

During the interview with a representative of the National Foundation Carlo Collodi when asked what "rural" meant to him, the interviewee, replied «it is a nice thing!» and immediately linked it with the Pinocchio Park and agriculture. In fact, the interviewee referred to the project of the Foundation, to expand the Polycentric Park of Pinocchio and plant the crops described by Lorenzini in Pinocchio, such as olive trees, grapes and maize, with the scope of reproducing the environment narrated in *The Adventures of Pinocchio.*

4.2.4 Carlo Lorenzini known as Carlo Collodi

Carlo Lorenzini was born on November 24, 1826, in Via Taddea, Florence. He is better known by his pen name, Carlo Collodi, which he first adopted in 1856. His father, Domenico Lorenzini, worked as a cook, while his mother, Maria Angela

Photo 4.5. Carlo Collodi (courtesy of the National Foundation Carlo Collodi)
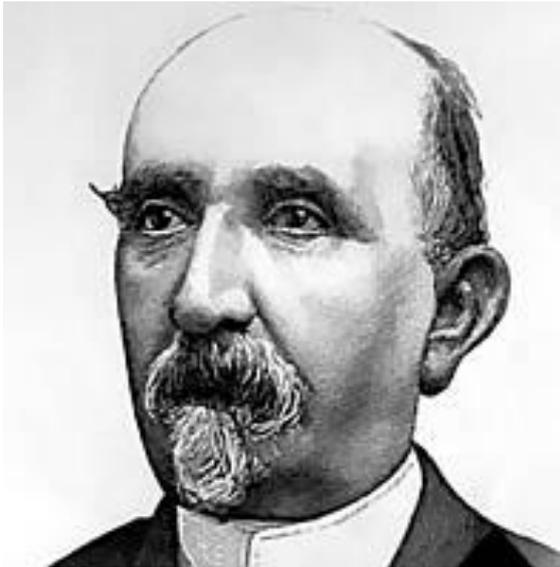
Orzali, known as Angiolina, was a seamstress and waitress. Both of Carlo's parents were employed by the Ginori counts, who resided at Villa Garzoni. It was there that his parents met, and from their union, they had ten children, with Carlo being the eldest. Carlo spent much of his childhood in Collodi, with his mother's family and it is thanks to the support of the Ginori family, that he could access to a good quality education. In fact, he attended religious schools in Colle Val d'Elsa (in the province of Siena, Tuscany) and entered the seminary at the age of 12 to remain until he was 16 years old. Then, he went to the Piarist Fathers in Florence, but he never became a priest. He started to work in a bookstore in Florence, the bookstore Piatti, around 1843-1844 and then, he began his career as a writer and journalist. He started by publishing in the periodical *L'Italia Musicale* in 1874. He founded and ran numerous newspapers, including *Il Lampione*, a famous humorous-political newspaper. Later he founded the theatral newspaper *Scaramuccia*, which became a model for other similar publications. As a patriot that strove for the unification of Italy, he served as a volunteer soldier in the First and Second Independence Wars in 1848 and 1860 respectively.

Collodi's first children's book*, I Racconti delle Fate* was published in 1876. This was a collection French fairy tales translated in Italian, which included authors such as Perrault, Madame Leprince de Beaumont, and Madame D'Aulnoy.

Between 1877 and 1890, Carlo Collodi published a series of schoolbooks where the adventures of his characters helped introduce educational concepts and ideas. Popular

titles like Giannettino and Minuzzolo were widely used in Italy's newly established compulsory education system.

In 1881, he released the first episode of a puppet's tale in the *Giornale per i bambini* (Children's newsapeper), one of Italy's earliest children's magazines. Alongside this, he contributed with other short stories to the publication, including one about Pipì, a pink monkey, a humorous follow-up to Pinocchio. Once the serialized story was complete, it was republished in 1883 as *The Adventures of Pinocchio: The Story of a Puppet*, marking the first edition of the nowàdays-iconic book.

On 26 October 1890, Collodi died suddenly in Florence, where he lived with his brother Paolo. He is buried in the family tomb at the monumental cemetery of San Minato al Monte in Florence.

Following his death, Paolo, along with Collodi's friend Giuseppe Rigutini, decided to donate the writer's papers from his studio to the National Central Library of Florence, where they remain preserved today.

Rigutini also authored the commemorative plaque placed on the house where Collodi's mother, Angiolina Orzali, was born in the village of Collodi. The plaque was installed two years after Collodi's death, in collaboration with the Municipality of Pescia (Fondazione Nazionale Carlo Collodi, 2024, based on Bertacchini, 1993; Marcheschi, 1995).

4.2.5 Literary destination

Collodi is a literary destination associated with the author's life, as Carlo Lorenzini spent here, at his maternal grandparents' home, most of his childhood and it is still possible to recognize this house thanks to a plaque installed on one of the external walls. Here, it is also possible to see Villa Garzoni and visit its gardens, which relate to Carlo Lorenzini, as both of his parents worked here and met in this place. However, after the second half of the 20th century, the literary destination has grown the number of iconic places and activities. Thus, nowadays, Collodi is a literary destination that attracts fans, not only for discovering the life of the author himself, but mostly to enter into the world of the famous wood puppet, Pinocchio. According to the representative of the Fondazione Nazionale Carlo Collodi, the book of *The Adventures of Pinocchio,* has been translated into 178 different languages becoming the most translated book in the world after the Bible and the Coran. The interviewee explains this success through the fact that Lorenzini's fairy tale is not associated with a specific location or time, nor to a religion, but the story takes

place in a suspended environment that can be adapted to any place and culture, so that children and adults from all over the world can connect with the wood puppet.

After the Second World War, despite the fame of Pinocchio, that was already internationally known thanks also to the animated musical fantasy film *Pinocchio* produced by Walt Disney, there was little or no sign of the puppet and his author in Collodi (Annex VI).

Under the initiative of Professor Rolando Anzilotti, a native of Pescia who served as the town's mayor from 1951 to 1956 and later as a member of the Italian Parliament from 1961 to 1963, a Committee was established to launch a competition for architects and artists to commission a monument (a park) dedicated to Pinocchio in 1953 to celebrate the 70th anniversary of the publication of the story. The goal of the Committee was to select a proposal for a statue to be erected in Collodi, honouring the literary legacy of Carlo Collodi and his famous creation. The winners were two; *Pinocchio and the Fairy statue group* by Emilio Greco and the *Mosaic square*, designed by the architects Renato Baldi and Lionello De Luigi and created by the sculptor Venturino Venturi.

Later, in 1956, thanks to national and communal funds as well as donations, the Park of Pinocchio was created along with the Touristic Development Society LTD of Collodi. While the National Foundation Carlo Collodi, successor of the Committee, was recognized with Decree of the President of the Republic n. 1313 of 18 July 1962 (Fondazione Nazionale Carlo Collodi, 2024).

The Park, today called *Parco Policentrico Collodi Pinocchio*, evolved and expanded along the years including sculptures and works of famous artists of the 20th century, such as Pietro Consagra and Marco Zanuso. Within the Park there is also the restaurant called the *Osteria del Gambero Rosso* designed by the architect Giovanni Michelucci, built in 1963, and named after the Osteria where Pinocchio had dinner with the Cat and the Fox. Today, the Park is a path dedicated to children where it is possible to walk through the adventures of Pinocchio and recognise the settings and characters of the famous book. In 2020, within the Park, the National Foundation Carlo Collodi opened an interactive museum called Interactive Museum of Pinocchio (Annex VI, Fondazione Nazionale Carlo Collodi). Moreover, in Collodi there is the highest Pinnochio statue in the world (Comune di Pescia, 2024).

The Park attracts approximately 150,000 visitors per year coming both from Italy and abroad. Around 25% of foreigner visitors are from Spain, France, The Netherlands, and Germany, while about 10-15% are from the rest of the world. According to the

information provided by the National Foundation Carlo Collodi, the majority of visitors are children with their families and school groups.

The park, the main attraction in Collodi, is currently undergoing expansion. The Carlo Collodi National Foundation, in collaboration with the Municipalities of Pescia and Capannori, the provinces of Pistoia and Lucca, and the Tuscany Region, is working on several exciting new additions. These include the *Pease dei Balocchi*, an educational farm, a Pinocchio toy museum, Pinocchio's Friends Park, an educational science museum, and Pinocchio's interactive library to be located in a spinning mill (Annex VI, Fondazione Nazionale Carlo Collodi, 2024).

In addition to the Park, and the Villa Garzoni (including the Collodi Butterfly House®), both owned by the National Foundation Carlo Collodi, there is the Library of the Foundation which has the most extensive catalogued collection of documents (over 6,000 books alone) related to the life and work of Carlo Collodi. The library hosts a vast collection of Italian and foreign editions of Carlo Lorenzini's works, along with newspapers and magazines in which he either worked or played a managerial role. It also includes critical essays dedicated to the author. Other sections are dedicated to key figures in children's literature, such as Pinocchio, who have become part of a shared cultural heritage, as well as non-fiction works on the genre of children's literature (Fondazione Nazionale Carlo Collodi, 2024).

Since 1992, the Collodian Library has been digitally catalogued. From 2001 to 2014, its catalogue was made available online, supported by the Ministry for Cultural Heritage and Activities, through the website http://www.bibliotecacollodiana.it.

In 2014, the Collodian Library's catalogue became part of the National Library Service Centre (SBN), managed by the University of Pisa's Library (Fondazione Nazionale Carlo Collodi, 2024).

Finally, Collodi is both a place where conferences, events and exhibition related to Pinocchio take place and a well-connected cultural pole as it is part of the *Silk Route* (*Via Della Seta)*, of the *European Itinerary of the Historical Gardens*, headquarters of the European Cultural Society (Società Europea di Cultura), and initiator of the *European Fairy Tale Route* recognized by the Council of Europe. During the interview, the representative of the National Foundation Carlo Collodi, mentioned the massive effort done by the Foundation to identify and classify 280 European fairy tales over two years of work, and then select the most significant to become part of the initiative. The *European Fairy Tale Route (Via Europea della Fiaba)* has currently, 33 partners, located in 19 countries of the Council of Europe and in 1 African country, Morocco (Council of Europe). The *Itinerario della Fiaba* is also a path that can be done by walking from Collodi to Pescia centre (Visit Tuscany, 2024).

Outside the Municipality of Pescia, in the Municipality of Capannori there is a majestic oak, locally named *Il Quercione* which means the big oak, which is thought to be the oak that inspired Lorenzini settings when Pinocchio is hanged.

4.2.6 Development and governance

In this section, we will see how Collodi became a literary destination linked to children's literature and how the literary heritage is managed at the local level.

Before focusing on the management of the literary heritage of Carlo Lorenzini in Collodi, we have to mention that Collodi is not the only place benefitting from the heritage left by Lorenzini, in particular though his character Pinocchio. In fact, there are statues, shops, exhibitions, and events related to Pinocchio all over the world, including the Museum of the toy and of Pinocchio in Florence (Annex VI). Moreover, the trademark and the exploitation of the image rights of the Pinocchio name are owned by Walt Disney since 1943. After several failed attempts made by the National Foundation Carlo Collodi to obtain the rights of the brand, the two organisations, thanks to a high-level intervention as mentioned by the interviewee, have finally found an agreement in 2022 (Annex VI). This allowed the National Foundation Carlo Collodi to deposit eight trademarks linked to Pinocchio without the opposition of Disney.

Concerning Collodi, it emerged very clearly that the leading stakeholder managing the literary heritage and valorising it though different initiatives and activities is the National Foundation Carlo Collodi. In this case, the author himself was not part of creating the

literary destination during his lifetime. However, the fact that he named himself with the name of this helmet has certainly contributed to make this Tuscan village known all over the world. After Lorenzini's death, it took 63 years before Collodi seized the opportunity to valorise the writer. People cannot be blamed as in these 63 years there are also two World Wars that had human, economic and social costs that had to be prioritized.

As seen above, the development of Collodi as a literary destination started in 1953, on the occasion of the 70 years from the publication of the book *The Adventures of Pinocchio*. The charismatic figure of the mayor at the time, Professor Rolando Anzilotti, created a Committee in charge of launching a competition open to artists and architects called to present project proposals for a monument dedicated to Pinocchio. As a result of this competition, two winners were selected, who built the basis of the today's Polycentric Park Pinocchio Collodi. The Committee soon evolved into a Foundation, the National Foundation Carlo Collodi, that was recognised with Decree of the President of the Republic n. 1313 of 18 July 1962, also thanks to the influential power of Anzilotti who became Member of the Italian Parliament meanwhile (Fondazione Nazionale Carlo Collodi, 2024).

Since then, the National Foundation Carlo Collodi has collaborated with the public authorities active on the territory, namely the Municipalities of Pescia and Capannori, the Provinces of Pistoia and Lucca, as well as the Region of Tuscany, to expand the Park and the initiatives held in Collodi (Annex VI).

If in the past the organisation aimed at fighting the returning illiteracy through the story of Pinocchio, its mission today is the following:

> « The mission of the Collodi Foundation is to promote in Italy and in the world the culture of children and for children in all the social dimensions in which they participate and in which they have the right to integrate in ways that are appropriate to their needs and their level of knowledge, sensitivity, expression and development.» (National Foundation Carlo Collodi, 2024)

The ambition of the organisation is to make Collodi the city of children, adapted to their needs, and become at the same time the European Capital of childhood and epicentre of the European Fairy Tale Route. It also collaborated with the Museum of the toy and Pinocchio in Florence to create the touristic axe Florence-Collodi (Fondazione Nazionale Carlo Collodi, 2024).

At the centre of the strategy of the Foundation there is the Polycentric Park Pinocchio Collodi that was expanded along the years, thanks also to collaborations with famous architects and artists, and that is still being enlarged. In addition, the Foundation worked to acquire the heritage that concerned Carlo Collodi and to initiate new activities. For example, it bought the Villa Garzoni in 2021, opened the Interactive Museum of Pinocchio in 2020, and launched an initiative called *Painted Walls* that called artists to paint frescos on the external walls of Collodi's houses (Annex VI). The evolution of the creation of the literary destination of Collodi is summarized in the table below.

The Foundation also organises events, conferences and exhibitions both in Collodi and elsewhere and promotes Carlo Lorenzini and his works by supporting and sponsoring initiatives related to Pinocchio all over the world. The success of the organisation, according to the interviewed representative is Pinocchio himself. In fact, he admitted: «That is, Pinocchio runs on his own two feet because children's imagination is what makes them run in the world and we, and I tell you sincerely today, run after Pinocchio, it's not that we are the ones who carry Pinocchio, it's that we are the ones who run after Pinocchio.» (Annex VI).

If one on side it resulted clearly that the Foundation is leading the touristic development of the helmet attracting 150,000 people per year at the Park, on the other side the role of the local population is less evident. According to the representatives of the Foundation interviewed, the local population is little or not involved in the activities of the organisation, even if they perceive the Foundation as a public authority where to address certain challenges they face in the village.

The organisation, with its Park and Villa that are widespread across the helmet is contributing to manage the territory and creating job opportunities as it employs around 16 people distributed among the various activities, and hires ad-hoc consultants for fixed-term contracts.

The funds used by the organisation come from different sources, but primarily from the ticket entrance of the Park, regional funds of the Tuscany Region, national funds from the Ministry of Culture and finally from European projects from time to time.

The Foundation holds eight registered trademarks to promote Pinocchio-related initiatives. While Collodi is a small town, it is well connected in terms of transport. The Foundation operates a website and social media platforms for both the Foundation and the Park. Park entry fees vary, with prices ranging from €26 to free, depending on the visitor category. The Park is largely accessible to people with reduced mobility, though the Pescecane monument remains an exception (Fondazione Nazionale Carlo Collodi,

2024). Additionally, the literary heritage of *Pinocchio* extends beyond Collodi through various international events.

Table 4.5. Development of Collodi as literary destination linked to Carlo Lorenzini and Pinocchio applying Rodning Bash results (elaborated by the author

Background factors	1st phase		2nd phase		3rd phase
Conditions that may facilitate literary tourism	Emerging development	Additional factors	Sustaining development	Additional factors	Mature development
Presence of a writer in the village: Carlo Lorenzini spend his childhood in Collodi. Carlo Lorenzini adopts the pen name "Collodi" in 1856.	**Leadership organisation:** The Committee *A monument for Pinocchio* launches a competition for artists and architects to create a monument, a park, to celebrate the 70 years since the publication of the book of the wood puppet (1953). The charismatic figure of the mayor at the time leads the initiative. **Literary and artistic activities:** Two artists win the competition, and the first monuments of the future Pinocchio's Park are built.	Pinocchio is already known all over the world also thanks to the Walt Disney movie *Pinocchio* released in 1940.	In 1956, the Touristic Development Society LTD of Collodi is created, while the National Foundation Carlo Collodi, successor of the Committee, is recognised with Decree of the President of the Republic n. 1313 of 18 July 1962.	Several more artists are involved in the development of the Polycentric Park of Pinocchio Collodi and the place	The National Foundation Carlo Collodi is internationally known and owns and leads the management of the literary heritage of Carlo Lorenzini.

To summarize, the governance model of the literary heritage of Carlo Lorenzini in Collodi can be defined as top-down, as it the National Foundation Carlo Collodi was initially created by the mayor of Pescia, local and centralized, but characterized by international partnerships and collaborations. Through the use of the analytical framework presented in the in the previous chapter, we can recap the governance of literary heritage in Collodi in the table below.

Table 4.6. Analytical framework to investigate literary heritage governance in Collodi (elaborated by the author)

Dimension	Key Indicators
Stakeholders	The National Foundation Carlo Collodi is leading the management of literary heritage linked to Carlo Lorenzini at the local level. Its mission is to promote the culture of children and for children, and Carlo Lorenzini and his work. It has the power to bring together different stakeholders including public authorities.
Governance	The majority of the heritage linked to Lorenzini in Collodi is owned by the Foundation with the exception of the house of Lorenzini's mother that is private property. There are not strong collaborations with the public authorities, but in general these are supportive of the activities of the organisation and collaborations run smoothly when needed. The Foundation receive regional, national and European funds, even though its main entrance is from the Park tickets.
Preservation and valorisation	The literary heritage is preserved and valorised though different places and initiatives: - the Polycentric Park Pinocchio Collodi is certainly the main attraction for children; - within the Park, there is also an interactive museum; - the Villa Garzoni gardens are open to the public, - the house of Lorenzini's mother is recognisable thanks to a plaque; - the Foundation is linked to other international initiatives including the *European Fairy Tale Route;* - exhibitions, events and conferences are regularly organised; - the Foundation Library contains original books and other publications related to Lorenzini.
Community Engagement	The Foundation organises regularly exhibitions, events and conferences playing a role of cultural and social promoter. Several school groups visit the Park. However, the local population seems to be little or non-involved in the activities of the organisation.
Promotion and Accessibility	The Foundation has registered eight trademarks to promote Pinocchio and its activities. As part of a small town, Collodi is overall well connected in terms of mobility. The Foundation has a website and related social media as a Foundation and another website and related social media as a Park. The ticket entrance to the Park has different prices with the highest corresponding to 26 euro and the lowest being free for certain categories. The Park is also accessible to people with reduced mobility except for the monument of the Pescecane. The literary heritage is also accessible to people beyond Collodi thanks to several events happening around the world.

4.4 Case study: Near Sawrey and the Lake District

4.4.1 Introduction

This chapter presents a case study of Near Sawrey, a small village in the Furness area of Cumbria, England, UK. The place is located within the Lake District National Park and besides its natural heritage, it is an attractive destination for Beatrix Potter fans. In fact, here, at Hill Top Farm, it is located the house-museum of the famous children's story writer. The chapter is organized into sections that outline a presentation of the location itself, its connection to rurality, an exploration of Potter's life and work, the description of the literary destination, and finally, an historical analysis of how the place became a literary destination and of how the literary heritage is managed.

4.4.2 The place

The village of Near Sawrey, and the Lake District, are one of the most iconic literary destinations in the UK, steeped in a rich tradition of literary tourism. Scholars like Pocock, who explored the connection between geography and literature, and Squire, who examined literary tourism as a cultural discourse in Beatrix Potter's Lake District, have contributed to build a culture for literary tourism in the UK. Near Sawrey, closely associated with Beatrix Potter, is a particularly renowned destination for literary tourists, especially from the UK, but also Asia, Europe and the United States, where Potter's books are considered essential reading in children's literature.

Near Sawrey is a small village of 18.02 km² located in the Lake District National Park in Cumbria, England. It lies near the larger village of Far Sawrey, and together they are often referred to simply as Sawrey. The village is located between the towns of Hawkshead (3.5 km, 5 minutes' drive) and Windermere (about 18 km away, around

Map 4.6. Near Sawrey (Source: Google Maps)

30 minutes' drive), near the shores of Esthwaite Water[47], a small lake. Near Sawrey and Far Sawrey are part of the Civil Parish of Claife. The Parish of Claife is situated in the English Lake District, between Lake Windermere and Esthwaite Water, in the Cumbria county in the North West of England, UK. Besides Near Sawrey and Far Sawrey (lower Claife), Claife includes the villages of Colthouse and High Wray (upper Claife), as well as Cunsey (lower Claife).

The closest towns are the following:

- Windermere: about 18 kilometres to the east, Windermere is the closest town of significant size. It is a popular tourist destination, especially for those visiting Lake Windermere, the largest natural lake in England.
- Kendal: approximately 32 kilometres to the southeast, Kendal is the nearest larger town. It is known as the "Gateway to the Lake District" and offers a variety of shops, restaurants, and cultural attractions.
- Lancaster: located around 56 kilometres to the south, Lancaster is the closest city. It is a historic city with a rich cultural heritage, including Lancaster Castle and a prominent university.

While, the biggest closest cities are Manchester, located at almost 2 hour-drive and at about 150 km away, and Leeds that is located at about 138 km, but the fastest way to arrive by car is to take a longer road of about 197 km to reach Near Sawrey in around 2 hours and 20 minutes' drive (Google Maps, 2024).

---

[47] In the area, the term "Water" is used to indicate lakes.

The population of Civil Parish of Claife counts with 284 inhabitants (Claife Parish, 2021) and it is slightly decreasing as it counted with 298 inhabitants in 2011 (Office of National Statistics, Census 2011). The total population of the Lake District National Park is of about 40,500 people, with a population density of 18 people per km^2. There are around 24,500 dwellings among which 68% are occupied by the owners, 41.9% are rented and, 24% are holiday or second homes (Lake District National Park, 2024).

In the Lake District, there is evidence of human settlements dating back the end of the Ice Age about 10,000 years ago. Stone Age people arrived close to the Lake District area during the Neolithic period. They began to reduce the woodland to farm, hunt and fish. During the Roman Empire, under Emperor Hadrian, the Hardknott Fort was built around the 2nd century A.D. Later, the Norse arrived around the 10th century A.D. and settled by building the first villages and bringing the Herdwick sheep (now iconic animal of the Lake District) to the area (Lake District National Park, 2024).

During the Modern Age, the productive activities were mostly related to agriculture, forestry, pastoralism and wool production. At the same time, the mining industry started to develop as the area is rich in natural resources.

The Lake District gained prominence during the Romantic Era, becoming a symbol of natural beauty and poetic inspiration. The region's appeal as a destination was first documented in 1778 with the publication of *A Guide to the Lakes* by Father Thomas West. However, it was the works of William Wordsworth (1770-1850) and fellow Lake Poets Robert Southey (1774-1843) and Samuel Taylor Coleridge (1772-1834) that truly highlighted the area's scenic splendour. They presented the Lake District as an idyllic escape from the industrialized and polluted cities. Wordsworth further contributed to the region's allure with his 1820 publication, *A Guide through the District of the Lakes in the North of England*, which played a significant role in attracting early tourists and cementing the Lake District as a place where to enjoy nature and beauty (Lake District National Park, 2024).

The railway reached Windermere in 1847, and with the introduction of the paid holidays that were adopted progressively after the first Bank Holiday Act of 1871, increased the possibilities for the working class to enjoy vacations and travel. Finally, during the second half of the 20th century, the road network is expanded and improved facilitating the access to the rural England.

Nowadays, the Lake District National Park, is one of the most popular touristic destinations in the UK, thanks to its natural and cultural heritage. It was visited by 18.14 million tourists in 2022 and there were 29.15 million tourist days (spending more than

three hours) in the same year (Cumbria Tourism). Tourism is the primary economic activity in the Lake District generating £2.164 billion (approximately 2.532 billion euro) in 2022 (Cumbria Tourism).

4.4.3 Relation with rurality

The territory of the Lake District is classified as a rural area, more precisely, the territory is divided into the following categories:

- rural village in a sparse setting;
- rural hamlet and isolated dwellings;
- rural hamlet and isolated dwellings in a sparse setting;

In 1951, the Lake District became a National Park, establishing statutory protection for the spectacular landscape and natural heritage (Crow, 2016) of this area. The National Park is a territory of 2,362 km^2 with a landscape characterized by the presence of mountains or fells in the local terminology (the highest is Scafell Pike at 978 metres), valleys, lakes, tarns (mountain lakes or pools), forests, which cover 12% of area of the National Park, and agricultural land which cover 62% of the area (Mansfield, Lock 2022). Besides tourism, farming remains an important activity in the area and contributes to preserve the landscape. In fact, land is fragmented by dry-stone walls that were used in the past and are still used today to delineate the farms' land boundaries allowing animals to graze freely within the delimitations. Half of the farms are of 50 hectares or smaller and 64% of farms are less favoured area livestock farms (Mansfield, Lock 2022). The Herdwick sheep is probably the most iconic animal of the Lake District, and, Beatrix Potter, as we will see below, strove to safeguard this breed in the area (Annex VII).

Photo 4.6. Landscape in the Lake District (photo taken by Daniela Stefanelli, Beatrix Potter Society member from Italy)

Finally, industries in the Lake District that utilize the area's natural resources, such as wood, rocks, minerals, and water power, have played a significant role in shaping its distinctive character (Lake District National Park, 2024).

Land in the national Park is mostly privatively owned. In fact, 20% of the land is owned by the National Trust (Crow, 2016), Europe's largest conservation charity founded in 1985, and only less than 4% is owned by the National Park Authority (National Park Lake District, 2024).

In 2017, the Lake District National Park became part of the UNESCO World Heritage Convention sites under the category of cultural landscape defined as representing «the combined works of nature and of man», and as «illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social,

economic and cultural forces, both external and internal» (UNESCO). The UNESCO website describes the English Lake District site as follows:

> « [..] the English Lake District is a mountainous area, whose valleys have been modelled by glaciers in the Ice Age and subsequently shaped by an agro-pastoral land-use system characterized by fields enclosed by walls. The combined work of nature and human activity has produced a harmonious landscape in which the mountains are mirrored in the lakes. Grand houses, gardens and parks have been purposely created to enhance the landscape's beauty. This landscape was greatly appreciated from the 18th century onwards by the Picturesque and later Romantic movements, which celebrated it in paintings, drawings and words. It also inspired an awareness of the importance of beautiful landscapes and triggered early efforts to preserve them.»

If on one side life in the Lake District is romanticised and highly appreciated by tourists; on the other side, it has to be noted that life may also be challenging due to the climate and morphology of the territory that, for example, requires a type of agriculture that is labour intensive and less productive than in plain areas. Moreover, due to the restrictions related to the preservation of the landscape, fancy renovations or the creation of new buildings are restrained and for instance, as the interviewee mentioned (Annex VIII), in Near Sawrey, the village where Hill Top (the house-museum of Beatrix Potter) is located, there are no shops and inhabitants need to drive to Hawkshead to find a grocery store.
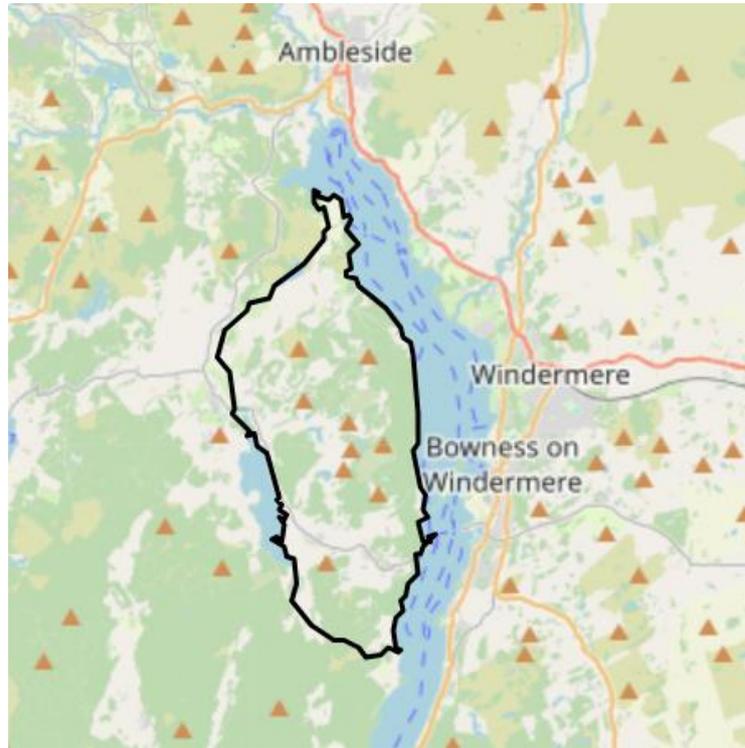
In conclusion, the rurality of the Lake District has been deeply romanticised since the time of Wordsworth and the Lake Poets, with the region being etched in the collective imagination as a place of natural beauty and poetic inspiration. Additionally, it is closely associated with an idealised farming way of life and the desire to preserve and maintain its landscape unchanged. Thus, the place is ideal for touristic purposes but may be less adapted for every-day life.

4.4.4 Beatrix Potter

Photo 4.7. Beatrix Potter (courtesy of the Beatrix Potter Society)

Beatrix Potter was an English writer, illustrator, natural scientist, entrepreneur, farmer, gardener, and preservationist, best known for her beloved children's books featuring animals, such as *The Tale of Peter Rabbit*, which is probably the most famous among her publications. Her life was marked by her deep love for nature and her pioneering spirit in preservation, which made her an ecologist ante-tempore.

Beatrix Potter, or Helen Beatrix Heelis using her spouse's surname, was born on 28 July 1866, at 2 Bolton Gardens, Kensington, that then was a semi-rural part of London (Victoria and Albert Museum, 2024). Today, the place is marked by a sign indicating that Beatrix lived in that house from 1866 to 1913.

Her parents, Rupert Potter (1832–1914) and Helen Leech (1839–1932), were artistically inclined and were well connected, coming from wealthy backgrounds as descendants of successful cotton merchants in the North of England. Potter's upbringing was privileged, and Beatrix was educated at home by governesses. On 14 March 1872 Walter Bertram Potter, Beatrix's brother, was born.

As a young girl, Beatrix's spent time in the areas closest to home. She went swimming, and visited the Round Pond in Kensington Gardens or the Zoological Gardens in Regent's Park (Victoria and Albert Museum, 2024).

During holidays the Potter used to go to Perthshire in Scotland, and they went there for 11 years, until 1882, when they were forced to look for another holiday destination as the house in which they used to stay, the Dalguise House at Dunkeld, was no longer available. Thus, at the age of 16, Beatrix Potter, together with her family, discovered the

Lake District and «it was a decision that was to have a profound impact on both the world of children's literature and the conservation movement in England» (Crow, 2016).

From an early age, Beatrix demonstrated a strong interest in nature and animals and the family's summer vacations were a moment to discover the wildlife and get inspired by the natural landscape.

Beatrix Potter's artistic talents were evident from a young age and encouraged by her parents. She spent hours drawing and sketching animals, trees, flowers and fungi, developing a meticulous style that combined scientific observation with original charm. She observed and drew mushrooms, toadstools, mosses and lichens, and even wrote an academic paper on the subject. However, the scientific community did not take her seriously at the time, probably because of her gender. Nowadays, many experts agree with her findings making her a mycologist. Beatrix and her brother had various pets that were loved, observed and reproduced on paper, and kept collections of insects. During her childhood and adolescence, she received various art lessons and drew her own versions of children's literature classics, such as Cinderella, Sleeping Beauty, and Alice's Adventures in Wonderland.

Symbolically, her literary career began on 4 September 1893, when, from Eastwood, Dunkeld, in Scotland, Beatrix wrote a letter to the five-year-old son of her former governess, Noel Moore. Noel was recovering from scarlet fever and so Beatrix wrote to him: «My dear Noel, I don't know what to write to you, so I shall tell you a story about four little rabbits whose names were Flopsy, Mopsy, Cottontail, and Peter… » (Victoria and Albert Museum, 2024).

This was just the first of a series of letters that Potter sent to Noel and his brothers and sisters. This letter later became the basis for her first book, *The Tale of Peter Rabbit*. The manuscript that she wanted to publish was rejected by at least six publishers, including Frederick Warne. Thus, Beatrix decided to publish the book herself. On16 December 1901 Strangeways & Sons printed 250 copies of *The Tale of Peter Rabbit* with black and white illustrations produced by the Art Reproduction Company of Fetter Lane. Only the frontispieces were printed with the new three-colour-process by Hentschel of Fleet Street in London. A second edition of 200 copies appeared in February 1902. Meanwhile a family friend, Canon Hardwicke Rawnsley (a founder member of the National Trust) suggested to Frederick Warne to reconsider Potter's book, that finally offered to Potter the possibility to publish the book under the condition of making coloured illustrations and reducing the text. Potter reworked the book and reduced it to a total of 32 pages. The Frederick Warne & Co. began to publish Potter's book in October 1902 with a first

edition of 8,000 copies; a further 12,000 copies were printed in November and 8,220 copies in December. Within a year Warne was already planning a sixth printing (Victoria and Albert Museum, 2024).

The instant success led to the creation of other popular tales such as *The Tale of Squirrel Nutkin*, *The Tale of Benjamin Bunny*, and *The Tale of Mrs. Tiggy-Winkle*.

Over the course of her career, Beatrix Potter wrote and illustrated 23 little books (Victoria and Albert Museum, 2024), which have since become classics of children's literature. Her delicate watercolour illustrations and charming, anthropomorphized animals resonated with readers, young and old alike.

Image 4.1. The Tale of Peter Rabbit, first edition
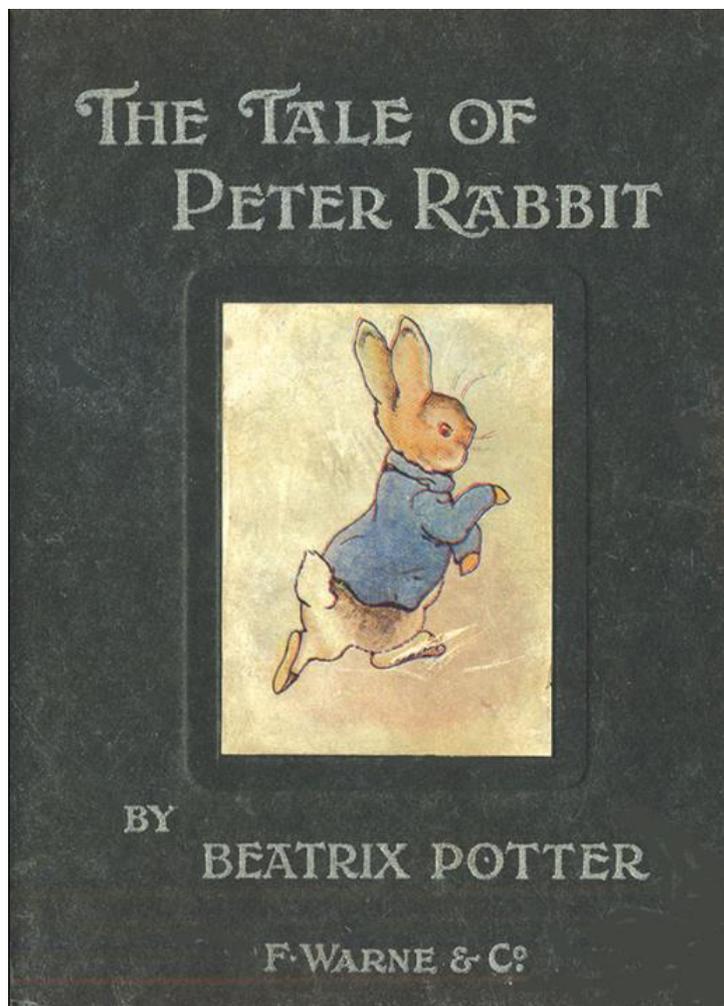
According to the Victoria and Albert Museum, *The Tale of Peter Rabbit*, is one of the most popular children's literature books ever, with over 45 million copies sold worldwide. Beatrix Potter was also a smart businesswoman and merchandised her tales

and drawings. For example, she sold greeting cards with her drawings, and had patented Peter Rabbit doll (Beatrix Potter Society, 2024).

Despite her success as an author and illustrator, Beatrix Potter's personal life was marked by both tragedy and fulfilment. On 25 July 1905, she became engaged to her editor, Norman Warne, with whom she had developed a friendship first that turned into affection after exchanging letters almost daily and regular visits. However, a few days after the engagement, he became ill, and he tragically died of leukaemia at the age of 37 years old on 25 August 1905. Deeply affected by his death, Beatrix sought solace in the Lake District, where, thanks to her royalties and abilities as a businesswoman, she purchased a farmhouse, the Hill Top Farm. It was here that she became increasingly involved in land conservation and farming.

In 1913, Beatrix married William Heelis, a local solicitor working in an office at Hawskhead, and they moved to Castle Cottage, a short stroll form Hill Top. Together they expanded their land holdings in the Lake District with the intention of safeguarding traditional farming and the landscape. Over the years, she acquired more farms and a significant amount of land, which she managed with a focus on conservation. Beatrix was deeply committed to preserving the natural beauty and rural way of life in the Lake District, a passion that aligned with the goals of the National Trust, to which she left much of her properties upon her death.

In September 1943 Beatrix Potter fell ill with bronchitis. The disease weakened her heart, and she passed away on the evening of 22 December 1943 at the age of 77. Her husband, Mr Heelis with whom she had a happy marriage, was at her side at their home in Near Sawrey, Cumbria. As she requested, her ashes were scattered by her husband and by her favourite shepherd, Tom Storey, in a secret location above Hill Top. Tom also scattered the ashes of Mr Heelis in the same place and Storey's son, Geoff, kept the location secret having taken it to his grave (Annex VII). Her legacy lives on not only through her timeless stories and illustrations but also through her contributions to conservation. The land she preserved forms a significant part of the Lake District National Park, ensuring that future generations can enjoy the natural landscapes that inspired her work.

4.4.5 Literary destination

The Lake District was a literary destination even before Beatrix Potter arrival as this was the place praised by romantic poets such as William and Dorothy Wordsworth, Robert Southey and Samuel Taylor Coleridge. However, she contributed to preserve the landscape and it is also thanks to her if today people can appreciate the Lake District archetypal landscape as she was among those that started the conservation process of the area and one of the most generous supporters of the National Trust that today manages part of her heritage.

As stated above, the relation of Beatrix Potter with the Lake District began when she was 16 and went with her parents to this region for the summer holidays.

The Potters spent their summer holidays from 1882 to 1907 in the Derwentwater area of the North Lakes. They stayed in various homes: the Wray Castle (1882), Holehird (1889 and 1895), Lakefield (1896), and Lingholm (1885, 1887, 1888, 1897, 1899, 1901, 1903 and 1907). It is in 1882 that the Potters stayed at the Wray Castle, and met and started a great friendship with Hardwick Rawnsley (one of the founder of the National Trust) who was Vicar at Wray Church in the Wray Castle estate (Crow, 2016).

The Lake District landscape is reproduced in her drawings. After having published the *Tale of Peter Rabbit* in 1902, she wrote to her publisher Norman Warne in 1903 that she had to try to sketch during summer to find new background ideas and she ended up with about 70 sketches inspired by the landscape of the Derwentwater area.

After the first publication, she wrote another 22 stories over a few years. These three, *The Tale of Squirrel Nutkin* (1903), *The Tale of Benjamin Bunny* (1904), and *The Tale of Mrs Tiggy-Winkle* (1905), were inspired by real locations captured during family holidays at Lingholm and Fawe Park on the shores of Derwentwater (Crow, 2016).

Potter 's fans, travelling to the Lake District, can see in the real world the places that inspired her stories. For example, the Owl Island in the *Tale of Squirrel Nutkin,* is St. Herbert's Island. Many of the woodland scenes represented in the same tale are the shores of Derwentwater, and today these can be seen thanks to accessible footpaths. *The Tale of Benjamin Bunny,* where he plays with his cousin Peter Rabbit in Mr McGregor's garden, is Fawe Park. Today, this is a private property not open to the public, but the gardens can be glimpsed from outside. Mrs Tiggy-Winkle lives at Catbells, a fell above a lake, and the entrance of her home, a door on the hill, was probably inspired by the entrances of the old mines (Crow, 2016). Today, the Brockhole on Windermere offers

Beatrix Potter's trails and orienteering activities for children to discover the landscape that inspired the author (Brockhole on Windermere, 2024).

There are several buildings linked with Beatrix Potter's life: for example, the Lindeth Howe hotel, built in 1879 as a holiday home for a wealthy mill owner from Manchester, was used by friends and family, including the Potter family. When Rupert Potter died, Beatrix purchased the house for her mother, who lived there until her passing. This history can be recalled thanks to the photos and letters displayed at the Lindeth Howe Hotel which adopted as a logo the hotel name handwritten by Beatrix Potter (Lindeth Howe). Other buildings became a literary destination only recently, as for example the Yew Tree Farm, that was used to shoot the film celebrating Beatrix Potter's life (Annex VII) titled *Miss Potter,* interpreted by Renée Kathleen Zellweger, and directed by Chris Noonan.

In 1896, the Potters stayed at Lakefield in the village of Near Sawrey. Beatrix was 30 years old, and it is in that moment that she fell in love with the village. This village also became part of her tales, such as *The Pie and the Patty-Pan* (1905), *The tale of of Tom Kitten* (1907), and *The Tale of Samuel Whiskers* (1908) (Masset, 2016). In 1905, Beatrix Potter bought Hill Top Farm, which is, apart from her books, the heart of her tangible literary heritage today. In fact, Hill Top became her home and, even though she moved to Castle Cottage once married, this place remained her beloved shelter, that she kept visiting almost every day. This is probably the place that most reflects the life of Beatrix Potter as she had personally decorated it, choosing every detail of the place, from the wallpaper to the objects. The house is a mix between the style she brought as a Londoner, the local typical farmhouse interior design and some American pieces, like the quilt on the bed or a small Windsor chair that she bought from Rebecca Owen, an elderly American lady that lived close by in Belmount Hall (Masset, 2016). In 1906, she had added a wing to the house based on her studies of the Lake District buildings and personally followed the renovations made by local craftsmen (Annex VII; Masset, 2016).

Hill Top is the place where she welcomed visitors and imagined as well as wrote some of her stories and letters. Hill Top has also a garden that Beatrix Potter herself made bigger and full of flowers that were offered by the neighbours or that she bought. Although she had a gardener, she loved to spend time gardening and many flowers were planted by Beatrix herself. The farm was of 13.5 hectares and was managed by John Cannon, her farm manager with whom she liked to discuss practical matters related to faming and gardening. The Cannons were already there when she bought Hill Top

Farm and, the extension of the house, was made on purpose to allow the Cannons to stay and continue to live at Hill Top (Masset, 2016).

Photo 4.8. Hill Top Farm (photo taken by Daniela Stefanelli, Beatrix Potter Society member from Italy)

Today, Hill Top belongs to the National Trust, the largest UK's registered charity, independent from the government, that was founded in 1895 to preserve places of historic interest or natural beauty permanently (National Trust, 2024). In fact, Canon Hardwicke Rawnsley (1851 – 1920), vicar of Wray and defender of the Lake District was a close friend of the Potters, and he was both an inspiration for Beatrix and a supporter of her artistic talent. At the time, he was founding the Lake District Defence Society that later became the National Trust, the organisation to which Beatrix Potter left her farms and land properties after her passing.

Indeed, Hill Top, that today is a house-museum, still a working farm, and certainly the place to visit for Potter's fans, is not the only property that Potter acquired in the Lake District. For example, in 1923, she bought Troutbeck Park Farm, an isolated 800-hectare farm, located at the north of Windermere. Along the years, Beatrix Potter became one of the biggest landowners of the Lake District, owning 15 farms and extensive land

properties covering more than 1,600 hectares including several houses and cottages. She became a farmer herself and strove to support her tenants so that they could make a living from farming. She bought the land also with the intention to preserve the rural life, strongly linked with the farmers' life, and protect the land from development. She also worked for the protection of the Herdwick sheep, one of the strongest British breeds that could survive to the hard climate of the English North West. In fact, she was elected President of the Herdwick Sheep breeders' Association in 1943. She would have been the first woman President of the Association. Unfortunately, she died before she could take this role. The Association is still lasting today and that was the former Herdwick Sheep Association founded by Hardwicke Rawnsley in 1899 (Annex VII; Crow, 2016).

In the last decades of her life, Beatrix strengthen her relationship with the National Trust, having the common interest in protecting and preserving the Lake District way of life and landscape. In 1929, when the Monk Coniston Estate, including a dozen farms and several cottages for a total of 1,600 hectares, became available she bought it with the support of her husband William, who as a legal solicitor, handled the administrative aspects. She was sentimentally attached to this land as her grandfather Abraham Crompton had farmed at Holme Ground, Tilberthwaite, which is part of the estate. Once the National Trust had the means, she sold them half of the property. Recognising her abilities as land manager, the National Trust asked her to look after their half of the property, and she accepted despite being 65 years old at the time. She managed Monk Coniston Estate National Trusts's properties until 1936, when the organisation appointed Bruce Thompson as a full-time agent. She had a conflictual relationship with him as she let him know her opinions quite frankly and he did not always follow her advice (Crow, 2016).

At her death, she left almost everything to Mr Heelis for his lifetime, and in 1944 the National Trust received what they declared at the time the greatest ever Lakeland gift. In total, she left to the National Trust, 15 farms covering more than 1,600 hectares of land and several houses and cottages. At his death, also Mr Heelis left his properties to the National Trust, including his office in Hawkshead that hosted the Beatrix Potter Gallery until 2023 when it was decided to permanently close it due to the conditions of the building that were not ensuring the protection of the material nor a quality experience for the visitors (Visit Cumbria, 2024).

William Heelis asked to maintain Hill Top as a tribute to Beatrix Potter's life, keeping her furniture and other belongings, including several coming from Castle Cottage and Troutbeck Park Farm, for the benefit of the public. Hill Top Farm opened its doors to the

public and became a house-museum managed by the National Trust in 1946 (Crow, 2016).

The houses and cottages she left, are, as she requested, rented to trustworthy tenants instead of sold. This ensured that the properties and the lands were preserved, but also that some villages are still alive in contrast to the second-home and touristic rental market which is highly competitive in the area.

Many of the cottages and houses that she left are now let, including the house where she lived with her husband, the Castle Cottage (Annex VII).

Also, her farms are providing livelihoods to local families whom she asked to breed the Herdwick sheep. Today, the National Trust manages around 20% of the area of the National Park of the Lake District which was founded in 1951 (National Trust, 2024).

When she was still alive, Beatrix donated some of her father's books as well as a collection of her archaeological drawings to the Armitt library, that was a library in Ambleside that opened in 1909 and of which Beatrix Potter was a member. After her death, she left to the Armitt hundreds of her fungi watercolours and microscope studies. Today, these drawing are exhibited for the benefit of the public as the Armitt became an independent museum (Armitt Museum & Library, 2024). The royalties and rights of her books went to Frederick Warne Stephens, the nephew of Norman Warne (Crow, 2016), Beatrix Potter's first fiancé.

4.4.6 Development and governance

In this section, we will answer to the research questions related to how the place was transformed into a literary destination and on who manages the literary heritage linked with Beatrix Potter.

Before focusing on the management of the literary heritage of Beatrix Potter at the Lake District, it has to be said that her rich tangible literary heritage is spread across different organisations and private collections.

The Beatrix Potter Society has listed several places that are linked with the heritage of Beatrix Potter[48], in particular in the areas she lived in, or she went on holidays such as London and the South of England, Devon and Cornwall, Wales and Scotland. She also had strong connections with American readers, this is why it is possible to find some of her original drawings and letters as well as some first edition books In the Rare Book

---

[48] https://beatrixpottersociety.org.uk/beatrix-potter/places-to-visit/

Department of the Free Library of Philadelphia, and a children's library was created at the Department of Rare Books and Special Collections at the Princeton University Library thanks to the donation of Lloyd E Cotsen which included a large collection of Beatrix Potter material. Beatrix Potter is greatly admired by the Japanese public as well, and in 2006, Daito Bunka University established a Beatrix Potter Reference Library on the grounds of the Saitama Children's Zoo. The building, modelled after Beatrix Potter's Hill Top in Cumbria, houses a rare collection of her works, including two of her privately printed little book editions, a copy of *A Happy Pair* (1893), several original watercolours, and other first edition copies.

Here below we mention the most significant organisations managing Beatrix Potter's heritage:

- Beatrix Potter Society: the Beatrix Potter Society is a British registered charity created in 1980. The mission of this organisation is to promote the study and appreciation of the life and works of Beatrix Potter. The Beatrix Potter Society also owns several original materials, from photographs to manuscripts and most of them are on long loan to the Victoria and Albert Museum or The National Trust that display them for the public (Beatrix Potter Society, 2024);

- Victoria and Albert Museum, London: the Londoner Museum houses the world's largest collection of Beatrix Potter's drawings, manuscripts, correspondence, photographs, and related materials. In addition to studies for her Tales, nursery rhymes, and fairy tales, the collection is particularly rich in natural history and landscape watercolours and also includes some archival material from her family (Victoria and Albert Museum, 2024);

- Birnam Arts, Birnam Dunkeld, Scotland: the Birnam Arts presents Beatrix Potter's childhood summers in Perthshire, Scotland. The gallery, adapted for children visits, offers the possibility to play traditional games, see a Victorian school room, appreciate original memorabilia and discover a garden filled with Beatrix Potter's characters (Birnam Arts, 2024);

- Frederick Warne & Co.: it is a British publisher founded in 1865. It is the owner of all rights, copyrights and trademarks in the Beatrix Potter character names and illustrations. Today, it is part of the Penguin Books that bought it in 1983 (Penguin, 2024);

215

- Armitt Museum, Gallery and Library, Ambleside, Lake District: the Armitt is a unique combination of museum, library, and gallery devoted to preserving and sharing the cultural heritage of the Lake District. It owns hundreds of Beatrix Potter's fungi watercolours and microscope studies that she donated to the library at her death (Armitt Museum & Library, 2024);

- Linder Foundation: the Linder Foundation, formerly known as the Enid Linder Foundation, is a registered charity founded by Enid Blanche Linder in 1974 through a governing deed of Trust. The Foundation provides support to a diverse range of charitable causes, including medical electives, hospices, youth initiatives, environmental conservation, and the arts. Enid Linder's brother Leslie had acquired and donated to the Victoria and Albert Museum. several works of Beatrix Potter (Linder Foundation, 2024);

- National Trust: Octavia Hill, Robert Hunter, and Hardwicke Rawnsley (a close friend of the Potters) founded the National Trust in 1895 to safeguard natural and historic places. Today, the National Trust is the largest conservation charity in Europe, with 5.37 million members, 10,000 staff, and thousands of volunteers. It manages over 250,000 hectares of farmland, more than 780 miles of coastline, and more than 500 historic properties, gardens, and nature reserves, ensuring they are preserved for the current and future generations. The Heelises, at their death, left to the National Trust more than 1,600 hectares of land in the Lake District, including farms, houses and cottages. Today, the National Trust manages Hill Top Farm, and the former Beatrix Potter Gallery hosted in the office of Potter's husband William Heelis in the village of Hawkshead. This is a charming 17th-century house which used to show the National Trust's collection of Beatrix Potter's artwork (National Trust, 2024). The Gallery was permanently closed in 2023 due to the conditions of the building that were putting at risk the preservation of the collection and were not offering a quality experience to visitors (Brockhole on Windermere, 2024);

- The World of Beatrix Potter Attraction, Windermere, Cumbria: this attraction is not linked to original material of Beatrix Potter, but it is an attraction and garden targeting children and families that opened in

1991. The World of Beatrix Potter recreates the characters and places of the 23 Beatrix Potter's tales, and it has a café and a shop (The World of Beatrix Potter Attraction, 2024).

- Melford Hall, Suffolk: owned by the National Trust, is home to a number of Potter artefacts, such as the toy Jemima Puddle-Duck, given to the Hyde Parker children and thought to have inspired the beloved children's story, and drawings (The Guardian, 2016).

The heritage left by Beatrix Potter in the Lake District goes beyond her literary heritage, as she was a key element in concentrating lands, farms, houses and cottages and preserve them in line with the National Trust objectives, the organisation to which the Heelis left their properties in the area. Although Beatrix Potter was not a declared feminist as she recognised her role as a wife as probably the most important of her life, she was certainly an unusual woman of the Victorian Age. Writer, illustrator, mycologist, businesswoman, landowner, farmer and gardener, her multifaced profile could only be entirely appreciated after her death as, as a woman at the time, her recognition and appreciation in certain areas, in particular in the academic world, was limited because of her gender.

Beatrix Potter herself created what is now at the centre of her tangible literary heritage beyond her books, the Hill Top Farm, and her husband asked to keep the place as a tribute to her life. This is the place that Beatrix Potter's fans visit to get closer to the life of the writer and to her stories and probably the primary reason to visit Near Sawrey as a tourist. As we have seen above, there are several locations in the Lake District that became part of Beatrix Potter's books and as mentioned by the interviewee, passionate readers can get around with Potter's books and recognise the places from her drawings. Today, Hill Top is managed by the National Trust, who paid particular attention to restore the building and the garden to make it as much as possible resembling to the place that Beatrix Potter left.

Beatrix Potter also became an attraction in a more commercial way, as in 1991 the World of Beatrix Potter attraction opened its doors. This amusement park for children and families is less literary in the romantic sense of the term, but it has the merit of offering activities accessible to children and families allowing kids to get to know Beatrix Potter's literary creations beyond books. It is located in Bowness-On-Windermere, and it is definitively more accessible to the youngest public than Hill Top Farm.

In Beatrix Potter's will, the Lake District and its rural way of life had to be preserved for the benefit of the family farmers that were living there at the time. Her requests were very much respected by the National Trust that let her properties instead of selling them (Crow, 2016). However, as it is managed today the Lake District National Park and the literary heritage of Beatrix Potter in the area more specifically, are very much oriented toward tourists rather than benefitting culturally and socially the local community directly. In fact, the governance model applied, despite having the National Trust in the lead when it comes to Hill Top Farm and the Lake District properties, is widespread alternating local and national organisations, charities and private collections. The model is very much based on museums, permanent exhibitions and houses, with the exception of the Beatrix Potter World Attraction, rather than on temporary and innovative initiatives that may be attractive also for the local population.

Certainly, the flux of tourists benefits the economy of the area and the inhabitants themselves. However, the cultural heritage seems to be static as it is managed at the moment, instead of dynamic and growing. In fact, for the local inhabitants, to visit the museums and permanent exhibitions of the area once, could be enough in a lifetime, while a literary or artistic festival or initiative that attracts also living talents and that changes constantly, could be interesting also for the local population.

It must be appreciated the close interconnection between the cultural and natural heritage in the area that made the English Lake District also part of the UNESCO World Heritage List. Moreover, there is a strong attention to sustainability and to the accessibility of tourists once they are in the area. If fact, they are invited to leave their cars at the edges of the National Park and use public buses and ferries once they are within the Park.

In the Lake District and beyond, the Beatrix Potter Society, is probably the most innovative in terms of celebrating the literary heritage left by Beatrix Potter. The charity collaborates with the Victoria and Albert Museum, the National Trust, the Armitt Museum, Library and Gallery, the Linder Foundation, The Birnam Arts and the Penguin Books. The Beatrix Potter Society promotes events related to Beatrix Potter and offers the possibility to book a Beatrix Potter reading by Society members, that are available to read Beatrix Potter's tales to children in their local libraries and schools. This project started in 1998 in the UK, as an initiative during The National Year of Reading, and in 2001 it was also launched in the United States (USA). The scheme continues to grow and is already active in France, Australia and Canada. With support from Frederick Warne, Beatrix Potter's publishers, and the Beatrix Potter Society, each reader is given display

material with worksheets and outline drawing masters that the library or school may photocopy. Each reader conducts their reading in a way relevant to the age of the children and the specific needs or interests of the group (Beatrix Potter Society, 2024). Additionally, the Beatrix Potter Society targets also adults through *the Introducing Beatrix Potter* talks and presentations that are offered worldwide. The project organisers keep a record of the talks and presentations (in the UK and USA) and receive feedback questionnaires to monitor and evaluate the activity.

However, as the interviewee admitted, the Beatrix Potter Society has a problem with generational renewal among its members as the active young people presence is very limited (Annex VII).

Table 4.7. Development of Near Sawrey and the Lake District as literary destination linked to Beatrix Potter applying Rodning Bash results (elaborated by the author)

Background factors	1st phase		2nd phase		3rd phase
Conditions that may facilitate literary tourism	Emerging development	Additional factors	Sustaining development	Additional factors	Mature development
Presence of a writer and artist in the village: Beatrix Potter buys Hill Top Farm in 1905. **Conflict[49]:** There are conflictual interests in the Lake District as investors would like to develop the area. Beatrix Potter opposes these investments and buys land and farms herself becoming one of the major landowners of the area. Her scope is to preserve the rural life style, traditional	**Leadership organisation:** at their death, Mr and Mrs Heelis leave their properties to the National Trust between 1944 and 1945. **Literary and artistic activities:** Hill Top Farm becomes a house-museum dedicated to Beatrix Potter as it was requested by Mr Heelis opening its doors to the public in 1946.	The National trust continues to preserve the landscape and to manage the properties that Beatrix Potter left as it was in her will. The National Park of the Lake District is founded in 1951 and it is also thanks to Beatrix Potter that the area is preserved.	The Beatrix Potter Society is founded in 1980 with the objective of celebrating and promoting the life and work of Beatrix Potter and advancing discussions and studies about her multifaced figure.	New commercial initiatives are born such as the World of Beatrix Potter Attraction that opens its doors in 1991.	The National Trust holds Beatrix Potter in high regard and named its headquarters in Swindon, Heelis in her and her husband honour, in 2005. Organisations and initiatives celebrating the life and work of Beatrix Potter are spreading in the UK and around the world. In 2006, the movie *Miss Potter* is released. Today, the Hill Top Farm receive several visitors, and it is managed by the National Trust in collaboration with the Beatrix Potter Society that owns part of the materials that are exhibited at the

---

[49] Conflict is not included in the Rodning Bash results. However, it emerges from this research that it is an important element that may facilitate the development of a literary destination.

farming, and the landscape.	house-museum. The legacy of Beatrix Potter is also recognised beyond her literary work, as she is appreciated also as a mycologist, a land manager, farmer, and businesswoman.

To summarize, the governance model of the literary heritage of Beatrix Potter in the Lake District can be defined as top down in an early stage, as her husband instructed the National Trust to celebrate Beatrix Potter life in Hill Top Farm, and bottom-up in a second stage when the Beatrix Potter Society is created. It is marked by a collaboration between the National Trust, the Beatrix Potter Society, and the Penguin Books and alternates local (the World of Beatrix Potter Attraction, the Armitt Museum, and other local buildings) and national stakeholders (National Trust, the Beatrix Potter Society, the Penguin Books), and it is characterized by a spread heritage managed by different organisations and even privatively owned.

Table 4.8. Analytical framework to investigate literary heritage governance in Near Sawrey and the Lake District (elaborated by the author)

Dimension	Key Indicators
Stakeholders	The National Trust and the Beatrix Potter Society are leading the management of literary heritage linked to Beatrix Potter at the local level. The mission of the National Trust is to protect historic places and nature, and to promote them for everyone to enjoy. The Mission of the Beatrix Potter Society is to promote the study and appreciation of the life and works of Beatrix Potter. The two organisations collaborate in particular in the management of the house-museum of Hill Top.
Governance	The National Trust collaborates with the Beatrix Potter Society to manage the house museum of Hill Top. The property is owned by the National Trust, but several materials displayed in the house belong to the Beatrix Potter Society. The National Trust collaborates also with the Lake District National Park as well as with RSBP and WWF. At the local level, there is also the World of Beatrix Potter Attraction, but it was not identified any particular collaboration with the other two leading organisations. Beyond the local level, other important players are managing

221

Dimension	Key Indicators
	part of tangible heritage left by Beatrix Potter. These are the Victoria and Albert Museum, the Perth Museum and Art Gallery the Birnam Arts, the publisher Frederick Warne & Co., the Armitt Museum, Gallery and Library, and the Linder Foundation which whom the Beatrix Potter Society collaborates. The National Trust is supported by donors and members, and collects funds from direct property income, fundraising income, trading income from subsidiaries, and investment income (National Trust Report 2022-2023). The Beatrix Potter Society is supported mostly by its members. From the data collected, the role of the public sector is absent or negligible.
Preservation and valorisation	The literary heritage is preserved and valorised though different places and initiatives, but at the heart of the tangible literary heritage left by Beatrix Potter in the Lake District, there is the house-museum of Hill Top Farm. The Armitt Museum, Gallery and Library owns hundreds of Beatrix Potter's fungi watercolours and microscope studies and made them available to the public. Other private buildings are also linked to Beatrix Potter's life, such as the Lindeth Howe hotel. Several places in the Lake District can be identified as inspirations for Potter's books. The Beatrix Potter Society mapped heritage and initiatives linked to Beatrix Potter and promotes the figure of the writer through public readings and presentations. Moreover, at the local level, the World of Beatrix Potter Attraction, even if not directly managing tangible literary heritage, promotes Beatrix Potter tales though a thematic park targeting children and families. Finally, the heritage of Beatrix Potter goes well beyond the borders of the Lake District, as several other organisations manage part of her tangible heritage or operate to promote her life and work (e.g. Daito Bunka University).
Community Engagement	Beatrix Potter supported local farmers during her lifetime in the Lake District and contributed to preserve the rural lifestyle and the landscape. However, nowadays, the involvement of the local community in the management of the literary heritage seems limited to the people who are involved in working for the National Trust, and in local economic initiatives. The local population is involved in safeguarding the historical and natural heritage as the area is part of a National Park which restricts the possibilities of developing activities that are not in line with the principles of preservations. Tourism is a vital source of income for the local population. Traditional agriculture and pastoralism remain an important activity in the territory, also thanks to the effort made by Beatrix Potter to concentrate and preserve lands for farming. However, it was not possible to identify any particular National Trust cultural activity targeting the local population. The Beatrix Potter Society offers readings for children and lectures for adults in different countries.
Promotion and Accessibility	Both the National Trust and the Beatrix Potter Society have websites and social media. The website and social media of the Lake District National Park are also important sources of information for those who want to visit the area. Hill Top Farm has limited car parking spots. Private cars can be left at the entrances of the Lake District National Park. Within the Park there are several buses and ferries at an affordable price to help visitors to move around the area. Hill Top Farm is not fully accessible for people with disabilities, but the National Trust uses digital technologies such as virtual visits of Hill Top Farm to make it accessible for people with reduced mobility.

Dimension	Key Indicators
	The entrance ticket to Hill Top ranges from £0 to a maximum of £15.00 per person. The Beatrix Potter Society plays an important role in mapping initiatives about Beatrix Potter around the world and in celebrating her life and works.

4.5 Case study: Hartfield

4.5.1 Introduction

This chapter presents a case study of Hartfield, a village and civil parish situated in the Wealden district of East Sussex, England, in the UK. Hartfield is best known as the home of Alan Alexander Milne (1882–1956), the beloved author of the Winnie-the-Pooh series. The village and its surrounding landscape, particularly the nearby Ashdown Forest, served as the inspiration for the settings in Milne's stories, most notably the famous Hundred Acre Wood.

The chapter is organized into sections that outline a presentation of the location itself, its connection to rurality, an exploration of Alan Alexander Milne's life and work, the description of the literary destination, and finally, an historical analysis of how the place became a literary destination and of how the literary heritage is managed.

4.5.2 The place

Hartfield is a small village located in the East Sussex, in the South East England, UK. The place is mostly known for being home of Alan Alexander Milne and his family, in particular his son Christopher Robin, who inspired the Winnie-the-Pooh book character with the same name. The location also attracts some rock star fans as Cotchford Farm, that was the house owned by the Milnes, was then bought by Brian Jones, a founding member of the Rolling Stones, who passed away there.

Map 4.8. Hartfield (Source: Google Maps)

Hartfield is a civil parish which boundary covers an area of about 42 square kilometres.

It takes approximately 1 hour and 30 minutes to drive from London to Hartfield as there is a distance of almost 80 kilometres between the two locations.

The closest towns are the following:

- East Grinstead, located at about 11 kilometres north west of Hartfield, corresponding to 15-20 minutes' drive by car;

- Royal Tunbridge Wells, a well-known spa town, located at about 13 kilometres east of Hartfield and at about 15-20 minutes' drive;

- Crowborough, a small town located at about 8 kilometres east of Hartfield and reachable in around 10-15 minutes by car;

- Uckfield, located at about 19 kilometres south of Hartfield, corresponding to about 25 minutes by car;

- Three Bridges is located at about 25 kilometres west of Hartfield and can be reached in around 35 minutes by car;

- Lewes, located at about 32 kilometres south of Hartfield and reachable in around 35-40 minutes by car.

Further away, Brighton is a relatively close city. Located on the Southern coast of England, it is at about 45 kilometres from Hartfield and can be reached in about 1 hour, 1 hour and 10 minutes by car.

The place is served by a public bus that operates daily between Crawley, East Grinstead and Tunbridge. However, the closest train stations are located in Tunbridge Wells, East Grinstead, Three Bridges and Uckfield (Google Maps, 2024).

The population of Hartfield counts with 2,200 inhabitants (rounded to the closest hundred, Office for National Statistics, Cenus 2021). Due to the rounding of the official statistics of 2021, we cannot say if the population is slightly increasing if compared with data from 2011, that counted 2,179 usual residents (Nomis, Census 2011).

Traces of human civilization in Ashdown Forest date back at least 5,000 years, and it is believed that the first population of Hartfield settled in this area. In the 1st century A.D., the Romans constructed a road from Lewes to London, which cut directly through what is now the parish.

Hartfield is mentioned in the Domesday Book (a manuscript record of the Great Survey covering much of England and parts of Wales, completed in 1086 by order of King William the Conqueror), suggesting some form of local governance existed, supported by the community's ability to cultivate crops, and sell any surplus. With the rise of Christianity and the manorial system, characterized by tithes and taxes, the influence of the Sackville family and tenant farming became crucial. Due to the poor quality of farmland, particularly in the Ashdown Forest region, farming was challenging and unprofitable, though it could sustain the parish. From the XV to XVIII centuries, the area saw many ironworks, relying on charcoal from Wealden forests for smelting (Hartfield Parish Council, 2008). Hartfield today is known for being home of Alan Alexander Milne and his son Christopher Robin. Hartfield inspired the settings of the famous books of Winnie-the-Pooh and tourists can find here the atmosphere of Milne's stories. In addition, Hartfield Cotchford Farm, previously owned by the Milne family, is also known for being the house of the founding member of the Rolling Stones, Lewis Brian Hopkin Jones (28 February 1942 – 3 July 1969) who was tragically found dead at the bottom of his swimming pool.

Finally, the central core of the Village has been designated a Conservation Area of special architectural and historic interest (Hartfield Parish Council, 2008).

4.5.3 Relation with rurality

The whole territory of the Wealden District is classified by the UK Government as "mainly rural".

Map 4.9. Rural-Urban Classification of Local Authority Districts and Similar Geographic Units in England: (Source: Office for National Statistics and Department for Environment, Food and Rural Affairs, 2017; with addition elaborated by the author)
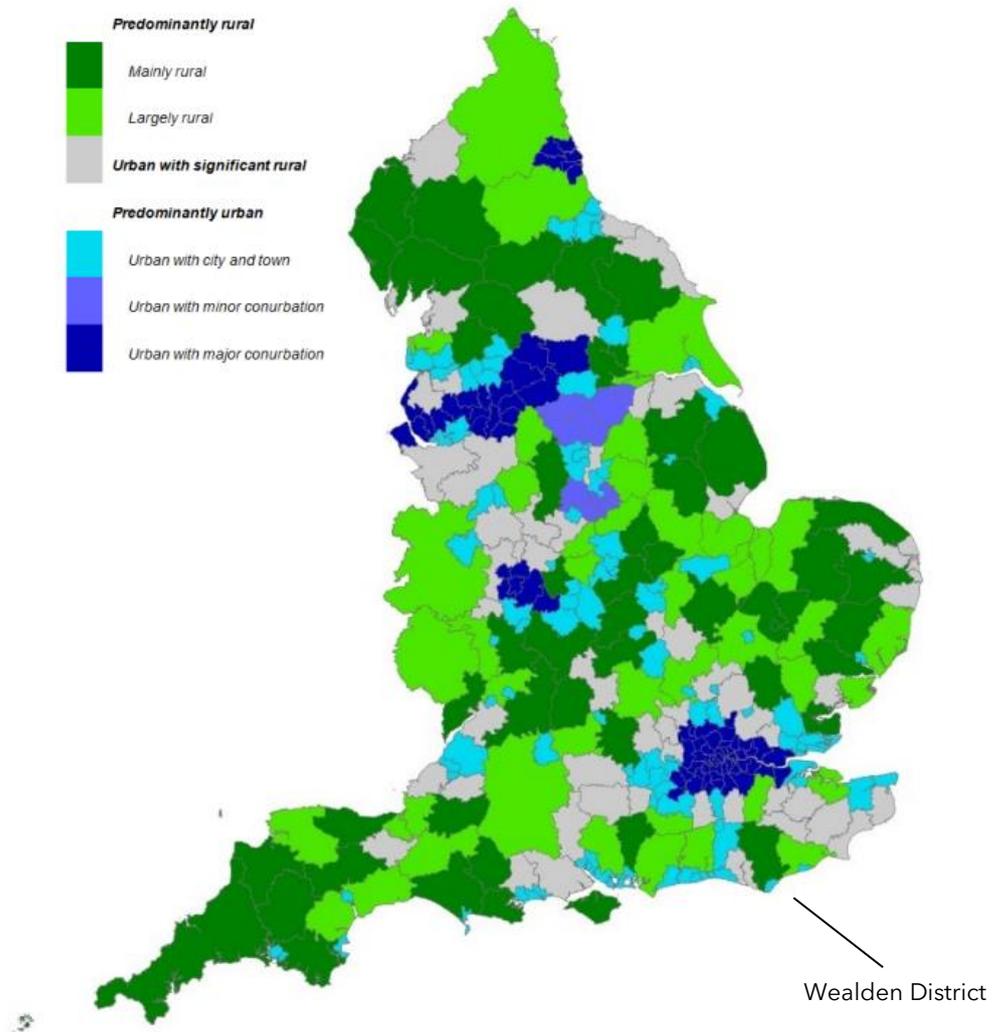
Map 4.10. Hartfield (Source: Office for National Statistics)

As it was not possible to conduct an interview with representatives of local stakeholders, to understand what "rurality" means for local actors, a content analysis of the latest available Hartfield Parish Action Plan (Hartfield Parish Council, 2008) was conducted by looking at the word "rural". In a 22 page-document the word "rural" resulted 7 times, of which 1 time in the background describing the Parish, 3 are in the paragraph titled "The Parish today", 1 in the questionnaire and 2 in the findings. The word rural is associated with "industries", "Parish/es", "houses", "characteristics/character of the village", "with many farms and smallholdings". The results shows that Hartfield is strongly perceived as a rural village by its stakeholders, and that this rurality defines its identity.

Land use in percentage (data from 2022), Wealden

■Agriculture   ■Forest   ■Built-up areas

9%

23%

68%
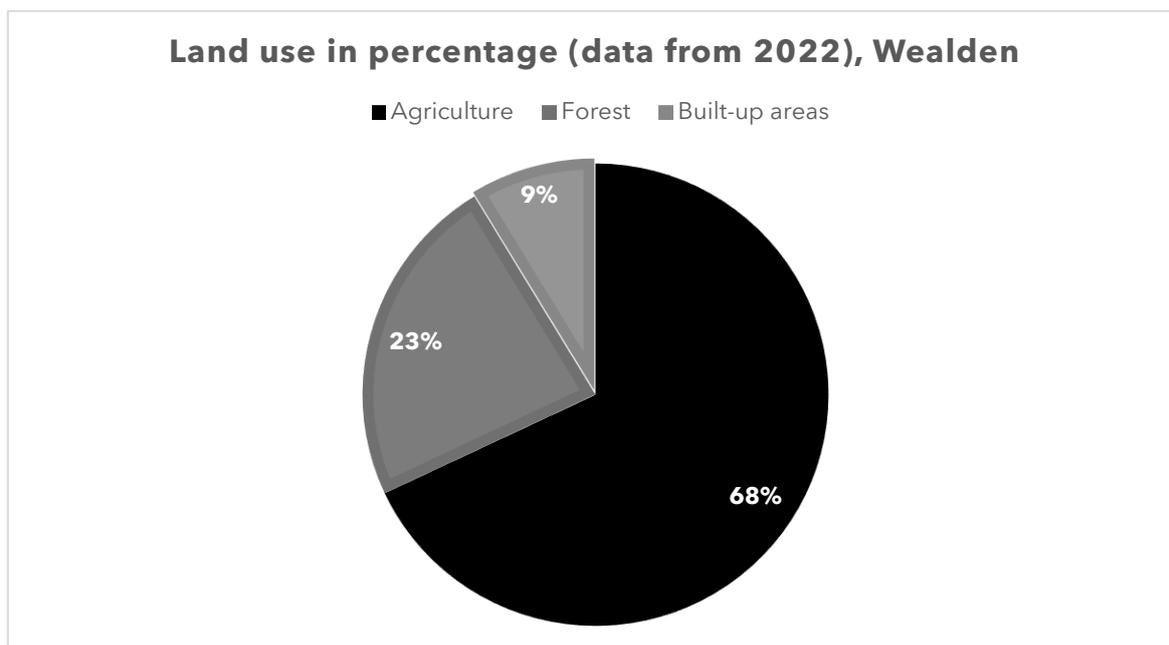
Detailed data specific to Hartfield were unavailable, so land use data for the wider Wealden District were used as a proxy to provide insight into land management in the area. Before analysing the data, it is important to note that the author consolidated the information into three main land use categories, agriculture, forest, and built-up areas, to simplify the analysis. In fact, the data provided by the Land use statistics of the UK Department for Levelling Up Houses and Communities are more detailed rich than the analysis proposed here. The clustering of data was done as follows:

- Agriculture included also residential gardens;
- Forest included also outdoor recreation, undeveloped land, and vacant land;
- Build-up areas correspond to developed areas.

Analysing the land use in Wealden (see Graph 4.4), we can see that the majority of the territory is covered by agricultural land (68%), followed by forests (23.3%) and with only 8.7% (rounded to 9% in the graph) of the territory used as built-up area. The land use indicates that the landscape is largely dominated by agriculture and forests that cover more than 90% of the territory of the District confirming the rurality of the place.

4.5.4 Alan Alexander Milne

Alan Alexander Milne, very often called by the abbreviation A. A. Milne, was a British author, playwright, and poet, best known for creating the children's character Winnie-the-Pooh. He was born on 18 January 1882, in Kilburn, London.

His parents were John Vine Milne, a schoolteacher, and Sarah Marie Heginbotham.

Milne's early education was greatly influenced by his father, who ran a small independent private school that Alan Alexander attended. There, one of his teachers was Herbert George Wells, the famous science fiction writer. Milne went on to attend Westminster School and later Trinity College, Cambridge, where he studied mathematics. However, his passion for writing led him to contribute to the student magazine *Granta*.

He graduated at Cambridge in 1903 and after university, Milne pursued a career as a writer, contributing with articles and humorous essays to the British satirical magazine *Punch*, where he eventually became an assistant editor in 1906.

Milne married Dorothy "Daphne" de Sélincourt (1890–1971) in 1913.

During the First World War, Milne joined the British Army and served as an officer in the Royal Warwickshire Regiment, later as a signals instructor, and finally as a propaganda writer for the MI7 (it was a branch of the British War Office with responsibilities for press liaison and propaganda). He left the Army in 1920 retaining the rank of lieutenant. That year, the Milnes had their first son Christopher Robin Milne.

Milne's early works included plays and adult novels, with *The Red House Mystery* (1922), a popular detective novel, showcasing his versatility as a writer.

Milne was also an early screenwriter for the nascent British film industry, writing four stories filmed in 1920 for the company Minerva Films These were *The Bump*, *Twice Two*; *Five Pound Reward*; and *Bookworms*.

In October 1924, Milne purchased Cotchford Farm in Hartfield, in the East Sussex. The house was meant to become the family country retreat. His son said about the house: «Cotchford was different. Cotchford was ours, and on an autumn morning we drove down to take possession. No, I have got it wrong. It was Cotchford that took possession of us» (Cotchford Farm, 2024).

Despite the prolific production, Milne is mostly remembered for his most famous character: Winnie-the-Pooh. The bear, inspired by a real female bear of the London Zoo named Winnie after Winnipeg (Canada), the hometown of her first owner, and a puppet of Christopher, appeared for the first time, not yet known as Pooh, in a poem titled *Teddy*

Bear, published in *Punch* magazine in February 1924. The poem was then republished the same in *When We Were Very Young*. Then, Pooh appeared in the *London Evening News* on Christmas Eve in 1925, in a story called *The Wrong Sort of Bee*s. However, the most known book is *Winnie-the-Pooh* that was published in 1926. Later, a second book about Winnie-the-Pooh and his friends Piglet, Eeyore, Kanga, Roo, Tigger (inspired by Milne's son toys that are now displayed in New York Public Library in New York City), Rabbit and Owl was published in 1928 with the title *The House at the Pooh Corner*. A collection of nursery rhymes also containing Winnie-the-Pooh, *Now We Are Six*, was published in 1927. These books were illustrated by Ernst Howard Shepard (10 December 1879 – 24 March 1976), an English artist and book illustrator whose drawings became as famous as the stories themselves.

The story of Winne-the-Pooh was inspired by the real life of Milne's son, Christopher Robin and by real locations at Hartfield, such as the Ashdown Forest that in the Winnie-the-Pooh books became the famous Hundred Acre Wood.

Milne also published four plays in this period.

Despite the immense success of Winnie-the-Pooh, Milne was somewhat ambivalent about being primarily known as a children's author, as he had intended to be recognized for his broader literary contributions, particularly his plays and adult fiction. After the success of Winnie-the-Pooh, Milne returned to writing plays, though none achieved the same level of recognition. The success of Winnie-the-Pooh also affected the relationship with his son Christopher Robin that became strained, largely due to the unwanted public attention his childhood received.

During World War II, Milne was a captain in the British Home Guard in Hartfield and Forest Row. He retired to the farm after a stroke and a brain surgery left him invalid in 1952. Milne passed away on 31 January 1956, aged 74.[50]

4.5.5 Literary destination

Hartfield is a literary destination linked to the author's life, as Alan Alexander Milne spent part of his life here, but also with Milne's books, in particular those about Winnie-the-Pooh as the settings of these children's books were inspired by the Ashdown Forest. In Hartfield, there are three main places that are linked with the literary heritage left by Milne.

---

[50] The biography of Alan Alexander Milne can be found in A. A. Milne: His Life" by Ann Thwaite (1990).

The first one is the Cotchford Farm, a farmhouse dating from the16th century, with a magnificent garden located close to the Ashdown Forest. This house was bought by the Milnes in 1924 and required substantial renovations before the Milnes took up residence (Cotchford Farm, 2024). They used it as country house at first, as a place where to spend week-ends, Easter, and holidays, but it became also the place where Milne spent the last years of his life. In fact, after having had a stroke and a brain surgery that left him invalid, he retired in Hartfield and spent here the last days of his life. After Milne passed away in 1956, his wife Dorothy de Sélincourt, also known as Daphne, eventually decided to sell the house, and moved back to London. Today the house is a private property and cannot be visited unless rented. In the garden there are statues of Milne's son, Christopher Robin, and his character, Owl. There is also a sundial with a base carved with images of Pooh characters, including Piglet, Tigger and Roo, accompanied by the words: «This warm and sunny spot belongs to Pooh, And here he wonders what it's time to do». A small river runs through trees along the southern boundary of the garden. The Poohsticks Bridge, named after the game, mentioned in *Winnie-the-Pooh* and *The Pooh Corner*, is at about 800 meters from the house (Cotchford Farm, 2024).. The Cotchford Farm is listed grade II on the National Heritage List of England since 1982 (Historic England, 2024).

The second place that Winnie-the-Pooh fans can visit in Hartfield is the Ashdown Forest. Situated at 223 meters above the sea level, it covers 2,500 hectares and is the largest area with open public access in South East England. This forest is designated as Site of Special Scientific Interest, Special protection Area for birds and Special Area of Conservation for its heathland habitats. Today the forest is owned by the Ashdown Forest Trust, and managed by the Conservators of Ashdown Forest. It is the Ashdown Forest that inspired both Milne and the illustrator Ernest Howard Shepard. They used this landscape to create the settings of Winnie-the-Pooh books. Today, visitors can find some of the spots of the books, such as Pooh Sticks Bridge, Galleon's Lap, Roo's Sandy Pit, the Heffalump Trap, and the Enchanted Place where Christopher Robin says farewell to his friend. (Ashdown Forest, 2024).

Since 1979, a plaque has been in place honouring Milne and Shepard for introducing the world to Ashdown Forest through their children's stories.

Finally, the third place that marks Hartfield as a literary destination is the Pooh Corner, located in a building dating 1703. This place was a sweet shop where Milne was a customer at the time.

In 1978, Mike Ridley and his wife created here a tea and gift shop. This was then sold to the Ashby family that invested in developing and increasing the attractiveness of the shop that became more popular among Winnie-the-Pooh fans. The property was sold again in 2019 and bought by the current owners that, in addition to the tearoom and the giftshop, opened a museum dedicated to Milne and Shepard (Pooh Corner, 2024). According to the Pooh Corner, they received 45,000 visitors in 2019.

Outside Hartfield, there are several other places commemorating Milne and Winnie-the-Pooh. For example, the original toys belonging to Christopher Robin, which inspired the characters of Winnie-the-Pooh and his friends, are now housed at the New York Public Library in New York City. Additionally, a statue of the real bear, Winnie, who inspired the name *Winnie-the-Pooh*, can be found at the London Zoo.

Recently, two movies inspired by the Milne family were released:

- *Goodbye Christopher Robin* is a 2017 British biographical drama that delves into the life of Alan Alexander Milne, focusing on his relationship with his son, Christopher Robin. Directed by Simon Curtis, the film was written by Frank Cottrell-Boyce and Simon Vaughan, and features performances by Domhnall Gleeson, Margot Robbie, and Kelly Macdonald;

- *Christopher Robin* is a 2018 American live-action/animated fantasy comedy-drama film directed by Marc Forster, with a screenplay by Alex Ross Perry, Tom McCarthy, and Allison Schroeder. The story, developed by Greg Brooker and Mark Steven Johnson, brings to life the beloved characters of Winnie-the-Pooh in a heartwarming narrative.

Certainly, the visibility given by the cinema movies contributes to make Hartfield a more popular touristic destination.

4.5.6 Development and governance

In this section, we will answer to the research questions related to how the place became a literary destination linked to children's literature and how the literary heritage is managed at the local level.

Before focusing on the management of the literary heritage of Alan Alexander Milne in Hartfield, we have to mention that most of the rights of rights to A. A. Milne's Pooh books

belongs to the Walt Disney Company that has secured them along the years (The Guardian, 2001).

Hartfield, is evolving gradually into a children literary tourism destination. The development of this literary heritage can be understood through different phases: emerging, and sustaining, while the mature development has not been reached yet (see Table 4.9).

The village's connection to *Winnie-the-Pooh* began when Milne purchased Cotchford Farm in 1924, establishing a presence that would eventually draw literary enthusiasts to the area. However, it wasn't until 1978, with the opening of Pooh Corner, a tearoom and gift shop dedicated to Winnie-the-Pooh, that any organised effort towards literary tourism began. This private initiative marked the early stages of what would become a growing cultural interest in Milne's presence in the area. In 1979, the charity Ashdown Forest Trust installed a plaque commemorating Milne and illustrator E. H. Shepard (Discover Britain, 2024), further cementing the area's literary significance.

As interest in Milne's legacy persisted, new developments emerged. Between 2017 and 2018, the Cotchford Farm was renovated by new owners and made available for short-term rentals. In 2019, the Pooh Corner changed ownership, expanding its offerings by adding a museum dedicated to Milne and Shepard. This initiative enriched the experience for visitors, allowing them not only to explore the forest that inspired the books but also to learn more about Milne's personal life and work. Despite these advancements, literary tourism in Hartfield is not yet fully mature, and further development is needed to fully valorise the village as a literary destination.

The governance of literary heritage in Hartfield involves multiple stakeholders, though there is no clear leadership or coordinated effort. The Pooh Corner, Ashdown Forest Trust, and the Cotchford Farm all play roles in preserving and promoting Milne's legacy, but their efforts remain somewhat fragmented. Pooh Corner, while the most visible stakeholder, operates privately and has focused on expanding its educational and cultural offerings. The Ashdown Forest Trust manages the forest, emphasizing conservation while maintaining its appeal for visitors seeking out Winnie-the-Pooh locations. The mission of the Cotchford Farm is less defined but appears to focus on offering exclusive stay experiences tied to Milne's literary history of the Rolling Stones.

The preservation of Milne's legacy is achieved through several key locations and initiatives:

- the Cotchford Farm, though only accessible to renters, offers a private and exclusive connection to Milne's personal life (Cotchford Farm, 2024);

- the Ashdown Forest plays a significant role by highlighting the natural settings that inspired many of the locations in Winnie-the-Pooh books (Ashdown Forest, 2024);
- the Pooh Corner, with its thematic tearoom, bookshop, and museum, serves as a central hub for fans, offering a rich literary experience (Pooh Corner Hartfield, 2024).

While these places contribute to preserving Milne's heritage, there is a lack of collaboration between the stakeholders, which limits the potential for a more unified and robust literary tourism strategy.

The extent to which the local community is engaged in promoting or participating in the literary heritage remains unclear. Though the Hartfield Parish Council website does feature a section on *Winnie-the-Pooh*, there is little indication of broader community involvement in the development of literary tourism.

Each of the three main stakeholders, the Pooh Corner, the Ashdown Forest Trust, and the Cotchford Farm, promote their activities and locations through websites and social media. Accessibility remains an issue in the village itself that is not well-suited for large vehicles such as coaches. However, there are paid parking spots close to the forest accesses. For visitors with reduced mobility, Pooh Corner is not fully accessible but provides assistance to help people with reduced mobility to enter, while the forest offers a few accessible parking spots and a path that can be navigated with relative ease.

Though Hartfield has made significant strides in developing its literary tourism potential, there are still gaps in governance, accessibility, and community engagement. While private businesses like Pooh Corner generate revenue through their activities, and the charity Ashdown Forest Trust relies on donations and grants, there remains a need for a more coordinated approach to fully valorise Milne's literary heritage and elevate the village into a mature literary tourism destination.

Table 4.9. Development of Hartfield as literary destination linked to Alan Alexander Milne and Winnie-the-Pooh applying Rodning Bash results (elaborated by the author)

Background factors	1st phase		2nd phase		3rd phase
Conditions that may facilitate literary tourism	Emerging development	Additional factors	Sustaining development	Additional factors	Mature development
Presence of a writer in the village: Alan Alexander Milne buy the Cotchford Farm in 1924.	**Leadership organisation:** There is not a leading organisation, but a private initiative: Pooh Corner opens in 1978 as a tearoom and gift shop dedicated to Winnie-the-Pooh. The charity Ashdown Forest Trust instals a plaque commemorating Milne and Shepard in 1979. **Literary and artistic activities:** Not identified.	Not identified.	Between 2017 and 2018, the Cotchford Farm is purchased by the current owners that renovate it and put it on the market for short-term rentals. In the garden there are statues commemorating Milne and his characters. Pooh Corner changes owners in 2019 and they add to the tearoom and the giftshop a museum celebrating Milne and Shepard. The Forest continues to be an attractive place for Winnie-the-Pooh fans that can identify the book spots.	The movies *Goodbye Christopher Robin* and *Christopher Robin* are released in 2017 and 2018 respectively.	Literary destination not fully mature yet.

We can summarize the governance of literary heritage in Hartfield in the table below.

Table 4.10. Analytical framework to investigate literary heritage governance in Hartfield (elaborated by the author)

Dimension	Key Indicators
Stakeholders	The Pooh Corner is probably the most visible among the stakeholders, even without having a clearly defined leading role. Other stakeholders identified are the charity Ashdown Forest Trust managing the Ashdown Forest and the owners of the Cotchford farm. The mission of the Pooh Corner is to ensure that the work of their predecessors is respected and built upon by adding new initiatives such as the museum. They want their activity to add an educational value for the community and fans. The mission of the Ashdown Forest Trust is to protect and preserve the forest. The mission of the Cotchford farm is not clearly stated. However, we can deduct that they aim to offer exclusive stay experiences.
Governance	The majority of the rights linked to Milne's heritage belongs to the Walt Disney. However, in Hartfield, three stakeholders valorise the heritage of Milne and Winne-the-Pooh. Two initiatives are private, while one is a charity. There is not a leading stakeholder, nor clear collaborations in place. The private businesses generate revenue through their economic activities, while the charity receives grants and donations.
Preservation and valorisation	The literary heritage is preserved and valorised through different places and initiatives: - The Cotchford Farm, only open to renters; - The Ashdown Forest highlighting the spots that inspired Winnie-the-Pooh settings; - Pooh Corner which has a thematic tearoom, a bookshop and a museum.
Community Engagement	It is not clear if and how the local community is involved, even if the website of Hartfield Parish Council includes a section on Winnie-the-Pooh.
Promotion and Accessibility	The three stakeholders have websites and social media channels promoting the location and their activities. There are some paid parking spots to access the Forest, but only a few within the village, which are not suitable for large coaches. Regarding accessibility for people with reduced mobility, there is no information available about Cotchford Farm, while Pooh Corner is not fully accessible; however, assistance can be provided to help people enter. The Forest offers some dedicated parking spots and a single path that is relatively manageable.

Chapter 5. Comparison of the case studies and lessons learnt

5.1 Common elements

There are several common elements among the literary destinations analysed in this study. First, while each location is primarily linked to the life of an author, all have expanded their offerings, allowing them to fit into multiple categories of literary destinations. These places have developed initiatives that go beyond merely celebrating the author's life, creating a richer, more varied experience for visitors, and so falling also under other categories of literary destinations.

Another notable commonality is that none of the authors was born in the place that has since become a literary destination associated with them. In three of the case studies (Sarmede, Collodi, and Near Sawrey in the Lake District), the authors played an active role in shaping the identity of the place. Štěpán Zavřel, for instance, along with friends, founded the School of Illustration and the *International Exhibition of Children's Literature* in Sarmede. Carlo Lorenzini chose "Collodi" as his pen name, thus putting the small village on the literary map. Beatrix Potter not only helped preserve the landscape but also bequeathed her properties to the National Trust, ensuring her home would become a museum dedicated to her legacy. While it cannot be conclusively demonstrated that newcomers are more likely than locals to appreciate or recognize the potential of a place, the fact that these authors were outsiders who helped elevate these locations is significant. It may suggest that an external perspective allows for a fresh appreciation of what locals take for granted. This could be due to the authors' comparison with their places of origin or their association of these locations with particularly positive periods of their lives.

Additionally, both Zavřel and Potter faced initial suspicion from local residents when they arrived in their respective places. Zavřel, for example, was rumoured to be a Russian spy, as two interviewees noted. These early tensions may have led to a closer-knit community around the authors, ultimately strengthening their identities and fostering the development of these literary projects. The support of a small, like-minded community was crucial in initiating the valorisation process for these places.

In terms of tourism, three of the four destinations (Sarmede, Collodi, and Hartfield) attract visitors primarily through activities and initiatives linked to their literary heritage. In contrast, the Lake District sees the majority of its visitors due to its status as a National Park, with Hill Top Farm being included as an additional stop for those interested in Beatrix Potter.

From a governance perspective, Sarmede and Hartfield began as bottom-up initiatives, while Collodi and Near Sawrey (especially Hill Top) followed a more top-down approach. In Collodi, the initiative to develop the area as a literary destination came from the local mayor, whereas in Near Sawrey, Potter's husband requested that Hill Top Farm be transformed into a museum in her honour.

Both Sarmede and Collodi can be seen as hierarchical literary destinations, not in the sense of rigid structures, but because each has a leading organisation driving the valorisation of literary heritage—the Štěpán Zavřel Foundation in Sarmede and the National Carlo Collodi Foundation in Collodi. In contrast, literary heritage in Near Sawrey and Hartfield is managed by a network of peers, with no single entity assuming overall control. Interestingly, in none of the case studies is a public institution the leading force in governing the literary heritage, even though, in Collodi, the municipality played a key role in initiating the development of the destination.

The actors involved in the governance of these destinations are diverse, but the majority come from the non-profit sector, with a few from the private sector. While these entities may collaborate with or receive support from public institutions, governance is primarily driven by non-profits. In both Sarmede and Collodi, the international dimension is considered critical to their success, highlighting the importance of collaborations. The only case where collaboration between stakeholders was not evident is Hartfield, where the material analysed did not reveal any significant partnerships.

The types of activities and initiatives offered at these destinations are varied, ranging from museums (including house-museums), exhibitions, and literary-themed events, to bookshops, thematic parks, hiking trails, tea rooms, and restaurants. This multifaceted approach creates a dynamic visitor experience, appealing to a wide range of interests and making these literary destinations both culturally and economically valuable.

Table 5.1. Visual summary of the comparison of the case studies (elaborated by the author)

Dimension	Sarmede	Collodi	Near Sawrey and the Lake District	Hartfield
Country	Italy	Italy	United Kingdom	United Kingdom
Author	Štěpán Zavřel	Carlo Lorenzini known by the pen name Collodi	Beatrix Potter	Alan Alexander Milne
Gender of the author	Male	Male	Female	Male
Date and place of birth and death of the author	25 December 1932, Prague, Czechoslovakia – 25 February 1999, Rugolo (Sarmede), Italy	24 November 1826, Florence, Grand Duchy of Tuscany - 26 October 1890 Florence, Kingdom of Italy	28 July 1866, South Kensington, London, United Kingdom - 22 December 1943, Near Sawrey, United Kingdom	18 January 1882, Kilburn, London, United Kingdom – 31 January 1956, Hartfield, United Kingdom
Book(s)	Several	The Adventures of Pinocchio	The Tale of Peter Rabbit (and others)	Winnie-the-Pooh books
Year of publication of the book (s)	1967-1991	1883	1902	1926
Literary (or artistic) tourism is the main reason to visit the place	YES	YES	Near Sawrey, YES The Lake District, NO	YES
Type of literary destination	Literary and artistic place; literary museum; literary fairs and events; bookshop	Literary place; literary park	Literary place; literary museum; literary park	Literary place; literary museum.
Type of governance	Bottom-up	Top-down	Top-down	Bottom-up
Type of relations among stakeholders	Hierarchical / there is a leading organisation	Hierarchical / there is a leading organisation	Network of peers	Network of peers
Type of partnerships	Foundation, local association, public authority	Foundation, public authorities	Charities, private company	Private companies

Support by the public sector	Strong	Mild	No support	No support
Level of collaborations	Local, regional and international	Local, and international	National, international	Not identified
Community engagement	Strong	Absent	Weak	Absent
Leading organisation	YES	YES	NO	NO
Type of stakeholders	Foundation (leading), association, public authority	Foundation (leading)	Association, charity, and others	Private companies, charity
Type of activities	Events, education and training	Thematic park, research, conferences	House-museum, thematic park, education	Café, guest house, hiking
Time to develop the literary destination	14 years (from the arrival of Zavřel in 1969, to the launch of the first *Exhibition of Children's Illustration* in 1983).	97 years (from the adoption of Collodi as Lorenzini's pen name in 1856 to the creation of the Committee *A monument for Pinocchio* in 1953.	41 years (from the moment Beatrix Potter bought Hill Top in 1905 to its transformation into a museum in 1946).	54 years (from the moment Milne bought Cotchford in 1924 to the opening of the Pooh Corner in 1978).
Type of funds, income	Local, regional, international	Regional, national	Local, national	Local
Inclusivity, accessible for people with disabilities	YES	YES	NO	NO
Number of visitors per year to the main literary activity	20,000	150,000	18.14 million in the Lake District National Park (Hill Top Farm data are not available)	45,000

5.2 Common challenges

In terms of common challenges, several issues were raised by interviewees across the case studies. Depopulation was identified as a challenge for Sarmede, while both

Sarmede and Near Sawrey face difficulties related to mobility and access to services, with Near Sawrey also grappling with a lack of local shops. In Near Sawrey, the preservation of the landscape emerged as both an opportunity and a challenge: while the protected landscape attracts tourism and brings economic opportunities, it also poses difficulties for local residents outside the tourism sector. These residents often face restrictions on renovating and modernizing their homes, as well as limited access to affordable housing and essential services.

Generational renewal within the organisations managing literary heritage was another shared challenge, highlighted by both the Zavřel Foundation and the Beatrix Potter Society. These organisations struggle to attract younger people to take on leadership roles or even join as members, raising concerns about the sustainability of their efforts in the long term.

Apart from Sarmede, the engagement of the local population in these literary destinations appears to be limited or, in some cases, absent. Despite this, funding and income generally do not pose significant challenges, as most organisations benefit from a range of funding sources at the local, regional, national, and international levels. The only exception is private sector organisations, which must rely solely on their own revenues. Non-profit organizations, such as charities and foundations, also depend heavily on volunteers, which, while valuable, represents a potentially unstable workforce due to its reliance on unpaid labour.

Another notable challenge is the full inclusivity of people with disabilities. While both Sarmede and Collodi have made strides in welcoming visitors with reduced mobility, other forms of disability remain insufficiently addressed across all four locations. Improving accessibility for people with diverse disabilities remains an ongoing issue that these literary destinations must tackle to ensure inclusivity for all visitors.

5.3 Opportunities

The case studies analysed demonstrate that literary tourism offers significant economic, cultural, and social opportunities for the development of rural areas and small towns. The valorisation of literary heritage creates new jobs, stimulates related economic activities (as seen in Sarmede, where locals have opened B&Bs), and fosters the growth of cultural activities, enriching the cultural offerings for both tourists and residents. Additionally, literary tourism helps build social capital through the exchange of

experiences between locals and visitors, as highlighted by the representative of Pro Loco Sarmede (see Annex III).

One key advantage of literary tourism is that it is only partially subject to seasonality. For example, Collodi experiences its busiest periods in the spring, when Pinocchio's Park welcomes school groups, yet remains active throughout the year. The volume of literary tourists is generally significant but manageable, making this form of tourism sustainable within the capacities of villages and small towns.

Moreover, literary tourism linked to children's literature has a unique potential to attract a diverse audience across different age groups, appealing to families, artists, writers, and passionate readers. This inclusivity fosters intergenerational exchange, enhancing the cultural and social fabric of these destinations.

An important opportunity that emerged from the study is the potential for literary destinations associated with children's literature to collaborate within a network, as seen with initiatives like the Fairy Tale Route. Such a network could promote peer-to-peer learning and knowledge sharing. All the case studies have developed local, regional, national, or international partnerships, which have contributed to making these places more attractive. By bringing together the organisations that manage literary heritage, there is a unique opportunity to exchange insights, allowing each destination to learn from both the successes and challenges of others. This collaborative approach could further enhance the development and sustainability of literary tourism in rural areas and small towns.

5.4 Best practices and unique approaches

Each of the case studies presented demonstrates a successful approach to leveraging literary heritage for the cultural and economic development of rural areas and small towns. By associating the identity of these places with literature and, in the case of Sarmede, with illustration as well, they have become attractive destinations for tourists. These literary destinations not only celebrate their connection to authors but also offer unique approaches that can serve as inspiration for other rural villages or small towns. Sarmede stands out for its innovative use of children's literature, particularly illustration, as a catalyst for creativity and the arts. The integration of education and training, theatre and other artistic expressions has enriched the cultural offerings for both tourists and locals, with activities that are diverse and continuously evolving. The *International*

Exhibition of Children's Illustration, held during the winter months (November to February), exemplifies good practice in extending tourism beyond the typical peak season for rural areas, helping to distribute tourist flows over a longer period and easing pressure on local infrastructure. Additionally, the strong collaboration between local stakeholders and authorities, built on trust and a shared vision, has turned Sarmede into an artistic hub, instead of an "anonymous" village as stated by one of the interviewees (see Annex IV). The active engagement of the local population, such as training students to be village guides and involving 100 local women in preparing homemade sweets for the *Theatre Fairs* (as explained by one of the interviewees, see Annex III), further demonstrates the community's role in the success of Sarmede as a literary destination.

Both Sarmede and Collodi have successfully developed an international dimension, attracting visitors, intellectuals, and artists from abroad. In Sarmede, this global perspective was embedded from the beginning, largely due to the international network of Štěpán Zavřel, himself a foreigner in Italy. The decision to label the exhibition as "international" was deliberate, reflecting the stakeholders' ambition to transcend national boundaries (see Annex IV). Collodi, while initially more focused on the Italian context, gradually expanded its international reach. The widespread fame of *The Adventures of Pinocchio*, one of the most translated books in the world, alongside the Bible and the Quran, helped the National Foundation Carlo Collodi attract international initiatives, such as the European Culture Society, and launch new ones like the European Fairy Tale Route.

Collodi also stands out for its strategic planning and capacity for long-term development. The National Foundation Carlo Collodi has brought together artists and architects to create Pinocchio's Park, while also acquiring and preserving tangible heritage linked to Carlo Lorenzini, such as the Villa Garzoni, purchased for 13 million euro in 2021 (Ciattini, 2021). The Foundation is currently working on expanding Pinocchio's Park, collaborating with the municipalities of Pescia and Capannori. In addition to its forward-looking planning, the Foundation has shown resilience in navigating legal challenges, such as its failed attempts to claim ownership of the *Pinocchio* brand against Disney. Despite setbacks, the Foundation ultimately secured its own trademarks through high-level negotiations, underscoring the importance of resilience and perseverance.

The governance of Beatrix Potter's heritage is more complex, as it is distributed across multiple organisations and locations. However, focusing on Hill Top Farm, the National Trust and the Beatrix Potter Society have effectively collaborated to create an immersive

experience that resonates with Potter's life and work. This partnership shows how fragmented heritage can be unified through collaboration to enhance the visitor experience.

Hartfield, on the other hand, is not yet a fully mature literary destination. The connections between the various heritage sites, Pooh Corner, Cotchford Farm, and Ashdown Forest, are weak or non-existent, from what emerges from the information collected. However, Hartfield stands out for the significant role the private sector plays in managing its literary heritage, with both Pooh Corner and Cotchford Farm under private ownership. This offers a potential model for other literary destinations where a supportive network may be lacking, demonstrating that private initiatives can still play a pivotal role in valorising literary heritage.

Each case study showcases distinct approaches to managing and developing literary tourism, providing valuable lessons for other destinations seeking to enhance their cultural and economic vitality through literary heritage.

5.5 Lessons learnt for development and governance of literary destinations related to children's literature

Literary heritage offers a valuable resource for rural areas and small towns, providing opportunities for economic development, enriching cultural offerings, and strengthening social capital through literary tourism. The case studies examined in this research began their initiatives between the late 1940s and early 1980s, a time when accessing information and connecting with like-minded individuals was significantly more challenging than today. Unlike the digital age we live in now, where the internet allows for instant global communication and information sharing, back then, progress was often slower and more reliant on local, personal networks.

Each of the case studies had its own unique set of circumstances that led to its inception, and many of these conditions were a result of fortuitous events, where the right people came together at the right time. For example, in Sarmede, interviewees described how casual conversations among friends over a bottle of wine eventually sparked a project that would celebrate its 42nd anniversary in 2024. The socio-historical context of the post-World War II era also played a crucial role. It was a time of reconstruction and optimism, marked by the birth of the baby boom generation, increasing levels of education, and the rise of a new middle class. Advances in transportation and communication, coupled

with the introduction of paid leave, allowed a growing number of people to travel in search of enriching cultural experiences.

These conditions differ considerably from the challenges Europe faces today, such as economic stagnation, climate change, and widespread uncertainty about the future. However, while the socio-economic landscape has shifted, modern tools such as digital technologies and improved planning techniques often informed by the experiences of earlier pioneers, offer contemporary stakeholders significant advantages.

Today, local stakeholders with literary heritage have the opportunity to plan the development of a literary destination more strategically, rather than relying on chance. The lessons drawn from the case studies analysed in this research can be distilled into a clear roadmap, providing a structured approach for those interested in capitalizing on their literary and cultural heritage. The steps are as follows:

- **Heritage mapping and stakeholder engagement:**
  begin by identifying the literary heritage of your location. This involves understanding the physical or cultural assets that represent the literary heritage. Next, conduct stakeholder mapping to determine who owns or has a vested interest in this heritage. This step is crucial to ensure that all relevant actors are identified.
  For example, in the case of Sarmede, knowing who owns the house of Štěpán Zavřel allowed the Štěpán Zavřel Foundation to build a relation with the owner and organise visits for the School of Illustration's students. Beyond the local level, in the case of Collodi, the National Foundation Carlo Collodi mapped European significant fairy tales to then build the European Fairy Tale Route with some selected destinations.

- **Building relationships and collaboration:**
  once stakeholders are identified, create the conditions to enhance collaboration. Assess whether stakeholders are interested in participating in the valorisation of literary heritage. Establish a physical or virtual place where they can meet and engage in meaningful dialogue. Trust and cooperation among stakeholders are essential for success.
  For instance, in both Sarmede and Collodi, stakeholders have headquarters where they can meet. In the case of Sarmede, in the initial phases, Zavřel's home was the meeting place where relationships and

friendships were born, and ideas sparked. As we have seen, relationships among stakeholders are essential for developing activities and ensuring complementarity. For example, in Near Sawrey, the National Trust and the Beatrix Potter Society collaborate on the management of Hill Top Farm, with one organization providing the building and the other curating and displaying memorabilia.

- **Co-creating a vision:**
  work closely with the stakeholders who are eager to get involved. Together, co-create a shared vision for the project. This vision should reflect how you aim to valorise the literary heritage within your community. Building trust is key at this stage, as it helps solidify a collective sense of purpose.
  Imagining the future you want to see is a fundamental step in putting actions into motion. In Sarmede, a small group of friends decided they wanted to organize an international exhibition on illustration for children's literature, featuring artists from various countries.

- **Learning from others and finding allies:**
  look beyond your own locality and learn from other existing literary destinations, particularly those related to children's literature. Explore how these destinations have succeeded and gather inspiration. Building a peer network is important for exchanging ideas, gaining insights, and finding support.
  Learning from other experiences can ease your development process. Now that literary destinations have gained some popularity in magazines and books as seen in Chapter 2, new and existing literary destinations could learn from each other's.

- **Developing a comprehensive plan:**
  identify your objectives and priorities in order to develop a strategic plan. From there, break down the tasks into a detailed action plan with clear timelines and responsibilities. As part of the planning process, consider your target audience and how to engage the local community effectively. Ensure the project is inclusive, welcoming diverse participants. Evaluate

the potential impact of your activities and assess whether the literary heritage can appeal to an international audience. Take your time to develop a thorough plan. If your plan is solid and sounding you will save time in following stages.

In the case studies we have examined, top-down approaches likely made planning easier, while in bottom-up governance models, activities emerged more spontaneously. The advantage of planning is that stakeholders can agree on roles and responsibilities, follow a timeline, and anticipate and mitigate risks. In Collodi, as we have seen, the expansion of Pinocchio's Park is carefully planned and discussed with relevant local authorities.

- **Securing resources:**
  identify and gather the necessary resources to implement your plan. This includes securing funds, organising transport, parking, accommodation, and catering facilities. Start gradually, setting realistic goals based on the resources at hand to ensure steady and sustainable growth. You need to give the time to your place to welcome incoming tourist flows.

  Resources are essential for developing and managing a literary destination. From the case study of Sarmede, we learned that well-designed projects with strong partnerships can attract additional funding, as demonstrated by the National Recovery and Resilience funds secured by the Municipality.

- **Communicating your initiative:**
  develop a robust communication plan to promote your literary heritage initiatives. Effective communication will help you reach your target audience, build interest in your activities, and attract visitors.

  In all the case studies we have analysed, the main stakeholders have an accessible website, newsletters, and are active on several social media platforms.

- **Initiating and monitoring progress:**
  once all preparations are in place, initiate the valorisation of literary heritage in your location. As your activities unfold, regularly monitor, and

evaluate your progress. Collect data and feedback to improve and refine your efforts continuously.
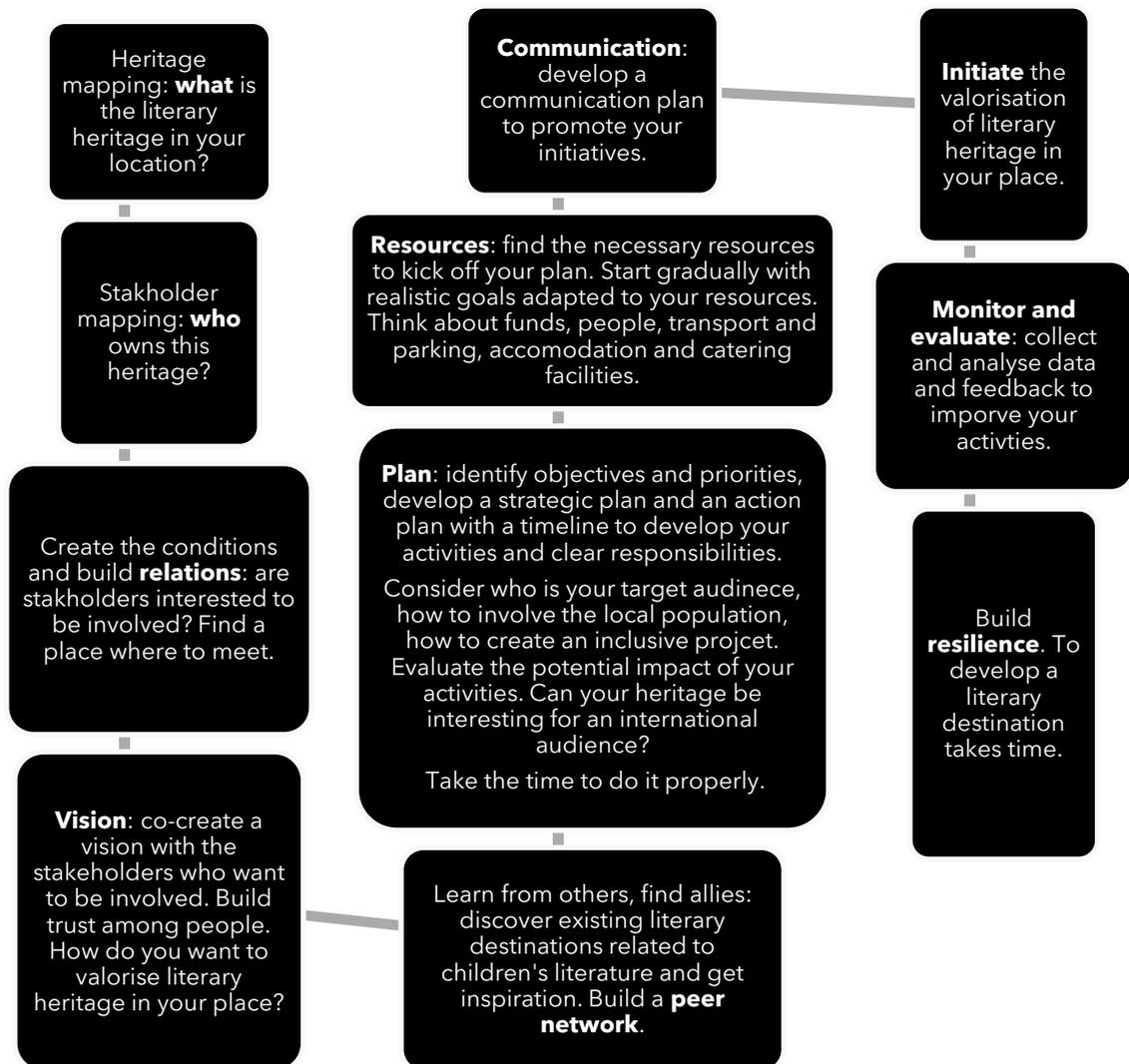
When dealing with small municipalities, it is worth starting gradually, to let the place adapt to the new incoming flows. Monitoring and evaluation are important also to assess the quality of your activities. For example, in the case of Near Sawrey, the National Trust collects data to understand the visitor profiles.

- **Building resilience**

  remember that the process of developing a literary destination takes time. Challenges are inevitable, but building resilience will help you to recover and learn from failure. Stay focused on your long-term goals and be patient with the gradual process of achieving them.

  Starting a project can be challenging, but with grit and resilience, it is possible to succeed. For instance, after the passing of Štěpán Zavřel, establishing the Štěpán Zavřel Foundation proved difficult. The initial attempt to launch the Foundation was unsuccessful, yet the founders' belief in the initiative motivated them to try again, ultimately achieving their goal.

Table 5.2. Roadmap for stakeholders who want to start valorise literary heritage in their place (elaborated by the author)

Heritage mapping: **what** is the literary heritage in your location?

Stakholder mapping: **who** owns this heritage?

Create the conditions and build **relations**: are stakholders interested to be involved? Find a place where to meet.

Vision: co-create a vision with the stakeholders who want to be involved. Build trust among people. How do you want to valorise literary heritage in your place?

Communication: develop a communication plan to promote your initiatives.

Resources: find the necessary resources to kick off your plan. Start gradually with realistic goals adapted to your resources. Think about funds, people, transport and parking, accomodation and catering facilities.

Plan: identify objectives and priorities, develop a strategic plan and an action plan with a timeline to develop your activities and clear responsibilities.

Consider who is your target audinece, how to involve the local population, how to create an inclusive projcet. Evaluate the potential impact of your activities. Can your heritage be interesting for an international audience?

Take the time to do it properly.

Learn from others, find allies: discover existing literary destinations related to children's literature and get inspiration. Build a **peer network**.

Initiate the valorisation of literary heritage in your place.

Monitor and evaluate: collect and analyse data and feedback to imporve your activties.

Build **resilience**. To develop a literary destination takes time.

250

Chapter 6. Conclusions

In this chapter, the application of the proposed methodology has been explored through the analysis of four distinct case studies: Sarmede, Collodi, Near Sawrey and the Lake District, and Hartfield. Each case provided a unique perspective on how rurality and literary heritage can intertwine to shape literary destinations with specific reference to children's literature. The analysis highlighted the place, the relation with rurality, the author, and analysed the development and governance of the literary destination.

The comparative analysis (Chapter 5) brought to light common elements shared by these destinations, common challenges, including the need to balance tourism with preservation and to ensure that local communities benefit economically and socially from the influx of visitors. Opportunities for improvement were identified, as well as good practice and unique approaches.

The lessons learned from these case studies led to the identification of a simple roadmap that can be followed by local stakeholders that have a literary heritage and are willing to valorise it. These insights can inform the future development and governance of literary destinations, especially those connected to children's literature.

Chapter 4 and 5 thus illustrate the potential of the methodology in analysing and guiding the sustainable development of rural literary destinations, emphasizing the necessity of context-specific strategies tailored to the unique cultural and environmental landscapes of each location.

Part IV: Conclusions

Conclusions

Contribution of the thesis

From a policy perspective, this study has analysed rural development strategies and policies and looked at how culture is considered in these documents, finding that culture is framed as a complement to other drivers of rural vitality. The challenge moving forward will be to fully integrate culture into rural policies, not just as a background element, but as a key resource for fostering innovation, identity, and long-term sustainability in rural communities, as this is a key element to increase rural attractiveness, quality of life and tourism opportunities (Chapter 1).

Moreover, by examining how literature is promoted by international organisations, the research has highlighted an often-overlooked cultural asset that can contribute to rural economic, cultural and social development (Chapter 2). Additionally, this thesis has demonstrated through case studies how children's literature can be an asset for sustainable tourism in certain rural areas and small towns (Chapter 4). It has also challenged conventional views of governance by recognizing that rural development is not solely driven by public actors but involves a more complex network of stakeholders, including cultural and non-profit organisations, private enterprises, and local communities (Part III). This holistic approach to governance provides new insights for rural policy frameworks that can enhance social, cultural and economic sustainability by collaborating with non-public actors and overcome the physiological lack of human and social capital that often small municipalities face due to the limited number of people and resources. Findings of this research highlights the importance of social relations and collaborations at different levels, from the local to the international, to valorise literary heritage.

The scientific relevance of this research lies in its contributions to multiple fields of study, particularly rural development and planning, tourism management, and literature. First, it enriches the ongoing discussion around rurality by exploring how rural dimensions are perceived by local stakeholders and by proposing to include land use into the analysis of rurality. This research has explored the definitions of rurality showing an evolution from the understanding of rural as "the white between the dots" (Sotte, 2006) to functional rural areas. This research has also looked beyond official definitions of rural

areas by including the stakeholders' perspective. What emerged is that in general rural areas are associated with agriculture, the past, and positive feelings.

This research has filled a gap in how to analyse a literary destination linked to children's literature in rural areas or small towns. In fact, by proposing a novel framework for analysing how literary destinations develop and how they are managed, this research provides a valuable analytical framework for examining how these places can become attractive for tourist and foster local development (Chapter 3). This approach offers new insights into how literary destinations have evolved, particularly those associated with children's literature. It has highlighted the ways in which these destinations leverage their literary heritage to attract visitors. Moreover, by presenting in-depth case studies (Chapter 4), this thesis has significantly contributed to increase the relatively sparse body of literature on literary tourism connected to children's literature, an area that, as shown in the literature review, is still limitedly explored (Chapter 2). In particular, this research has offered insights into the case study of Sarmede and the life of the author Štěpán Zavřel that were only limitedly considered in the academic discussions until now.

In summary, this work not only deepens our understanding of rurality in literary tourism destinations but also fills a critical gap in the literature on the intersection of children's literature and tourism, offering both theoretical and practical insights for future research. The societal relevance of this thesis lies in its exploration of how literary tourism can serve as a powerful tool for addressing some of the key challenges faced by rural areas. Many rural regions struggle with economic decline, depopulation, and limited access to cultural resources. This research has demonstrated that the valorisation of literary heritage, and consequently literary tourism, offer an opportunity for the economic, cultural, and social revitalization of these areas (Chapter 4 and 5). By attracting visitors through their literary heritage, rural destinations can stimulate local economies, preserve and foster cultural identity, and increase community cohesion, making this approach a valuable strategy for rural development and regeneration. This thesis has provided a simple roadmap that can be used by local stakeholders owning literary heritage who are willing to valorise it (Chapter 5).

Furthermore, this research has acknowledged the public's interest in literary tourism that goes beyond academic circles. Through an analysis of non-academic sources, such as magazines, travel guides, and online platforms, this research has emphasized the increasing public curiosity around literary tourism (Chapter 2). This broad interest indicates a wider societal acknowledgment of literature's ability to inspire tourism, which, if managed properly, could have a positive effect on local communities.

Additionally, this thesis has acknowledged and demonstrated the crucial role that non-public actors, such as foundations, charities, private businesses, and community groups, play in the development and governance of literary destinations. These actors lead the initiatives analysed in this thesis, manage heritage, organise activities, and promote literary destinations, demonstrating how grassroots efforts can drive sustainable tourism development. Recognizing their contribution is essential to understanding how literary heritage can be valorised at the local level and how tourism can benefit rural areas and small towns.

Findings addressing the research questions

1. *How does a place in a rural area or in a town become a literary destination linked to children's literature?*

    This thesis has analysed using Roding Bash results, how a place in a rural area or in a town become a literary destination linked to children's literature. To answer this question four case studies were analysed and what emerged is that in only one of them, Collodi, the initiation phase was kicked off by the public sector. Even in this case, the management of the literary heritage was then handed over to a non-profit entity. In fact, foundations, charities, non-profit associations, and small businesses are leading the development of literary destinations in these areas and in all of them activities have gradually expanded along the years. There is not a unique way to become a literary destination, and evidence shows that both bottom-up and top-down approaches could work.

    In three out of four cases analysed, authors have played a role in shaping the identity of the places, as seen in the cases of Sarmede, Collodi, and Near Sawrey. Štěpán Zavřel founded a School of Illustration and the *International Exhibition of Children's Literature* in Sarmede, Carlo Lorenzini put Collodi on the literary map by adopting it as his pen name, and Beatrix Potter preserved the landscape in the Lake District and her husband left her home to the National Trust with the request to create a museum in her honour. Although it is unclear whether outsiders are more likely than locals to recognise the potential of a place, these authors, who were not locals, helped develop these places as literary or artistic destinations. Their external perspective may have given them a fresh appreciation of what locals took for granted, possibly due to comparisons with their places of origin or personal positive experiences linked to these localities. Additionally, Zavřel and

Potter initially faced local suspicion, but over time, they built close-knit communities that helped establish their projects, demonstrating the importance of community support in the valorisation process.

2. *What is the relation between a specific literary destination with rurality?*
    This thesis first examined the concept of rurality and its evolution over time. Historically, rural areas were viewed primarily as places for agricultural production, later perceived as marginal spaces outside urban environments. More recently, they have been recognised as multifunctional regions with the potential for development. In each case study, rurality was assessed not only through official definitions but also by considering land use and stakeholder perceptions. The areas analysed were characterized by limited built-up spaces (less than 20%), predominantly covered by forests or agricultural land. When interviewed, stakeholders associated rurality with agriculture, historical significance, and positive emotions.

3. *How is the literary heritage managed at the local level?*
    At the local level, the management of literary heritage varies in approach, with both bottom-up and top-down governance models. In Sarmede and Hartfield, the development of literary destinations emerged from grassroots initiatives, while Collodi and Near Sawrey followed a more top-down approach. In Collodi, the local mayor led the effort to promote the village as a literary destination, whereas in Near Sawrey, Beatrix Potter's husband requested the conversion of Hill Top Farm into a museum in her honour.
    Sarmede and Collodi are managed by key organizations driving the promotion of literary heritage, namely, the Štěpán Zavřel Foundation in Sarmede and the National Carlo Collodi Foundation in Collodi. In contrast, Near Sawrey and Hartfield operate through decentralised governance, with peer networks collaborating without a leading organisation. Interestingly, no public institution plays a dominant role in any of these cases, although in Collodi, the municipality was instrumental in initiating the area's development.
    Most of the governance is led by non-profit organisations, with occasional private sector involvement. While these groups may collaborate with public institutions, the non-profit sector remains the primary driver. Collaborations beyond national borders are crucial to the success of Sarmede and Collodi, emphasising the

importance of international partnerships in these destinations' development. However, in Hartfield, evidence of collaboration between local stakeholders was minimal.

The activities offered at these literary destinations are diverse and include museums, literary-themed events, exhibitions, bookshops, theme parks, hiking trails, tea rooms, and restaurants. This variety enhances the visitor experience, making these destinations not only culturally significant but also economically valuable.

4. *Are there common challenges, opportunities, best practices, and unique approaches in the governance of different literary destinations?*

There are several common challenges, opportunities, best practices, and unique approaches in the governance of literary destinations.

In terms of common challenges destinations face shared difficulties. Depopulation and issues related to mobility and access to services, such as the lack of local shops are significant concerns. The preservation of landscapes, while attracting tourism, also imposes restrictions on local residents, making renovations and affordable housing difficult (Near Sawrey). Another key challenge is generational renewal within the organisations managing literary heritage, as younger people are often reluctant to take on leadership roles. Inclusivity for people with disabilities remains insufficiently addressed across all destinations, with efforts limited mostly to improving access for those with reduced mobility.

In terms of opportunities, literary tourism offers economic, cultural, and social benefits. It stimulates job creation, supports local businesses, and enriches cultural activities. Importantly, it is not highly seasonal, as destinations like Collodi and Sarmede, remain active year-round, ensuring sustainable tourist flow. Additionally, literary tourism appeals to diverse audiences, fostering intergenerational connections. The potential for collaboration among literary destinations, such as through networks like the Fairy Tale Route, presents an opportunity for shared learning and growth.

Considering best practices and unique approaches, each destination showcases effective strategies for leveraging literary heritage. Sarmede stands out for its integration of children's literature and the arts, especially through its *International Exhibition of Children's Illustration*, which extends tourism beyond peak seasons. Strong local collaboration and community engagement have transformed

257

Sarmede into an artistic hub. Similarly, Collodi has developed an international reputation, supported by strategic planning, including the expansion of Pinocchio's Park and preservation of related heritage. Beatrix Potter's legacy in Near Sawrey is managed through collaboration between the National Trust and the Beatrix Potter Society, offering a cohesive visitor experience despite the dispersed nature of the management of her heritage. Hartfield, though less mature as a literary destination, highlights the role of the private sector in managing literary heritage.

In summary, while each destination faces challenges such as depopulation, accessibility, and generational renewal, the opportunities for cultural, social and economic development through literary tourism are significant. Best practices include fostering collaboration, engaging local communities, and extending tourism beyond traditional seasons.

Directions for future research

As highlighted in the literature review, there remains limited academic research on literary tourism connected to children's literature in rural areas. This study aims to fill that gap by expanding the available case studies in this niche field and offering an analytical framework for comparing literary destinations. The hope is that future research will apply this methodology to a larger number of case studies, enabling broader comparisons and helping to identify common elements, challenges, and opportunities across various literary destinations with wider evidence. Moreover, further investigation could use quantitative analytical methods to rigorously measure the territorial impact of literary tourism, and the wealth generated.

Further avenues for exploration that this research did not address include examining the tourist experience from the visitors' perspective and assessing the tourism impact from the viewpoint of local communities.

In conclusion, this research has paved the way for enhancing the management of literary heritage related to children's literature at the local level in rural areas and small towns. Future studies could build on these findings by identifying effective strategies for providing actionable recommendations to stakeholders responsible for managing literary heritage. Additionally, local stakeholders interested in promoting their literary assets could explore, test, and implement the proposed roadmap outlined in this study.

By doing so, they can better preserve and leverage literary heritage, fostering sustainable cultural tourism that benefits both local communities and visitors alike.

Acknowledgements

Bibliography and sitography

A

Åberg, H. E. (2023). *Impact of gentrification processes in rural landscapes: A methodology for landscape assessment towards sustainable rural development*. Alma Mater Studiorum – Università di Bologna.

Abdo Kataya. 2021. The Impact of Rural Tourism on the Development of Regional Communities. *Journal of Eastern Europe Research in Business and Economics* Vol. 2021, Article ID 652463. DOI: 10.5171/2021.652463.

Agenzia delle Entrate. (2019, December). *Quaderni dell'osservatorio del mercato immobiliare* (Vol. VIII).

Agenzia di Coesione. (2014). *Classificazione Comuni Aree Interne*. https://www.agenziacoesione.gov.it/wp-content/uploads/2021/01/Classificazione_comuni_2014.csv" \t "_new"

Arcos-Pumarola, J., Osácar Marzal, E., & Llonch-Molina, N. (2019). The concept of literary heritage: A definition through bibliographic review. *Forum for World Literature Studies, 11*(1), 97–120.

Arcos-Pumarola, J., Osácar Marzal, E., & Llonch-Molina, N. (2020). Revealing the literary landscape: Research lines and challenges of literary tourism studies. *Enlightening Tourism: A Pathmaking Journal, 10*(2), 179-205. https://doi.org/10.33776/et.v10i2.4781

Argos, Centre for Art and Media. (n.d.). *Patrasche, A Dog of Flanders - Made in Japan*. https://2019.argosarts.org/work.jsp?p=work.jsp&workid=42b99ac823034ab7abac8b689b417e3d.

Armitt Museum Gallery Library. (2024). *Armitt Museum Gallery Library*. https://www.armittshop.co.uk.

Ashdown Forest. (2024). *Ashdown Forest*. https://ashdownforest.org.

Astrid Lindgren Värld. *Astrid Lindgren Värld*. https://astridlindgrensvarld.se/en/.

B

Bagnoli, L. (2018). *Manuale di geografia del turismo*. De Agostini Scuola SpA.

Balch, O. (2019, August 22). Richard Booth obituary. *The Guardian*. https://www.theguardian.com/books/2019/aug/22/richard-booth-obituary.

Baleiro, R., & Quinteiro, S. (2018). *Key concepts in literature and tourism studies*. Universidade de Lisboa.

Balfour, B., Fortunato, M. W.-P., & Alter, T. R. (2018). The creative fire: An interactional framework for rural arts-based development. *Journal of Rural Studies, 63*, 229-239. https://doi.org/10.1016/j.jrurstud.2016.11.002

Barberi, C. (1999). *Le campagne italiane dall'Ottocento a oggi*. Laterza. https://www.laterza.it/scheda-libro/?isbn=9788842058335

Barberi, C. (1997). *Le campagne italiane da Roma antica al Settecento*. Laterza. https://www.laterza.it/scheda-libro/?isbn=9788842053002.

Barranco, R., et al. (2021). Tourism capacity, expenditure and seasonality in Europe: An evaluation per degree of urbanisation and remoteness. Policy Brief. European Commission, JRC 124457.

Baxter, S., & Grimes, A. (2019). *Literary places – Inspired traveller's guide*. White Lion Publishing.

Beatrix Potter Society. *Beatrix Potter Society.* https://beatrixpottersociety.org.uk.

Beaumont, N., & Dredge, D. (2010). Local tourism governance: A comparison of three network approaches. *Journal of Sustainable Tourism* 18(1): 7–28.

Benigni, P. (2018). *La letteratura italiana per il turismo culturale – Luoghi, forme e modelli*. UniversItalia.

Bertacchini, R. (1993). *Il padre di Pinocchio*. Milano: Camunia.

Biblioteca Collodiana, http://www.bibliotecacollodiana.it.

Birnam Arts. (2024). https://birnamarts.com/Beatrix-Potter.

Bloch, M. (1961). *Feudal society* (L. A. Manyon, Trans.). University of Chicago Press.

Bohem Press. *Bohem Press*. https://www.bohem.ch/.

Bohem Press Italia. *Bohem Press Italia.* https://www.bohempress.it/.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste* [1979]. Harvard University Press.

Bourdieu, P. (1987). What makes a social class? On the theoretical and practical existence of groups. *Berkeley Journal of Sociology, 32*, 1–17.

Bourdieu, P. (2002). The forms of capital [1986]. In N. W. Biggard (Ed.), *Readings in economic sociology* (pp. 280–291). Blackwell.

Bridgma, R. (2010). Planners work in mysterious ways: Literary tourism and the imagination. *Plan Canada*, Volume 50, Issue 2, Pages 42 - 46.

Brockhole on Windermere. (2024). https://www.brockhole.co.uk/activities/trails-and-orienteering/.

Brons, M., Dijkstra, L., and Ibanez, J-N. (2021). Do more roads increase accessibility in the EU? Comparing road length, accessibility and performance for cities, towns and rural areas. REGIO Working Paper.

Brugnolo, S., Colussi, D., Zatti, S., & Zinato, E. (2016). *La scrittura e il mondo: Teorie letterarie del Novecento.* Carocci.

Bryden, J. M., Johnson, T., Thomson, K. J., & Ferenczi, T. (2011). Modelling multifunctionality, territorial development, and policy scenarios in Rural Europe: An alternative perspective on CAP reform debates. *EuroChoices* 10 (1): 9-16. doi:10.1111/j.1746-692X.2009.00145.x.

Busby, G. D. (2003). Tourism in Western Europe—a collection of case histories: Richard Voase (Ed.); CABI Publishing, Wallingford, 2002, Pp. 263, ISBN 0851995721**.** *Tourism Management, 24*(1), 113-115. https://doi.org/10.1016/S0261-5177(02)00041-9.

Busby, G., & George, J. (2004). The tailor of Gloucester: Potter meets Potter – Literary tourism in a cathedral city. In M. Robinson & D. Picard (Eds.), *Conference proceedings tourism and literature: Travel, imagination and myth, 22–26 July 2004, Harrogate* (CD-ROM). Sheffield: Centre for Tourism and Cultural Change. https://www.researchgate.net/publication/284513302_The_Tailor_of_Gloucester_Potter_meets_Potter_-_literary_tourism_in_a_cathedral_city.

C

Calabrese, S. (2013). *Letteratura per l'infanzia – Fiaba, romanzo di formazione, crossovet.* Bruno Mondadori, Pearson Italia.

Candela, G. and Figini, P. (2012). The Economics of Tourism Destinations. Springer, Berlin Heidelberg, http://dx.doi.org/10.1007/978-3-642-20874-4.

Capecchi, G. (2021). *Sulle orme dei poeti – Letteratura, turismo e promozione del territorio*. Patron Editore.

Capecchi, G. (2023). Da Castelvecchio di Braga a Castelvecchio Pascoli: presenze poetiche di promozione territoriale in Capecchi, Giovanni, Mosena, Roberto, (a cura di) 2023. *Il turismo letterario – Casi studio ed esperienze a confronto,* Perugia Stranieri University Press, Perugia, ISBN: 978-88-99811-18-1, pp. 35 – 46.

Capecchi, Giovanni, Mosena, Roberto, (a cura di). (2023). *Il turismo letterario – Casi studio ed esperienze a confronto,* Perugia Stranieri University Press, Perugia, ISBN: 978-88-99811-18-1.

Case della Memoria. *Case della Memoria*. https://www.casedellamemoria.it/it.

Case di Scrittori. *Case di Scrittori*. www.casediscittori.it.

Castello di Brazza, Museo Artistico Štěpán Zavřel. *Museo Artistico Štěpán Zavřel*. https://www.castellodibrazza.com/museo-artistico-stepan-zavrel.

Centro per il Turismo Letterario – TULE. (n.d.). *Centro per il Turismo Letterario – TULE***.** https://www.unistrapg.it/it/ricerca/ricerca/dipartimenti-e-centri/centro-per-il-turismo-letterario-tule.

Centro Studi di Letteratura Giovanile A. Alberti di Trieste. (1991). *Štěpán Zavřel – L'illustrazione per l'infanzia* (S. Blezza Picherle, A. D'Este, G. Pellegrin, M. Picinich, & L. Sossi, Eds.). Società Editoriale Grafiche AS, s.r.l. Verona.

Ciattini, G. (2021, July 2). La Fondazione nazionale Collodi ha acquistato Villa Garzoni. Il Tirreno. https://www.iltirreno.it/montecatini/cronaca/2021/07/02/news/la-fondazione-nazionale-collodi-ha-acquistato-villa-garzoni-1.40453961.

Claife Parish. *Claife Parish*. https://claife.parish.uk/.

Claife Parish Council. *Claife Parish Council*. https://claifeparishcouncil.org.uk/.

Clarke, I. F. (1993). The British abroad: The Grand Tour in the eighteenth century: By Jeremy Black Allan Sutton Publishing, Stroud, UK, 1992, Xix + 355 pages, ISBN 0-86299-969-3, £17.99. *Tourism Management, 14*(4), 321-322. https://doi.org/10.1016/0261-5177(93)90070-2.

Claval, P. (2005). Reading the rural landscapes. *Landscape and Urban Planning, 70*(1), 9-19. https://doi.org/10.1016/j.landurbplan.2003.10.014.

Clelland, D. (2023, June 6). What would it take to level up the UK's rural areas? *Economics Observatory*. https://www.economicsobservatory.com/what-would-it-take-to-level-up-the-uks-rural-areas.

Commission of the European Economic Communities. (1988). *The future of rural society: Commission communication to the Parliament and the Council*. https://op.europa.eu/en/publication-detail/-/publication/cc9b4a65-0bea-41ef-a959-20d9ba52af4f.

Comune di Pescia. (2024). *Comune di Pescia*. https://www.comune.pescia.pt.it.

Comune di Sarmede. (2024). *Comune di Sarmede.* https://www.comune.sarmede.tv.it/it.

Cotchford Farm. (2024). *Cotchford Farm.* https://cotchfordfarm.com.

Council of Europe. *Cultural routes*. https://www.coe.int/en/web/cultural-routes.

Council of Europe. *European Fairy Tale Route*. https://www.coe.int/en/web/cultural-routes/european-fairy-tale-route.

Council of Europe. *Women Writers Route*.   https://www.coe.int/en/web/cultural-routes/women-writers-route.

Crawshaw, J., & Gkartzios, M. (2016). Getting to know the island: Artistic experiments in rural community development. *Journal of Rural Studies, 43*, 134-144. https://doi.org/10.1016/j.jrurstud.2015.12.007.

Croy, G. (2012). Literary tourism. In Peter Robinson (Ed.), *Tourism: The key concepts,* 119-121. Routledge.

Croy, G., & Walker, R. D. (2002). Rural tourism and film: Issues for strategic regional development. In New directions in rural tourism, 115-133. Ashgate.

Croy, G., & Hall, M. (2003). Developing a tourism knowledge: Educating the student, developing the rural area. *Journal of Teaching in Travel & Tourism*, *3*(1), 3-24. https://doi.org/10.1300/J172v03n01_02.

Crow, V. (2016). *Beatrix Potter's Lake District*. National Trust. ISBN 978-1-84359-509-0.

Cuccia, T., & Rizzo, I. (2011). Tourism seasonality in cultural destinations: Empirical evidence from Sicily. *Tourism Management, 32*(3), 589-595. https://doi.org/10.1016/j.tourman.2010.05.008.

Cumbria Tourism. *Research*. https://www.cumbriatourism.org/resources/research/.

Cutler, A. E. (2013). 'A local habitation and a name': Writing Britain. *Journal of Historical Geography, 39*, 125-134. https://doi.org/10.1016/j.jhg.2012.09.005.

D

Damnjanović, I. (2020). Overtourism effects: Positive and negative impacts for sustainable development. In W. Leal Filho, A. M. Azul, L. Brandli, A. Lange Salvia, & T. Wall (Eds.), *Industry, innovation and infrastructure. Encyclopedia of the UN Sustainable Development Goals*. Springer, Cham. https://doi.org/10.1007/978-3-319-71059-4_112-1.

Dann, G. (1999). Writing out the tourist in space and time. *Annals of Tourism Research, 26*(1), 159-187. https://doi.org/10.1016/S0160-7383(98)00076-0.

Department for Environment, Food and Rural Affairs, & Office for National Statistics. (2017). *2011 rural-urban classification of local authority districts and similar geographic units in England: A user guide.*

https://assets.publishing.service.gov.uk/media/5a80351ce5274a2e8ab4ecfb/RUCLAD 2011_User_Guide__January_2017.pdf.

Department for Levelling Up, Housing and Communities. *Land use statistics England, Wealden*. https://app.powerbi.com/view?r=eyJrIjoiOWYxN2QyYWMtMTFmOS00MDQyLTgyZWI tYzdmMWYxNzRlMjYwIiwidCl6ImJmMzQ2ODEwLTljN2QtNDNkZS1hODcyLTI0YTJlZjM 5OTVhOCJ9.

Dijkstra, L., & Jacobs-Crisioni, C. (2023). *Developing a definition of Functional Rural Areas in the EU*. European Commission. https://publications.jrc.ec.europa.eu/repository/handle/JRC135599.

Dipartimento per le politiche di coesione. (2022). *Strategia Aree Interne*. https://politichecoesione.governo.it/media/uvap0nnt/estratto_snai_accordo-di-partenariato_2021-2027.pdf.

Dipartimento per le politiche di coesione e per il sud. *Accordo di partenariato 2014-2020*. https://politichecoesione.governo.it/it/politica-di-coesione/la-programmazione-2014-2020/strategie-2014-2020/accordo-di-partenariato-2014-2020.

Dipartimento per le politiche di coesione e per il sud. *Strategia Nazionale Aree Interne - SNAI*. https://politichecoesione.governo.it/it/politica-di-coesione/strategie-tematiche-e-territoriali/strategie-territoriali/strategia-nazionale-aree-interne-snai/.

Discover Britain. (2024). *Ashdown Forest: In Winnie-the-Pooh's footsteps.* https://www.discoverbritain.com/destinations/england/ashdown-forest-in-winnie-the-poohs-footsteps/.

Dolton-Thornton, N. (2021). Viewpoint: How should policy respond to land abandonment in Europe? *Land Use Policy, 102,* March 2021. https://doi.org/10.1016/j.landusepol.2020.102241.

Driscoll, B. (2014). The middlebrow pleasures of literary festivals. In B. Driscoll (Ed.), *The new literary middlebrow* (pp. 1-24). Palgrave Macmillan UK.

E

Elsevier. *Scopus*. https://www.elsevier.com/products/scopus.

EU2020.de. (2020). *EU Territorial Agenda 2030 – A future for all places*. https://ec.europa.eu/regional_policy/sources/brochure/territorial_agenda_2030_en.p df.

European Conference on Rural Development. (1996). *Cork Declaration*. https://agriregionieuropa.univpm.it/sites/are.econ.univpm.it/files/1996_a40_cork_decl aration.pdf.

European Council, Council of the European Union. (2024). *Timeline - History of the CAP*. https://www.consilium.europa.eu/en/policies/the-common-agricultural-policy-explained/timeline-history-of-cap/.

European Commission. *Available budget for Cohesion Policy 2021-2027, EU Regional and Urban Development*. https://ec.europa.eu/regional_policy/funding/available-budget_en.

European Commission. (2021a). *Commission staff working document – Accompanying the document – Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: A long-term vision for the EU's rural areas – Towards stronger, connected, resilient, and prosperous rural areas by 2040*. https://ec.europa.eu/info/strategy/priorities-2019-2024/new-push-european-democracy/long-term-vision-rural-areas_en.

European Commission. (2021b). *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions – A long-term vision for the EU's rural areas: Towards stronger, connected, resilient, and prosperous rural areas by 2040,* COM/2021/345 final. https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52021DC0345.

European Commission. (2016). *European tourism indicators system for sustainable destination management*. https://single-market-economy.ec.europa.eu/sectors/tourism/eu-funding-and-businesses/funded-projects/sustainable/indicators_en.

European Commission. *GHSL – Global Human Settlement Layer, Joint Research Centre*. https://ghsl.jrc.ec.europa.eu/visualisation.php.

European Commission. *History of the [regional] policy, EU Regional and Urban Development*. https://ec.europa.eu/regional_policy/policy/what/history_en.

European Commission. *Priorities for 2021-2027, EU Regional and Urban Development*. https://ec.europa.eu/regional_policy/policy/how/priorities_en.

European Commission. *Rural Observatory*. https://observatory.rural-vision.europa.eu/?lng=en&ctx=RUROBS.

European Commission. *Rural Toolkit*. https://funding.rural-vision.europa.eu/finder?lng=en.

European Commission. *The Common Agricultural Policy at a glance, Agriculture and Rural Development.* https://agriculture.ec.europa.eu/common-agricultural-policy/cap-overview/cap-glance_en.

European Fairy Tale Route. *European Fairy Tale Route*. https://www.europeanfairytaleroute.eu/home-ita/.

European Parliament. (2023) *The Common Agricultural Policy: Fact sheets on the European Union.* https://www.europarl.europa.eu/factsheets/en/sheet/106/financing-of-the-cap-facts-and-figures.

European Union. (2016). *Cork Declaration 2.0.* https://ec.europa.eu/enrd/sites/default/files/cork-declaration_en.pdf.

European Union. (2017). *Regulation (EU) 2017/2391 of the European Parliament and of the Council of 12 December 2017 amending Regulation (EC) No 1059/2003 as regards the territorial typologies (Tercet).* https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32017R2391&from=EN.

European Union. (2003). *Regulation (EC) No 1059/2003 of the European Parliament and of the Council of 26 May 2003 on the establishment of a common classification of territorial units for statistics (NUTS).* https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX:02003R1059-20180118&qid=1519136753473.

European Union. (2021). *Regulation (EU) 2021/2115 of the European Parliament and the Council of 2 December 2021 establishing rules on support for strategic plans to be drawn up by Member States under the Common Agricultural Policy (CAP Strategic Plans) and financed by the European Agricultural Guarantee Fund (EAGF) and by the European Agricultural Fund for Rural Development (EAFRD).* https://eur-lex.europa.eu.

EUROSTAT. (2022a). *Rural Europe.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Rural_Europe

EUROSTAT. (2019). *Urban-rural Europe – Economy.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Urban-rural_Europe_-_economy#Employment.

EUROSTAT. (2022b). *Urban-rural Europe – Introduction.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Urban-rural_Europe_-_introduction#Introduction_to_territorial_typologies.

EUROSTAT. (2023). *Regions and cities.* https://ec.europa.eu/eurostat/web/regions-and-cities/overview.

F

Farnocchia Petri, F., & Siena Tangheroni, M. (2003). Tracce di un paesaggio: Dorothy e William Wordsworth e il Distretto dei Laghi. In Persi P. (Ed.), *Parchi letterari e professionalità geografica: il territorio tra trasfigurazione e trasposizione utilitaristica*, *Geotema*, (2), 79-95.

Feldman, R., and Sanger, J. (2006). *The Text Mining Handbook*. New York: Cambridge University Press. ISBN 978-0-521-83657-9.

Féret, S., Berchoux, T., Requier, M., Abdelhakim, T., Slätmo, E., Nieto, E., & Miller, D. (2020). *Deliverable 3.2 Framework providing definitions, review and operational typology of rural areas in Europe*, Horizon 2020 project SHERPA – Rural Science-

Society-Policy interface: Sustainable Hub to Engage into Rural Policies with Actors. https://rural-interfaces.eu/wp-content/uploads/2020/04/SHERPA_D3-2_Framework-rural-definition.pdf. www.rural-interfaces.eu.

Food and Agriculture Organization of the United Nations (FAO), 1998. Oliveira Roca, M. de N., Youth and rural development in Europe - Policy issues and responses in the European Community. *REU technical series 55 - Increasing the involvement of young men and women in rural development in Europe*. https://www.fao.org/4/w9778e/w9778e05.htm#TopOfPage.

Fondazione Carlo Collodi. *Fondazione Carlo Collodi*. https://www.fondazionecollodi.it/.

Fondazione Štěpán Zavřel. *Fondazione Štěpán Zavřel. https://fondazionezavrel.it/*.

Forever Edinburgh. (n.d.). *The ultimate Harry Potter guide to Edinburgh*. https://edinburgh.org/blog/the-ultimate-harry-potter-guide-to-edinburgh/.

Franceschetti, G., Secco, L., & Da Re, R. (2012). Un set di indicatori per misurare la qualità della governance nei territori rurali. *Agriregionieuropa*, *8*(30), September 2012. https://agriregionieuropa.univpm.it/it/content/article/31/30/un-set-di-indicatori-misurare-la-qualita-della-governance-nei-territori-rurali.

Fytopoulou, E., Tampakis, S., Galatsidas, S., Karasmanaki, E., & Tsantopoulos, G. (2021). The role of events in local development: An analysis of residents' perspectives and visitor satisfaction. *Journal of Rural Studies*, 82, 54-63. https://doi.org/10.1016/j.jrurstud.2021.01.018. https://www.sciencedirect.com/science/article/pii/S0743016721000188.

G

García, Juan A., Mar Gómez, and Arturo Molina. (2012). A Destination-Branding Model: An Empirical Analysis Based on Stakeholders. *Tourism Management*, 33(3), 646-661. doi: https://doi.org/10.1016/j.tourman.2011.07.006. https://www.sciencedirect.com/science/article/pii/S0261517711001488.

Garzon, I. (2006). *Reforming the Common Agricultural Policy: History of A Paradigm Change*, Palgrave Macmillan.

Ghasemi, Moslem and Amran Hamzah. (2014). An Investigation of the Appropriateness of Tourism Development Paradigms in Rural Areas from Main Tourism Stakeholders' Point of View. *Procedia - Social and Behavioral Sciences*, 144, 15-24. doi: https://doi.org/10.1016/j.sbspro.2014.07.269. https://www.sciencedirect.com/science/article/pii/S1877042814041974.

Geraghty, Lincoln. (2019). Destination Antwerp! Fan Tourism and the Transcultural Heritage of A Dog of Flanders. *Humanities (Switzerland)*, 8(2), art. no. 90. doi: 10.3390/h8020090. https://www.scopus.com/inward/record.uri?eid=2-s2.0-

85077254031&doi=10.3390%2fh8020090&partnerID=40&md5=109ac272a0b226323 50742112f381dbe.

Google (2024). *Google Maps*, https://www.google.com/maps.

Gothie, Sarah Conrad. (2016). Playing 'Anne': Red Braids, Green Gables, and Literary Tourists on Prince Edward Island. *Tourist Studies*, 16(4), 405-421. doi: 10.1177/1468797615618092. https://www.scopus.com/inward/record.uri?eid=2-s2.0-84995747447&doi=10.1177%2f1468797615618092&partnerID=40&md5=4d110c2df 5b42ebc7c269370c2a4aa9e.

Gouchan, Y. (2023). Dalla verità biografica alla creazione di uno spazio letterario turistico: Come Illiers divenne Combray. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 79–94). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Government UK. (2023). Official Statistics, Key Findings, Statistical Digest of Rural England, Updated 12 December 2023. https://www.gov.uk/government/statistics/key-findings-statistical-digest-of-rural-england/key-findings-statistical-digest-of-rural-england.

Governo Italiano. *Open Coesione*. https://opencoesione.gov.it/it/dati/territori/sarmede-comune/?ciclo_programmazione=1.

Granata, Maria Fiorella, and Valeria Scavone. (2016). A Description Model for Regeneration through Urban Tourism in Rural Towns with Underused Historic Real Estate. *Procedia - Social and Behavioral Sciences*, 223, 349-356. doi: https://doi.org/10.1016/j.sbspro.2016.05.240. https://www.sciencedirect.com/science/article/pii/S1877042816303196.

GRANULAR. Giving Rural Actors Novel Data and Reusable Tools to Lead Public Action in Rural Areas. www.ruralgranular.eu. https://www.cordis.europa.eu/project/id/101061068.

H

Hall, C. M. (2011a). A typology of governance and its implications for tourism policy analysis. *Journal of Sustainable Tourism, 19*(4–5), 437–457. https://doi.org/10.1080/09669582.2011.570346.

Hall, C. M. (2011b). Framing governance theory: A typology of governance and its implications for tourism policy analysis. *Journal of Sustainable Tourism*. https://doi.org/10.1080/09669582.2011.570346.

Hartfield Parish Council. (n.d.). *Hartfield Parish Council*. https://www.hartfieldonline.com/default.aspx.

Hartfield Parish Council. (2008). *Hartfield Parish action plan*. https://www.hartfieldonline.com/_UserFiles/Files/Neighbourhood%20Plan/Hartfield_Parish_Action_Plan_Version_1.0_08_01_09.pdf.

Hay Festival. *Hay Festival*. www.hayfestival.com/festivals.

Herbert, D. T. (1996). Artistic and Literary Places in France as Tourist Attractions. *Tourism Management*, 17(2), 77-85. doi: https://doi.org/10.1016/0261-5177(95)00110-7. https://www.sciencedirect.com/science/article/pii/0261517795001107.

Herbert, David. (2001). Literary Places, Tourism and the Heritage Experience. *Annals of Tourism Research*, 28(2), 312-333. doi: https://doi.org/10.1016/S0160-7383(00)00048-7. https://www.sciencedirect.com/science/article/pii/S0160738300000487.

Heritier, A. (2002). New modes of governance in Europe: Policy-making without legislating? In A. Heritier (Ed.), *Common goods: Reinventing European and international governance* (pp. 186–206). Rowman & Littlefield.

Hewlett, D., and Brown, L. (2018). Planning for Tranquil Spaces in Rural Destinations through Mixed Methods Research. *Tourism Management*, 67, 237-247. doi: https://doi.org/10.1016/j.tourman.2018.01.011. https://www.sciencedirect.com/science/article/pii/S0261517718300116.

Historic England. (2024). *National Heritage List for England: Cotchford Farmhouse*. https://historicengland.org.uk/listing/the-list/list-entry/1028301?section=official-list-entry.

Hofstee, E. W. *Rural Sociology in Europe*, Wageningen University. https://edepot.wur.nl/32643.

Hoppen, A., Brown, L., and Fyall, A. (2014). Literary Tourism: Opportunities and Challenges for the Marketing and Branding of Destinations? *Journal of Destination Marketing & Management*, 3(1), 37-47. doi: https://doi.org/10.1016/j.jdmm.2013.12.009. https://www.sciencedirect.com/science/article/pii/S2212571X1400002X.

House of Lords. (2019). *House of Lords Rural Economy Committee Report: Time for a Strategy for the Rural Economy Debate on 8 October 2019*, Library Briefings. https://researchbriefings.files.parliament.uk/documents/LLN-2019-0110/LLN-2019-0110.pdf.

Hultman, Johan, and C. Michael Hall. (2012). Tourism Place-Making: Governance of Locality in Sweden. *Annals of Tourism Research*, 39(2), 547-570. doi: https://doi.org/10.1016/j.annals.2011.07.001. https://www.sciencedirect.com/science/article/pii/S0160738311001137.

I

Il Palindormo. *Le città di carta*. http://www.ilpalindromo.it/edizioni/collane/le-citta-di-carta/.

Il Parco di Pinocchio. *Il Parco di Pinocchio.* https://www.pinocchio.it/.

I

Istituto Nazionale di Statistica (ISTAT). (2015). *15° censimento della popolazione e delle abitazioni*, Roma.

Istituto Nazionale di Statistica (ISTAT). (2024). *Bilancio demografico mensile anno 2023 (dati provvisori)*. https://demo.istat.it/app/?a=2023&i=D7B, Roma.

International Organisation of Book Towns. http://www.booktown.net/.

J

Jennings, G. (2006). Chapter 1 - Perspectives on Quality Tourism Experiences: An Introduction. In *Quality Tourism Experiences*, edited by Gayle Jennings and Norma Polovitz Nickerson, 1-21. Boston: Butterworth-Heinemann. doi: https://doi.org/10.1016/B978-0-7506-7811-7.50005-5. https://www.sciencedirect.com/science/article/pii/B9780750678117500055.

Johnson, N. C. (1999). Framing the Past: Time, Space and the Politics of Heritage Tourism in Ireland. *Political Geography* 18 (2): 187-207. doi: https://doi.org/10.1016/S0962-6298(98)00072-9. https://www.sciencedirect.com/science/article/pii/S0962629898000729.

Jongerden, Joost. *In the Beginning there was E.W. Hofstee or the Birth of Rural Sociology in Wageningen*. https://edepot.wur.nl/576854.

K

Kneafsey, M. (2001). Rural Cultural Economy: Tourism and Social Relations. *Annals of Tourism Research* 28 (3): 762-783. doi: https://doi.org/10.1016/S0160-7383(00)00077-3. https://www.sciencedirect.com/science/article/pii/S0160738300000773.

L

Lasanta, T., Arnáez, J., Pascual, N., Ruiz-Flaño, P., Errea, M. P., & Lana-Renault, N. (2017). Space–time process and drivers of land abandonment in Europe. In *Geoecology in Mediterranean mountain areas: Tribute to Professor José María García Ruiz* (pp. 810–823). https://doi.org/10.1016/j.catena.2016.02.024

Laws, E., Richins, H., & Agrusa, J. F. (2011). *Tourist destination governance: Practice, theory and issues*. CABI.

Leckie, Clare, Munro, Rebecca, and Pragnell, Mark. (2022). Rural as a region: the hidden challenge for Levelling Up, Assessing the scale of rural disadvantage using the White Paper's analytical framework. *Rural Services Network*. https://rsnonline.org.uk/images/publications/rural-as-a-region-the-hidden-challenge-for-levelling-up.pdf.

Lemmi, E., Sacco, P. L., Crociata, A., and Agovino, M. (2018). The Lucca Comics and Games Festival as a platform for transformational cultural tourism: evidence from the perceptions of residents. *Tourism Management Perspectives* 27: 162-173. doi: https://doi.org/10.1016/j.tmp.2018.06.005. https://www.sciencedirect.com/science/article/pii/S2211973618300552.

Le Monde Hors-Série. (2021, June). 80 maisons d'écrivains pour l'été https://boutique.lemonde.fr/hors-series/205-80-maisons-d-ecrivains-pour-l-ete.html.

Li, Y., Westlund, H., Liu, Y. (2019). Why some rural areas decline while some others not: an overview of rural evolution in the world. *Journal of Rural Studies* 68: 135-143. doi: 10.1016/j.jrurstud.2019.03.003

Lillemets, J., Fertő, I., Viira, A.-H. (2022). The socioeconomic impacts of the CAP: Systematic literature review. *Land Use Policy*, 114. ISSN 0264-8377. https://doi.org/10.1016/j.landusepol.2021.105968.

Linder Foundation. (2024) *Linder Foundation*. https://thelinderfoundation.org.uk/.

Lindeth Howe. *Lindeth Howe*. https://www.lindeth-howe.co.uk.

Lopez, L. (2019). A Geo-Literary Analysis through Human Senses. Towards a Sensuous Camino Geography. *Emotion, Space and Society* 30: 9-19. doi: https://doi.org/10.1016/j.emospa.2018.11.005. https://www.sciencedirect.com/science/article/pii/S1755458618300227.

López Noguero, F. (2002). El análisis de contenido como método de investigación. *XXI Revista de Educación*, 4, 167–179. ISSN 2341-0744.

Lozato-Giotart, J.-P. (2003). Finalità turistica e finalità territoriale e la difficile coesistenza della tradizione e della modernità, in G. Cusimano (ed.), *Atti del convegno Ciclopi e sirene – Geografie del contatto culturale (Cefalù, 19-21 settembre 2002)*, Palermo, Annali della Facoltà di Lettere e Filosofia dell'Università di Palermo.

Luoghi d'autore. *Luoghi d'autore.* www.luoghidautore.com.

M

Machado, H., Vareiro, L., Mendes, R., & Sousa, B. (2022). Sustainability in rural tourism: The strategic perspective of owners. In A. Abreu, D. Liberato, & J. C. Garcia Ojeda (Eds.), *Advances in tourism, technology and systems* (Vol. 293, pp. 113–127). Springer. https://doi.org/10.1007/978-981-19-1040-1_9.

Maconi, C. (2021). Voglio andare a vivere in campagna: il sogno del 20% degli abitanti delle città. *Repubblica,* 18 novembre. https://www.repubblica.it/economia/rapporti/osserva-italia/mercati/2021/11/18/news/casa_in_campagna-326828441.

Mansfield, L. T., & Lock, M. (2022). *Lake District World Heritage: Farm baseline survey.* Farming the English Lake District World Heritage Site. https://www.lakedistrict.gov.uk/__data/assets/pdf_file/0021/510627/Lake-District-Farm-Survey-2023.pdf

Marcheschi, D. (Ed.). (1995). *Carlo Collodi, opere.* Mondadori.

Marino, T. (2023). Strategie semiotico-narrative di rappresentazione degli ambienti e tecniche linguistiche di navigazione dello spazio: La Napoli di Anna Maria Oreste. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 125–142). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Marx, L. (1964). *The Machine in the Garden.* Oxford University Press, London.

Masset, C. (2016). *Beatrix Potter's Hill Top.* National Trust. ISBN 978-1-84359-447-2.

McKercher, Bob. (2016). Towards a Taxonomy of Tourism Products. *Tourism Management* 54: 196-208. doi: https://doi.org/10.1016/j.tourman.2015.11.008. https://www.sciencedirect.com/science/article/pii/S0261517715300431.

Microturismo delle Venezie. *Storia di Sarmede.* https://www.microturismodellevenezie.it/sarmede/storia-sarmede/.

Ministère de la Culture (France). (2017). *Guide national des Maisons des Illustres.* Éditions du Patrimoine, Centre des monuments nationaux. ISBN 978-2-7577-0540-7.

Mintel. (2011). *Literary Tourism - International - September 2011.* Mintel International Group, London. https://www.mintel.com/travel-and-tourism-market-research.

Müller, D. K. (2006). Unplanned development of literary tourism in two municipalities in rural Sweden. *Scandinavian Journal of Hospitality and Tourism*, *6*(3), 214–228. https://doi.org/10.1080/15022250600667433.

Munmany, M. (2017). *La Gestió del Patrimoni Literari*. Tarragona: Universitat Rovira i Virgili.

N

National Trust. (2023). *Annual report 2022-2023.* https://documents.nationaltrust.org.uk/story/annual-report-2023.

National Trust. (2024). *Lake District*. https://www.nationaltrust.org.uk/visit/lake-district.

Nievo, S. (1990). (a cura di), *I Parchi Letterari*, I. Roma: Edizioni Abete.

Nievo, S. (1991). *I Parchi Letterari*, II. Roma: Edizioni Abete.

Nievo, S. (1998). *I Parchi Letterari dell'Ottocento*. Venezia: Marsilio.

Nievo, S. (2000). *I Parchi Letterari del Novecento*. Roma: Ricciardi & Associati Editore.

Nomis. (2011). *Official Census and Labour Market Statistics: 2011 Census report for areas in England and Wales*. https://www.nomisweb.co.uk/sources/census_2011_ks/report?compare=E04003846.

O

OECD. (2018). *Rural 3.0: A framework for rural development.* Policy Note. OECD Publishing, Paris. https://www.oecd.org/cfe/regionaldevelopment/Rural-3.0-Policy-Note.pdf.

OECD. (2020). *Rural well-being: Geography of opportunities.* OECD Rural Studies. OECD Publishing, Paris. https://doi.org/10.1787/d25cef80-en.

OECD. (2006). *The new rural paradigm: Policies and governance.* OECD Rural Policies Reviews. OECD Publishing, Paris. https://read.oecd-ilibrary.org/governance/the-new-rural-paradigm_9789264023918-en#page5.

OECD. (2022). *Unlocking rural innovation.* OECD Rural Studies. OECD Publishing, Paris. https://doi.org/10.1787/9044a961-en.

Office for National Statistics. (2011). *Census 2011: Claife parish report*. https://www.nomisweb.co.uk/sources/census_2011_ks/report?compare=E04002595

Office for National Statistics. (2021). *Census 2021: Claife parish report*. https://www.nomisweb.co.uk/sources/census_2021/report?compare=E00097834,E07000031,E92000001

Office for National Statistics. *Local statistics: Hartfield*. https://explore-local-statistics.beta.ons.gov.uk/areas/E04003846-hartfield; https://www.ons.gov.uk/visualisations/customprofiles/build/#E04003846.

Olwig, K. R. (1996). Environmental history and the construction of nature and landscape: The case of the 'landscaping' of the Jutland heath. *Environment and History,* 2(1), 15-38. White Horse Press.

P

Paiva, D. (2020). Poetry as a resonant method for multi-sensory research. *Emotion, Space and Society*, 34, 100655. doi: https://doi.org/10.1016/j.emospa.2020.100655. https://www.sciencedirect.com/science/article/pii/S1755458620300025.

Parchi Letterari ©. *Parchi letterari*. https://www.parchiletterari.com/index.php.

Parliament UK. (2019). *Government response to House of Lord report on rural economy*. https://www.parliament.uk/globalassets/documents/lords-committees/rural-economy/Government-response-Time-for-a-strategy-for-the-rural-economy.pdf.

Pasa, A. (2024). *The valorisation of literary heritage for sustainable tourism*. In UNESCO, *Turismo sostenibile fra patrimonio locale e cittadinanza globale* (pp. 120-129). Bologna: Alma Mater Studiorum – Università di Bologna.

Pasa, A. (2023), *Aree rurali e personaggi illustri: il potenziale di un patrimonio da valorizzare*. IN URBANISTICA INFORMAZIONI, 307, 35 – 38.

Pascale, A. (2019, January 14). Il decano della sociologia rurale in Italia e presidente honoris causa dell'Istituto nazionale di sociologia rurale (Insor), Corrado Barberis, compie oggi novant'anni. In *Federazione italiana dottori in agraria e forestali (FIDAF)*. https://www.fidaf.it/index.php/il-decano-della-sociologia-rurale-in-italia-e-presidente-honoris-causa-dellistituto-nazionale-di-sociologia-rurale-insor-corrado-barberis-compie-oggi-novantanni/.

Penguin. (2024). *Frederick Warne Books*. https://www.penguin.com/frederick-warne-books-overview/.

Pocock, D.C.D. (1981). *Humanistic geography and literature: Essays on the experience of place.* London: Croom Helm.

Pocock, D. C. D. (1987). Haworth: The experience of literary place. In W. Mallory & P. Simpson-Housley (Eds.), *Geography and literature: A meeting of the disciplines* (pp. 135-142). Syracuse: Syracuse University Press.

Pocock, D. C. D. (1982). Writers who knew their places. *Geographical Magazine*, 54, 40-43.

Politecnico di Milano Dipartimento di Ingegneria Gestionale. (2021). *Osservatorio Smart Working: Rivoluzione Smart Working - Un futuro da costruire adesso.* https://www.osservatori.net/it/ricerche/infografiche/rivoluzione-smart-working-futuro-da-costruire-adesso-infografica.

Pooh Corner Hartfield. (2024). *Pooh Corner Hartfield*. https://poohcorner.co.uk/

Prentice, R. (2004). Tourist familiarity and imagery. *Annals of Tourism Research*, 31(4), 923-945. doi: https://doi.org/10.1016/j.annals.2004.02.008. https://www.sciencedirect.com/science/article/pii/S0160738304000738.

Prentice, R, & Andersen, V. (2000). Evoking Ireland: Modeling tourism propensity. *Annals of Tourism Research*, 27(2), 490-516. doi: https://doi.org/10.1016/S0160-7383(99)00085-7. https://www.sciencedirect.com/science/article/pii/S0160738399000857.

Q

Quinn, B., & Wilks, L. (2017). Festival heterotopias: Spatial and temporal transformations in two small-scale settlements. *Journal of Rural Studies*, 53, 35-44. doi: https://doi.org/10.1016/j.jrurstud.2017.05.006. https://www.sciencedirect.com/science/article/pii/S0743016717304436.

R

Raich, F. (2006). *Governance räumlicher Wettbewerbseinheiten: Ein Ansatz für die Tourismus-Destination*. Springer-Verlag.

Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. doi: https://doi.org/10.1016/j.annals.2020.102922. https://www.sciencedirect.com/science/article/pii/S0160738320300669.

Richards, G. (1996). Production and consumption of European cultural tourism. *Annals of Tourism Research*, 23(2), 261-283. doi: https://doi.org/10.1016/0160-7383(95)00063-1. https://www.sciencedirect.com/science/article/pii/0160738395000631.

Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? *Tourism Management*, 27(6), 1209-1223. doi: https://doi.org/10.1016/j.tourman.2005.06.002. https://www.sciencedirect.com/science/article/pii/S0261517705000749.

Robinson, M., & Novelli, M. (2005). Niche tourism: An introduction. In M. Novelli (Ed.), *Niche Tourism* (pp. 1-11). Oxford: Butterworth-Heinemann. doi: https://doi.org/10.1016/B978-0-7506-6133-1.50007-X. https://www.sciencedirect.com/science/article/pii/B978075066133150007X.

Rodning Bash, S. (2006). *Thriving arts: Thriving small communities*. St. Paul, MN: Metropolitan Regional Arts Council.

Rossetti, G., & Quinn, B. (2019). Learning at literary festivals. In I. Jenkins & K. A. Lund (Eds.), *Literary Tourism: Theory, Practice and Case* (pp. XX-XX). CabI, Studies, UK.

Rossetti, G., & Quinn, B. (2021). Understanding the cultural potential of rural festivals: A conceptual framework of cultural capital development. *Journal of Rural Studies*, 86, 46-53. doi: https://doi.org/10.1016/j.jrurstud.2021.05.009. https://www.sciencedirect.com/science/article/pii/S0743016721001455.

Ruhanen, L., Scott, N., Ritchie, B., & Tkaczynski, A. (2010). Governance: A review and synthesis of the literature. *Tourism Review*, *65*(4), 4–16.

Rural Services Network. (2019). *It's time for a rural strategy – a call on government by the Rural Services Network 2019*. https://rsnonline.org.uk/rsn_rural_strategy_online.pdf.

Rural Toolkit. https://funding.rural-vision.europa.eu/finder?lng=en.

RURITAGE, Rural regeneration through systemic heritage-led strategies, EU funded Horizon 2020 project. https://www.ruritage.eu. https://cordis.europa.eu/project/id/776465.

Russel, H. (2019). *Around the world in 80 novels – A global journey inspired by writers from every continent*. London, New York: CICO BOOKS.

RUSTIK. *Rural Sustainability Transitions through Integration of Knowledge for improved policy processes*. www.rustik-he.eu. https://cordis.europa.eu/project/id/101061051.

S

Sartre, J.-P. (1948). *Qu'est-ce que la littérature?* Éditions Gallimard.

Scaramellini, G. (1993). *La geografia dei viaggiatori: Rappresentazioni e immagini collettive nei resoconti di viaggio*. Milano: Unicopli.

Seaton, A. V. (1996). Hay on Wye, the mouse that roared: Book towns and rural tourism. *Tourism Management*, 17(5), 379-382. doi: https://doi.org/10.1016/0261-5177(96)84078-7. https://www.sciencedirect.com/science/article/pii/0261517796840787.

SHERPA. *Sustainable hub to engage into rural policies with actors*. https://rural-interfaces.eu/. https://cordis.europa.eu/project/id/862448.

Shifferd, P. (2005). *The arts in small communities: Report of a study of ten Minnesota towns*. Metropolitan Regional Arts Council.

Shucksmith, M. (2009). Sustainable rural communities: Constructing sustainable places beyond cities. Vaasa, Finland. https://eprint.ncl.ac.uk/196778.

Snowdon, P., Slee, B., & Farr, H. (2000). The economic impacts of different types of tourism in upland and mountain areas of Europe. In P. M. Godde, M. F. Price, & F. M. Zimmermann (Eds.), *Tourism and development in mountain regions* (pp. 77–90). CAB International.

Sofield, T., Guia, J., & Specht, J. (2017). Organic 'folkloric' community driven place-making and tourism. *Tourism Management*, *61*, 1–22. https://doi.org/10.1016/j.tourman.2017.01.002.

Sotte, F. (2016). Scenari evolutivi del concetto di ruralità. In *Paesaggi del cibo: Atti della Summer School Emilio Sereni 2015*. Gattatico.

Squire, S. J. (1994a). Gender and Tourist Experiences: Assessing Women's Shared Meanings for Beatrix Potter, *Leisure Studies*, 13, pp. 195-209.

Squire, S. J. (1991). *Meanings, myths and memories: Literary tourism as cultural discourse in Beatrix Potter's Lake District*. University College London. https://core.ac.uk/reader/16221250.

Squire, S. J. (1994b). The cultural values of literary tourism. *Annals of Tourism Research*, 21(1), 103-120. doi: https://doi.org/10.1016/0160-7383(94)90007-8. https://www.sciencedirect.com/science/article/pii/0160738394900078.

Squire, S. J. (2017). The cultural values of literary tourism. In *The heritage tourist experience: Critical essays* (Vol. 2, pp. 401–418). ISBN 978-135188847-9, 978-075462697-8. https://doi.org/10.4324/9781315239248-34.

Strepetova, M. (2020). Exhibiting literature: The challenges of literary heritage's value in the museological context. *Tourism and Heritage Journal*. doi: 10.1344/THJ.2020.2.2. https://revistes.ub.edu/index.php/tourismheritage/article/view/30913/31529.

Sutherland, J. (Ed.), Jaggi, M., Gooderham, W., & Shurin, J. (2018). *Literary landscapes: Charting the worlds of classic literature*. New York: Black Dog & Leventhal.

T

The Argus. (2018, September 1). New owners want to refurbish 'Winnie the Pooh home'. https://www.theargus.co.uk/news/16617287.new-owners-want-to-refurbish-winnie-the-pooh-home/.

The Guardian. (2001, March 6). Walt Disney secures rights to Winnie the Pooh. https://www.theguardian.com/film/2001/mar/06/news.

The Guardian. (2016, July 6). Unseen Beatrix Potter illustrations discovered in stately home. https://www.theguardian.com/books/2016/jul/06/unseen-beatrix-potter-illustrations-discovered-in-stately-home.

The World of Beatrix Potter Attraction. (2024) https://www.hop-skip-jump.com/.

Thomas, A. R., & Fulkerson, G. M. (2021). *City and country: The historical evolution of urban-rural systems.* Rowman & Littlefield. https://rowman.com/ISBN/9781793644336/City-and-Country-The-Historical-Evolution-of-Urban-Rural-Systems.

Thwaite, Ann. (1990). *A. Milne: His Life.*

Tooke, N., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management*, 17(2), 87-94. doi: https://doi.org/10.1016/0261-5177(95)00111-5. https://www.sciencedirect.com/science/article/pii/0261517795001115.

Touring Club Italiano. (2021). *Viaggi d'autore – 35 ispirazioni in Europa sulle tracce di grandi artisti.* Milano.

Towner, J. (1985). The grand tour: A key phase in the history of tourism. *Annals of Tourism Research*, 12(3), 297-333. doi: https://doi.org/10.1016/0160-7383(85)90002-7. https://www.sciencedirect.com/science/article/pii/0160738385900027.

Towner, J. (1985). The Grand Tour: A key phase in the history of tourism. *Annals of Tourism Research*, *12*(3), 297–333. https://doi.org/10.1016/0160-7383(85)90002-7.

Towner, J. (1984). The grand tour: Sources and a methodology for an historical study of tourism. *Tourism Management*, 5(3), 215-222. doi: https://doi.org/10.1016/0261-5177(84)90040-2. https://www.sciencedirect.com/science/article/pii/0261517784900402.

Treccani. *Vocabolario online*. https://www.treccani.it/vocabolario/letteratura/.

U

Ubbidiente, R. (2023). 'Nu teatro antico, sempre apierto: Per una mappatura di loci "pari" e "dispari" della Napoli ediardiana. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 111–124). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Uccella, F. (2013). *Manual de patrimonio literario*. Gijón: Trea.

Unione Nazionale Pro Loco d'Italia. *Unione Nazionale Pro Loco d'Italia.* https://www.unpli.info.

United Kingdom (UK) Government. *Geoportal statistics: North West England, Urban-rural*. https://geoportal.statistics.gov.uk/documents/6e2d1208df874900b763a2a47592e173/explore.

United Kingdom (UK) Government. *Lake District*. https://www.lakedistrict.gov.uk/.

United Kingdom (UK) Government. *Rural-urban classification*. https://www.gov.uk/government/collections/rural-urban-classification.

United Nations Educational, Scientific and Cultural Organisation (UNESCO). *Creative cities network*. https://en.unesco.org/creative-cities/.

United Nations Educational, Scientific and Cultural Organisation (UNESCO). (2017, November 29). *Cultural landscapes*. https://whc.unesco.org/en/culturallandscape.

United Nations Educational, Scientific and Cultural Organization (UNESCO). (2019). *Culture 2030 - indicators*. https://unesdoc.unesco.org/ark:/48223/pf0000371562

United Nations Educational, Scientific and Cultural Organization (UNESCO). *World Heritage Convention: Policy compendium*. https://whc.unesco.org/en/compendium/action=list&id_faq_themes=980,1534,1536

United Nations Educational, Scientific and Cultural Organization (UNESCO). *World Heritage Convention: The English Lake District*. https://whc.unesco.org/en/list/422/

United Nations World Tourism Organization. (UNWTO). *Glossary*. https://www.unwto.org/glossary-tourism-terms.

United Nations World Tourism Organization. (UNWTO). *Tourism and culture*. https://www.unwto.org/tourism-and-culture.

V

Vaugeois, N. (2015). Rural Tourism: An International Perspective. *Annals of Tourism Research*, 54, 225-226. doi: https://doi.org/10.1016/j.annals.2015.05.013. https://www.sciencedirect.com/science/article/pii/S0160738315000791.

Victoria and Albert Museum. (2024). *About us*. https://www.vam.ac.uk/info/about-us.

Viesti, G. (2020). La marginalizzazione non è inevitabile. In *Manifesto per riabitare l'Italia*, edited by D. Cersosimo and C. Donzelli, 45-52. Roma: Donzelli Editore.

Vigiak, M. (2019). *Štěpán Zavřel viaggiatore incantato*. Curated by M. Vigiak. Edizioni Grafiche Conegliano; graphic project and layout by P. Vigiak; photolit by Beverari Presservice; printing by Arti Grafiche Conegliano, Susegana (Treviso).

Vik,J., PetterJohnsen, J., Sønvisen, S. A. (2025). The rural development trilemma. *Journal of Rural Studies*, 114. https://doi.org/10.1016/j.jrurstud.2024.103504.

Visit Cumbria. (2024). *The Beatrix Potter Gallery*.
https://www.visitcumbria.com/amb/hawkshead-beatrix-potter-gallery/.

Visit Tuscany. (2024). *Itinerario della fiaba*.
https://www.visittuscany.com/it/itinerari/itinerario-della-fiaba/.

Vliet, J. v., Groot, H. L. F. de, Rietveld, P. P., & Verburg, H. (2015). Manifestations and underlying drivers of agricultural land use change in Europe. *Landscape and Urban Planning*, *133*, 24–36. https://doi.org/10.1016/j.landurbplan.2014.09.001.

Von der Leyen, U. (2019). *A Union that strives for more - My agenda for Europe: Political guidelines for the next European Commission 2019-2024*.
https://commission.europa.eu/document/download/063d44e9-04ed-4033-acf9-639ecb187e87_en?filename=political-guidelines-next-commission_en.pdf.

W

Weber, M. (2018). *Literary Festivals and Contemporary Book Culture*. New York: Palgrave Macmillan.

Walton, J. K. (2009). Prospects in Tourism History: Evolution, State of Play and Future Developments. *Tourism Management*, 30(6), 783-793. doi:
https://doi.org/10.1016/j.tourman.2009.05.010.
https://www.sciencedirect.com/science/article/pii/S0261517709001083.

Williams, R. (1973). *The Country and the City*. London: Oxford University Press.

Wordsworth Grasmere. *Explore*. https://wordsworth.org.uk/explore/.

Y

Yee, A. S. (2004). Cross-national concepts in supranational governance: State-society relations and EU policy making. *Governance: An International Journal of Policy and Administration*, *17*, 487–524.

Young, A. (2013). Inequality, the urban-rural gap, and migration. *Q. J. Econ*., 128 (4), 1727-1785. https://doi.org/10.1093/qje/qjt025

Z

Zanetto, G. (1996). Prefazione, in C. Minca, *Spazi effimeri* **(**pp. XI-XVII). Padova: Cedam.

Zhang, H., Leung, X. Y., & Bai, B. (2021). Tourism destination governance: A systematic literature review and future research agenda. *Travel and Tourism Research Association: Advancing Tourism Research Globally*, 8. https://scholarworks.umass.edu/ttra/2021/grad_colloquium/8.

Zhang, H., & Zhu, M. (2014). Tourism destination governance: A review and research agenda. *International Journal of E-Education, e-Business, e-Management and e-Learning*, *4*(2). https://doi.org/10.7763/IJEEEE.2014.V4.315.

Zimmermann, R. C. (2006). Recording Rural Landscapes and their Cultural Associations: Some Initial Results and Impressions. *Environmental Science & Policy*, 9(4), 360-369. doi: https://doi.org/10.1016/j.envsci.2006.01.009. https://www.sciencedirect.com/science/article/pii/S1462901106000414.

Bibliography

Åberg, H. E. (2023). *Impact of gentrification processes in rural landscapes: A methodology for landscape assessment towards sustainable rural development.* Alma Mater Studiorum – Università di Bologna.

Abdo Kataya. (2021). *The Impact of Rural Tourism on the Development of Regional Communities. Journal of Eastern Europe Research in Business and Economics,* Vol. 2021, Article ID 652463. DOI: 10.5171/2021.652463.

Agenzia delle Entrate. (2019, December). *Quaderni dell'osservatorio del mercato immobiliare* (Vol. VIII).

Arcos-Pumarola, J., Osácar Marzal, E., & Llonch-Molina, N. (2019). *The concept of literary heritage: A definition through bibliographic review. Forum for World Literature Studies, 11(1),* 97–120.

Arcos-Pumarola, J., Osácar Marzal, E., & Llonch-Molina, N. (2020). *Revealing the literary landscape: Research lines and challenges of literary tourism studies. Enlightening Tourism: A Pathmaking Journal, 10(2),* 179-205. https://doi.org/10.33776/et.v10i2.4781.

Bagnoli, L. (2018). *Manuale di geografia del turismo.* De Agostini Scuola SpA.

Baleiro, R., & Quinteiro, S. (2018). *Key concepts in literature and tourism studies.* Universidade de Lisboa.

Balfour, B., Fortunato, M. W.-P., & Alter, T. R. (2018). *The creative fire: An interactional framework for rural arts-based development. Journal of Rural Studies, 63,* 229-239. https://doi.org/10.1016/j.jrurstud.2016.11.002.

Barberi, C. (1997). *Le campagne italiane da Roma antica al Settecento.* Laterza.

Barberi, C. (1999). *Le campagne italiane dall'Ottocento a oggi.* Laterza.

Barranco, R., et al. (2021). Tourism capacity, expenditure and seasonality in Europe: An evaluation per degree of urbanisation and remoteness. Policy Brief. European Commission, JRC 124457.

Baxter, S., & Grimes, A. (2019). *Literary places – Inspired traveller's guide*. White Lion Publishing.

Beaumont, N., & Dredge, D. (2010). *Local tourism governance: A comparison of three network approaches. Journal of Sustainable Tourism, 18(1),* 7–28.

Benigni, P. (2018). *La letteratura italiana per il turismo culturale – Luoghi, forme e modelli.* UniversItalia.

Bertacchini, R. (1993). *Il padre di Pinocchio.* Camunia.

Bloch, M. (1961). *Feudal society* (L. A. Manyon, Trans.). University of Chicago Press.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste [1979]*. Harvard University Press.

Bourdieu, P. (1987). *What makes a social class? On the theoretical and practical existence of groups. Berkeley Journal of Sociology, 32,* 1–17.

Bourdieu, P. (2002). *The forms of capital [1986].* In N. W. Biggard (Ed.), *Readings in economic sociology* (pp. 280–291). Blackwell.

Bridgma, R. (2010). *Planners work in mysterious ways: Literary tourism and the imagination. Plan Canada, 50(2),* 42-46.

Brons, M., Dijkstra, L., & Ibanez, J-N. (2021). *Do more roads increase accessibility in the EU? Comparing road length, accessibility and performance for cities, towns and rural areas.* REGIO Working Paper.

Brugnolo, S., Colussi, D., Zatti, S., & Zinato, E. (2016). *La scrittura e il mondo: Teorie letterarie del Novecento.* Carocci.

Bryden, J. M., Johnson, T., Thomson, K. J., & Ferenczi, T. (2011). *Modelling multifunctionality, territorial development, and policy scenarios in Rural Europe: An alternative perspective on CAP reform debates. EuroChoices, 10(1),* 9-16. doi:10.1111/j.1746-692X.2009.00145.x.

Busby, G. D. (2003). *Tourism in Western Europe–a collection of case histories. Tourism Management, 24(1),* 113-115. https://doi.org/10.1016/S0261-5177(02)00041-9.

Busby, G., & George, J. (2004). *The tailor of Gloucester: Potter meets Potter – Literary tourism in a cathedral city.* In M. Robinson & D. Picard (Eds.), *Conference proceedings tourism and literature: Travel, imagination and myth,* 22–26 July 2004, Harrogate (CD-ROM). Sheffield: Centre for Tourism and Cultural Change.

Calabrese, S. (2013). *Letteratura per l'infanzia – Fiaba, romanzo di formazione, crossover.* Bruno Mondadori, Pearson Italia.

Candela, G., & Figini, P. (2012). *The Economics of Tourism Destinations.* Springer, Berlin Heidelberg. http://dx.doi.org/10.1007/978-3-642-20874-4.

Capecchi, G. (2021). *Sulle orme dei poeti – Letteratura, turismo e promozione del territorio.* Patron Editore.

Capecchi, G. (2023). Da Castelvecchio di Braga a Castelvecchio Pascoli: presenze poetiche di promozione territoriale in Capecchi, Giovanni, Mosena, Roberto, (a cura di) 2023. *Il turismo letterario – Casi studio ed esperienze a confronto,* Perugia Stranieri University Press, Perugia, ISBN: 978-88-99811-18-1, pp. 35 – 46.

Capecchi, Giovanni, Mosena, Roberto, (a cura di). (2023). *Il turismo letterario – Casi studio ed esperienze a confronto,* Perugia Stranieri University Press, Perugia, ISBN: 978-88-99811-18-1.

Centro Studi di Letteratura Giovanile A. Alberti di Trieste. (1991). *Štěpán Zavřel – L'illustrazione per l'infanzia* (S. Blezza Picherle, A. D'Este, G. Pellegrin, M. Picinich, & L. Sossi, Eds.). Società Editoriale Grafiche AS, s.r.l. Verona.

Clarke, I. F. (1993). The British abroad: The Grand Tour in the eighteenth century: By Jeremy Black Allan Sutton Publishing, Stroud, UK, 1992, Xix + 355 pages, ISBN 0-86299-969-3, £17.99. *Tourism Management, 14*(4), 321-322. https://doi.org/10.1016/0261-5177(93)90070-2.

Claval, P. (2005). Reading the rural landscapes. *Landscape and Urban Planning, 70*(1), 9-19. https://doi.org/10.1016/j.landurbplan.2003.10.014.

Clelland, D. (2023, June 6). What would it take to level up the UK's rural areas? *Economics Observatory*. https://www.economicsobservatory.com/what-would-it-take-to-level-up-the-uks-rural-areas.

Commission of the European Economic Communities. (1988). *The future of rural society: Commission communication to the Parliament and the Council*. https://op.europa.eu/en/publication-detail/-/publication/cc9b4a65-0bea-41ef-a959-20d9ba52af4f.

Crawshaw, J., & Gkartzios, M. (2016). Getting to know the island: Artistic experiments in rural community development. *Journal of Rural Studies, 43*, 134-144. https://doi.org/10.1016/j.jrurstud.2015.12.007.

Croy, G. (2012). Literary tourism. In Peter Robinson (Ed.), *Tourism: The key concepts,* 119-121. Routledge.

Croy, G., & Walker, R. D. (2002). Rural tourism and film: Issues for strategic regional development. In New directions in rural tourism, 115-133. Ashgate.

Croy, G., & Hall, M. (2003). Developing a tourism knowledge: Educating the student, developing the rural area. *Journal of Teaching in Travel & Tourism*, *3*(1), 3-24. https://doi.org/10.1300/J172v03n01_02.

Crow, V. (2016). *Beatrix Potter's Lake District*. National Trust. ISBN 978-1-84359-509-0.

Cuccia, T., & Rizzo, I. (2011). Tourism seasonality in cultural destinations: Empirical evidence from Sicily. *Tourism Management, 32*(3), 589-595. https://doi.org/10.1016/j.tourman.2010.05.008.

Cutler, A. E. (2013). 'A local habitation and a name': Writing Britain. *Journal of Historical Geography, 39*, 125-134. https://doi.org/10.1016/j.jhg.2012.09.005.

Damnjanović, I. (2020). Overtourism effects: Positive and negative impacts for sustainable development. In W. Leal Filho et al. (Eds.), *Industry, innovation and*

infrastructure. Encyclopedia of the UN Sustainable Development Goals. Springer, Cham. https://doi.org/10.1007/978-3-319-71059-4_112-1.

Dann, G. (1999). Writing out the tourist in space and time. *Annals of Tourism Research, 26(1)*, 159-187. https://doi.org/10.1016/S0160-7383(98)00076-0.

Dijkstra, L., & Jacobs-Crisioni, C. (2023). *Developing a definition of Functional Rural Areas in the EU.* European Commission. https://publications.jrc.ec.europa.eu/repository/handle/JRC135599.

Dolton-Thornton, N. (2021). Viewpoint: How should policy respond to land abandonment in Europe? *Land Use Policy, 102,* March 2021. https://doi.org/10.1016/j.landusepol.2020.102241.

Driscoll, B. (2014). The middlebrow pleasures of literary festivals. In *The new literary middlebrow* (pp. 1-24). Palgrave Macmillan UK.

Farnocchia Petri, F., & Siena Tangheroni, M. (2003). Tracce di un paesaggio: Dorothy e William Wordsworth e il Distretto dei Laghi. In Persi P. (Ed.), *Parchi letterari e professionalità geografica: il territorio tra trasfigurazione e trasposizione utilitaristica*, *Geotema*, (2), 79-95.

Feldman, R., and Sanger, J. (2006). *The Text Mining Handbook*. New York: Cambridge University Press. ISBN 978-0-521-83657-9.

Féret, S., Berchoux, T., Requier, M., Abdelhakim, T., Slätmo, E., Nieto, E., & Miller, D. (2020). *Deliverable 3.2 Framework providing definitions, review and operational typology of rural areas in Europe*, Horizon 2020 project SHERPA – Rural Science-Society-Policy interface: Sustainable Hub to Engage into Rural Policies with Actors. https://rural-interfaces.eu/wp-content/uploads/2020/04/SHERPA_D3-2_Framework-rural-definition.pdf. www.rural-interfaces.eu.

Franceschetti, G., Secco, L., & Da Re, R. (2012). Un set di indicatori per misurare la qualità della governance nei territori rurali. *Agriregionieuropa*, *8*(30), September 2012. https://agriregionieuropa.univpm.it/it/content/article/31/30/un-set-di-indicatori-misurare-la-qualita-della-governance-nei-territori-rurali.

Fytopoulou, E., Tampakis, S., Galatsidas, S., Karasmanaki, E., & Tsantopoulos, G. (2021). The role of events in local development: An analysis of residents' perspectives and visitor satisfaction. *Journal of Rural Studies*, 82, 54-63. https://doi.org/10.1016/j.jrurstud.2021.01.018. https://www.sciencedirect.com/science/article/pii/S0743016721000188.

García, Juan A., Mar Gómez, and Arturo Molina. (2012). A Destination-Branding Model: An Empirical Analysis Based on Stakeholders. *Tourism Management*, 33(3), 646-661. doi: https://doi.org/10.1016/j.tourman.2011.07.006. https://www.sciencedirect.com/science/article/pii/S0261517711001488.

Garzon, I. (2006). *Reforming the Common Agricultural Policy: History of A Paradigm Change*, Palgrave Macmillan.

Ghasemi, Moslem and Amran Hamzah. (2014). An Investigation of the Appropriateness of Tourism Development Paradigms in Rural Areas from Main Tourism Stakeholders' Point of View. *Procedia - Social and Behavioral Sciences*, 144, 15-24. doi: https://doi.org/10.1016/j.sbspro.2014.07.269. https://www.sciencedirect.com/science/article/pii/S1877042814041974.

Geraghty, Lincoln. (2019). Destination Antwerp! Fan Tourism and the Transcultural Heritage of A Dog of Flanders. *Humanities (Switzerland)*, 8(2), art. no. 90. doi: 10.3390/h8020090. https://www.scopus.com/inward/record.uri?eid=2-s2.0-85077254031&doi=10.3390%2fh8020090&partnerID=40&md5=109ac272a0b226 32350742112f381dbe.

Gothie, Sarah Conrad. (2016). Playing 'Anne': Red Braids, Green Gables, and Literary Tourists on Prince Edward Island. *Tourist Studies*, 16(4), 405-421. doi: 10.1177/1468797615618092. https://www.scopus.com/inward/record.uri?eid=2-s2.0-84995747447&doi=10.1177%2f1468797615618092&partnerID=40&md5=4d110c 2df5b42ebc7c269370c2a4aa9e.

Gouchan, Y. (2023). Dalla verità biografica alla creazione di uno spazio letterario turistico: Come Illiers divenne Combray. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 79–94). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Granata, Maria Fiorella, and Valeria Scavone. (2016). A Description Model for Regeneration through Urban Tourism in Rural Towns with Underused Historic Real Estate. *Procedia - Social and Behavioral Sciences*, 223, 349-356. doi: https://doi.org/10.1016/j.sbspro.2016.05.240. https://www.sciencedirect.com/science/article/pii/S1877042816303196.

Hall, C. M. (2011a). A typology of governance and its implications for tourism policy analysis. *Journal of Sustainable Tourism, 19*(4–5), 437–457. https://doi.org/10.1080/09669582.2011.570346.

Hall, C. M. (2011b). Framing governance theory: A typology of governance and its implications for tourism policy analysis. *Journal of Sustainable Tourism*. https://doi.org/10.1080/09669582.2011.570346.

Herbert, D. T. (1996). Artistic and Literary Places in France as Tourist Attractions. *Tourism Management*, 17(2), 77-85. doi: https://doi.org/10.1016/0261-5177(95)00110-7. https://www.sciencedirect.com/science/article/pii/0261517795001107.

Herbert, David. (2001). Literary Places, Tourism and the Heritage Experience. *Annals of Tourism Research*, 28(2), 312-333. doi: https://doi.org/10.1016/S0160-7383(00)00048-7. https://www.sciencedirect.com/science/article/pii/S0160738300000487.

Heritier, A. (2002). New modes of governance in Europe: Policy-making without legislating? In A. Heritier (Ed.), *Common goods: Reinventing European and international governance* (pp. 186–206). Rowman & Littlefield.

Hewlett, D., and Brown, L. (2018). Planning for Tranquil Spaces in Rural Destinations through Mixed Methods Research. *Tourism Management*, 67, 237-247. doi: https://doi.org/10.1016/j.tourman.2018.01.011. https://www.sciencedirect.com/science/article/pii/S0261517718300116.

Hoppen, A., Brown, L., & Fyall, A. (2014). Literary tourism: Opportunities and challenges for the marketing and branding of destinations? *Journal of Destination Marketing & Management, 3(1),* 37-47. https://doi.org/10.1016/j.jdmm.2013.12.009. https://www.sciencedirect.com/science/article/pii/S2212571X1400002X.

Hofstee, E. W. *Rural Sociology in Europe*, Wageningen University. https://edepot.wur.nl/32643.

Hultman, Johan, and C. Michael Hall. (2012). Tourism Place-Making: Governance of Locality in Sweden. *Annals of Tourism Research*, 39(2), 547-570. doi: https://doi.org/10.1016/j.annals.2011.07.001. https://www.sciencedirect.com/science/article/pii/S0160738311001137.

Istituto Nazionale di Statistica (ISTAT). (2015). 15° censimento della popolazione e delle abitazioni. Roma.

Jennings, G. (2006). Chapter 1 - Perspectives on Quality Tourism Experiences: An Introduction. In *Quality Tourism Experiences*, edited by Gayle Jennings and Norma Polovitz Nickerson, 1-21. Boston: Butterworth-Heinemann. doi: https://doi.org/10.1016/B978-0-7506-7811-7.50005-5. https://www.sciencedirect.com/science/article/pii/B9780750678117500055.

Johnson, N. C. (1999). Framing the Past: Time, Space and the Politics of Heritage Tourism in Ireland. *Political Geography* 18 (2): 187-207. doi: https://doi.org/10.1016/S0962-6298(98)00072-9. https://www.sciencedirect.com/science/article/pii/S0962629898000729.

Jongerden, Joost. *In the Beginning there was E.W. Hofstee or the Birth of Rural Sociology in Wageningen*. https://edepot.wur.nl/576854

Lasanta, T., Arnáez, J., Pascual, N., Ruiz-Flaño, P., Errea, M. P., & Lana-Renault, N. (2017). Space–time process and drivers of land abandonment in Europe. In *Geoecology in Mediterranean mountain areas: Tribute to Professor José María García Ruiz* (pp. 810–823). https://doi.org/10.1016/j.catena.2016.02.024

Laws, E., Richins, H., & Agrusa, J. F. (2011). *Tourist destination governance: Practice, theory and issues*. CABI.

Leckie, Clare, Munro, Rebecca, and Pragnell, Mark. (2022). Rural as a region: the hidden challenge for Levelling Up, Assessing the scale of rural disadvantage using the White Paper's analytical framework. *Rural Services Network*. https://rsnonline.org.uk/images/publications/rural-as-a-region-the-hidden-challenge-for-levelling-up.pdf.

Lemmi, E., Sacco, P. L., Crociata, A., and Agovino, M. (2018). The Lucca Comics and Games Festival as a platform for transformational cultural tourism: evidence from the perceptions of residents. *Tourism Management Perspectives* 27: 162-173. doi: https://doi.org/10.1016/j.tmp.2018.06.005. https://www.sciencedirect.com/science/article/pii/S2211973618300552.

Li, Y., Westlund, H., Liu, Y. (2019). Why some rural areas decline while some others not: an overview of rural evolution in the world. *Journal of Rural Studies* 68: 135-143.
doi: 10.1016/j.jrurstud.2019.03.003

Lillemets, J., Fertő, I., Viira, A.-H. (2022). The socioeconomic impacts of the CAP: Systematic literature review. *Land Use Policy*, 114. ISSN 0264-8377. https://doi.org/10.1016/j.landusepol.2021.105968.

Lopez, L. (2019). A Geo-Literary Analysis through Human Senses. Towards a Sensuous Camino Geography. *Emotion, Space and Society* 30: 9-19. doi: https://doi.org/10.1016/j.emospa.2018.11.005. https://www.sciencedirect.com/science/article/pii/S1755458618300227.

López Noguero, F. (2002). El análisis de contenido como método de investigación. *XXI Revista de Educación*, *4*, 167–179. ISSN 2341-0744.

Lozato-Giotart, J.-P. (2003). Finalità turistica e finalità territoriale e la difficile coesistenza della tradizione e della modernità, in G. Cusimano (ed.), *Atti del convegno Ciclopi e sirene – Geografie del contatto culturale (Cefalù, 19-21 settembre 2002)*, Palermo, Annali della Facoltà di Lettere e Filosofia dell'Università di Palermo.

Machado, H., Vareiro, L., Mendes, R., & Sousa, B. (2022). Sustainability in rural tourism: The strategic perspective of owners. In A. Abreu, D. Liberato, & J. C. Garcia Ojeda (Eds.), *Advances in tourism, technology and systems* (Vol. 293, pp. 113–127). Springer. https://doi.org/10.1007/978-981-19-1040-1_9.

Maconi, C. (2021). Voglio andare a vivere in campagna: il sogno del 20% degli abitanti delle città. *Repubblica,* 18 novembre. https://www.repubblica.it/economia/rapporti/osserva-italia/mercati/2021/11/18/news/casa_in_campagna-326828441.

Mansfield, L. T., & Lock, M. (2022). *Lake District World Heritage: Farm baseline survey*. Farming the English Lake District World Heritage Site. https://www.lakedistrict.gov.uk/__data/assets/pdf_file/0021/510627/Lake-District-Farm-Survey-2023.pdf

Marcheschi, D. (Ed.). (1995). *Carlo Collodi, opere*. Mondadori.

Marino, T. (2023). Strategie semiotico-narrative di rappresentazione degli ambienti e tecniche linguistiche di navigazione dello spazio: La Napoli di Anna Maria Oreste. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 125–142). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Marx, L. (1964). *The Machine in the Garden.* Oxford University Press, London.

Masset, C. (2016). *Beatrix Potter's Hill Top*. National Trust. ISBN 978-1-84359-447-2.

McKercher, Bob. (2016). Towards a Taxonomy of Tourism Products. *Tourism Management* 54: 196-208. doi: https://doi.org/10.1016/j.tourman.2015.11.008. https://www.sciencedirect.com/science/article/pii/S0261517715300431.

Ministère de la Culture (France). (2017). *Guide national des Maisons des Illustres*. Éditions du Patrimoine, Centre des monuments nationaux. ISBN 978-2-7577-0540-7.

Müller, D. K. (2006). Unplanned development of literary tourism in two municipalities in rural Sweden. *Scandinavian Journal of Hospitality and Tourism*, 6(3), 214–228. https://doi.org/10.1080/15022250600667433.

Munmany, M. (2017). *La Gestió del Patrimoni Literari*. Tarragona: Universitat Rovira i Virgili.

Nievo, S. (1990). (a cura di), *I Parchi Letterari*, I. Roma: Edizioni Abete.

Nievo, S. (1991). *I Parchi Letterari*, II. Roma: Edizioni Abete.

Nievo, S. (1998). *I Parchi Letterari dell'Ottocento*. Venezia: Marsilio.

Nievo, S. (2000). *I Parchi Letterari del Novecento*. Roma: Ricciardi & Associati Editore.

OECD. (2018). *Rural 3.0: A framework for rural development*. Policy Note. OECD Publishing, Paris. https://www.oecd.org/cfe/regionaldevelopment/Rural-3.0-Policy-Note.pdf.

OECD. (2020). *Rural well-being: Geography of opportunities.* OECD Rural Studies. OECD Publishing, Paris. https://doi.org/10.1787/d25cef80-en.

OECD. (2006). *The new rural paradigm: Policies and governance.* OECD Rural Policies Reviews. OECD Publishing, Paris. https://read.oecd-ilibrary.org/governance/the-new-rural-paradigm_9789264023918-en#page5.

OECD. (2022). *Unlocking rural innovation.* OECD Rural Studies. OECD Publishing, Paris. https://doi.org/10.1787/9044a961-en.

Olwig, K. R. (1996). Environmental history and the construction of nature and landscape: The case of the 'landscaping' of the Jutland heath. *Environment and History,* 2(1), 15-38. White Horse Press.

Paiva, D. (2020). Poetry as a resonant method for multi-sensory research. *Emotion, Space and Society*, 34, 100655. doi: https://doi.org/10.1016/j.emospa.2020.100655. https://www.sciencedirect.com/science/article/pii/S1755458620300025.

Parliament UK. (2019). *Government response to House of Lord report on rural economy.* https://www.parliament.uk/globalassets/documents/lords-committees/rural-economy/Government-response-Time-for-a-strategy-for-the-rural-economy.pdf.

Pasa, A. (2024). *The valorisation of literary heritage for sustainable tourism*. In UNESCO, *Turismo sostenibile fra patrimonio locale e cittadinanza globale* (pp. 120-129). Bologna: Alma Mater Studiorum – Università di Bologna.

Pasa, A. (2023), *Aree rurali e personaggi illustri: il potenziale di un patrimonio da valorizzare*. In URBANISTICA INFORMAZIONI, 307, 35 – 38.

Pascale, A. (2019, January 14). Il decano della sociologia rurale in Italia e presidente honoris causa dell'Istituto nazionale di sociologia rurale (Insor), Corrado Barberis, compie oggi novant'anni. In *Federazione italiana dottori in agraria e forestali (FIDAF).* https://www.fidaf.it/index.php/il-decano-della-sociologia-rurale-in-italia-e-presidente-honoris-causa-dellistituto-nazionale-di-sociologia-rurale-insor-corrado-barberis-compie-oggi-novantanni/.

Pocock, D.C.D. (1981). *Humanistic geography and literature: Essays on the experience of place.* London: Croom Helm.

Pocock, D. C. D. (1987). Haworth: The experience of literary place. In W. Mallory & P. Simpson-Housley (Eds.), *Geography and literature: A meeting of the disciplines* (pp. 135-142). Syracuse: Syracuse University Press.

Pocock, D. C. D. (1982). Writers who knew their places. *Geographical Magazine*, 54, 40-43.

Prentice, R. (2004). Tourist familiarity and imagery. *Annals of Tourism Research*, 31(4), 923-945. doi: https://doi.org/10.1016/j.annals.2004.02.008. https://www.sciencedirect.com/science/article/pii/S0160738304000738.

Prentice, R, & Andersen, V. (2000). Evoking Ireland: Modeling tourism propensity. *Annals of Tourism Research*, 27(2), 490-516. doi: https://doi.org/10.1016/S0160-7383(99)00085-7. https://www.sciencedirect.com/science/article/pii/S0160738399000857Quinn, B., & Wilks, L. (2017). Festival heterotopias: Spatial and temporal transformations in two small-scale settlements. Journal of Rural Studies, 53, 35-44. doi: https://doi.org/10.1016/j.jrurstud.2017.05.006.

Quinn, B., & Wilks, L. (2017). Festival heterotopias: Spatial and temporal transformations in two small-scale settlements. *Journal of Rural Studies*, 53, 35-44. doi: https://doi.org/10.1016/j.jrurstud.2017.05.006. https://www.sciencedirect.com/science/article/pii/S0743016717304436.

Raich, F. (2006). *Governance räumlicher Wettbewerbseinheiten: Ein Ansatz für die Tourismus-Destination*. Springer-Verlag.

Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. doi:

https://doi.org/10.1016/j.annals.2020.102922.
https://www.sciencedirect.com/science/article/pii/S0160738320300669.

Richards, G. (1996). Production and consumption of European cultural tourism. *Annals of Tourism Research*, 23(2), 261-283. doi: https://doi.org/10.1016/0160-7383(95)00063-1.
https://www.sciencedirect.com/science/article/pii/0160738395000631.

Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? *Tourism Management*, 27(6), 1209-1223. doi: https://doi.org/10.1016/j.tourman.2005.06.002.
https://www.sciencedirect.com/science/article/pii/S0261517705000749.

Robinson, M., & Novelli, M. (2005). Niche tourism: An introduction. In M. Novelli (Ed.), *Niche Tourism* (pp. 1-11). Oxford: Butterworth-Heinemann. doi: https://doi.org/10.1016/B978-0-7506-6133-1.50007-X.
https://www.sciencedirect.com/science/article/pii/B978075066133150007X.

Rodning Bash, S. (2006). *Thriving arts: Thriving small communities*. St. Paul, MN: Metropolitan Regional Arts Council.

Rossetti, G., & Quinn, B. (2019). Learning at literary festivals. In I. Jenkins & K. A. Lund (Eds.), *Literary Tourism: Theory, Practice and Case* (pp. XX-XX). Cabl, Studies, UK.

Rossetti, G., & Quinn, B. (2021). Understanding the cultural potential of rural festivals: A conceptual framework of cultural capital development. *Journal of Rural Studies*, 86, 46-53. doi: https://doi.org/10.1016/j.jrurstud.2021.05.009.
https://www.sciencedirect.com/science/article/pii/S0743016721001455.

Ruhanen, L., Scott, N., Ritchie, B., & Tkaczynski, A. (2010). Governance: A review and synthesis of the literature. *Tourism Review*, *65*(4), 4–16.

Russel, H. (2019). *Around the world in 80 novels – A global journey inspired by writers from every continent*. London, New York: CICO BOOKS.

Sartre, J.-P. (1948). *Qu'est-ce que la littérature?* Éditions Gallimard.

Scaramellini, G. (1993). *La geografia dei viaggiatori: Rappresentazioni e immagini collettive nei resoconti di viaggio*. Milano: Unicopli.

Seaton, A. V. (1996). Hay on Wye, the mouse that roared: Book towns and rural tourism. *Tourism Management*, 17(5), 379-382. doi: https://doi.org/10.1016/0261-5177(96)84078-7.
https://www.sciencedirect.com/science/article/pii/0261517796840787.

Shifferd, P. (2005). *The arts in small communities: Report of a study of ten Minnesota towns*. Metropolitan Regional Arts Council.

Shucksmith, M. (2009). Sustainable rural communities: Constructing sustainable places beyond cities. Vaasa, Finland. https://eprint.ncl.ac.uk/196778.

Snowdon, P., Slee, B., & Farr, H. (2000). The economic impacts of different types of tourism in upland and mountain areas of Europe. In P. M. Godde, M. F. Price, & F. M. Zimmermann (Eds.), *Tourism and development in mountain regions* (pp. 77–90). CAB International.

Sofield, T., Guia, J., & Specht, J. (2017). Organic 'folkloric' community driven place-making and tourism. *Tourism Management*, *61*, 1–22. https://doi.org/10.1016/j.tourman.2017.01.002.

Sotte, F. (2016). Scenari evolutivi del concetto di ruralità. In *Paesaggi del cibo: Atti della Summer School Emilio Sereni 2015*. Gattatico.

Squire, S. J. (1994a). Gender and Tourist Experiences: Assessing Women's Shared Meanings for Beatrix Potter, *Leisure Studies*, 13, pp. 195-209.

Squire, S. J. (1991). *Meanings, myths and memories: Literary tourism as cultural discourse in Beatrix Potter's Lake District*. University College London. https://core.ac.uk/reader/16221250.

Squire, S. J. (1994b). The cultural values of literary tourism. *Annals of Tourism Research*, 21(1), 103-120. doi: https://doi.org/10.1016/0160-7383(94)90007-8. https://www.sciencedirect.com/science/article/pii/0160738394900078.

Squire, S. J. (2017). The cultural values of literary tourism. In *The heritage tourist experience: Critical essays* (Vol. 2, pp. 401–418). ISBN 978-135188847-9, 978-075462697-8. https://doi.org/10.4324/9781315239248-34.

Strepetova, M. (2020). Exhibiting literature: The challenges of literary heritage's value in the museological context. *Tourism and Heritage Journal*. doi: 10.1344/THJ.2020.2.2. https://revistes.ub.edu/index.php/tourismheritage/article/view/30913/31529.

Sutherland, J. (Ed.), Jaggi, M., Gooderham, W., & Shurin, J. (2018). *Literary landscapes: Charting the worlds of classic literature*. New York: Black Dog & Leventhal.

The Argus. (2018, September 1). New owners want to refurbish 'Winnie the Pooh home'. https://www.theargus.co.uk/news/16617287.new-owners-want-to-refurbish-winnie-the-pooh-home/.

Thomas, A. R., & Fulkerson, G. M. (2021). *City and country: The historical evolution of urban-rural systems.* Rowman & Littlefield. https://rowman.com/ISBN/9781793644336/City-and-Country-The-Historical-Evolution-of-Urban-Rural-Systems.

Thwaite, Ann. (1990). *A. Milne: His Life.*

Tooke, N., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management*, 17(2), 87-94. doi: https://doi.org/10.1016/0261-5177(95)00111-5. https://www.sciencedirect.com/science/article/pii/0261517795001115.

Touring Club Italiano. (2021). *Viaggi d'autore – 35 ispirazioni in Europa sulle tracce di grandi artisti*. Milano.

Towner, J. (1985). The grand tour: A key phase in the history of tourism. *Annals of Tourism Research*, 12(3), 297-333. doi: https://doi.org/10.1016/0160-7383(85)90002-7.
https://www.sciencedirect.com/science/article/pii/0160738385900027.

Towner, J. (1985). The Grand Tour: A key phase in the history of tourism. *Annals of Tourism Research*, *12*(3), 297–333. https://doi.org/10.1016/0160-7383(85)90002-7.

Towner, J. (1984). The grand tour: Sources and a methodology for an historical study of tourism. *Tourism Management*, 5(3), 215-222. doi: https://doi.org/10.1016/0261-5177(84)90040-2.
https://www.sciencedirect.com/science/article/pii/0261517784900402.

Ubbidiente, R. (2023). 'Nu teatro antico, sempre apierto: Per una mappatura di loci "pari" e "dispari" della Napoli ediardiana. In G. Capecchi & R. Mosena (Eds.), *Il turismo letterario: Casi studio ed esperienze a confronto* (pp. 111–124). Perugia Stranieri University Press. ISBN: 978-88-99811-18-1.

Uccella, F. (2013). *Manual de patrimonio literario*. Gijón: Trea.

Vaugeois, N. (2015). Rural Tourism: An International Perspective. *Annals of Tourism Research*, 54, 225-226. doi: https://doi.org/10.1016/j.annals.2015.05.013.
https://www.sciencedirect.com/science/article/pii/S0160738315000791.

Viesti, G. (2020). La marginalizzazione non è inevitabile. In *Manifesto per riabitare l'Italia*, edited by D. Cersosimo and C. Donzelli, 45-52. Roma: Donzelli Editore.

Vigiak, M. (2019). *Štěpán Zavřel viaggiatore incantato*. Curated by M. Vigiak. Edizioni Grafiche Conegliano; graphic project and layout by P. Vigiak; photolit by Beverari Presservice; printing by Arti Grafiche Conegliano, Susegana (Treviso).

Vik,J., PetterJohnsen, J., Sønvisen, S. A. (2025). The rural development trilemma. *Journal of Rural Studies*, 114. https://doi.org/10.1016/j.jrurstud.2024.103504.

Vliet, J. v., Groot, H. L. F. de, Rietveld, P. P., & Verburg, H. (2015). Manifestations and underlying drivers of agricultural land use change in Europe. *Landscape and Urban Planning*, *133*, 24–36. https://doi.org/10.1016/j.landurbplan.2014.09.001.

Weber, M. (2018). *Literary Festivals and Contemporary Book Culture*. New York: Palgrave Macmillan.

Walton, J. K. (2009). Prospects in Tourism History: Evolution, State of Play and Future Developments. *Tourism Management*, 30(6), 783-793. doi: https://doi.org/10.1016/j.tourman.2009.05.010.
https://www.sciencedirect.com/science/article/pii/S0261517709001083.

Williams, R. (1973). *The Country and the City*. London: Oxford University Press.

Yee, A. S. (2004). Cross-national concepts in supranational governance: State-society relations and EU policy making. *Governance: An International Journal of Policy and Administration*, *17*, 487–524.

Young, A. (2013). Inequality, the urban-rural gap, and migration. *Q. J. Econ.*, 128 (4), 1727-1785. https://doi.org/10.1093/qje/qjt025

Zanetto, G. (1996). Prefazione, in C. Minca, *Spazi effimeri* (pp. XI-XVII). Padova: Cedam.

Zhang, H., Leung, X. Y., & Bai, B. (2021). Tourism destination governance: A systematic literature review and future research agenda. *Travel and Tourism Research Association: Advancing Tourism Research Globally*, 8. https://scholarworks.umass.edu/ttra/2021/grad_colloquium/8.

Zhang, H., & Zhu, M. (2014). Tourism destination governance: A review and research agenda. *International Journal of E-Education, e-Business, e-Management and e-Learning*, *4*(2). https://doi.org/10.7763/IJEEEE.2014.V4.315.

Zimmermann, R. C. (2006). Recording Rural Landscapes and their Cultural Associations: Some Initial Results and Impressions. *Environmental Science & Policy*, 9(4), 360-369. doi: https://doi.org/10.1016/j.envsci.2006.01.009. https://www.sciencedirect.com/science/article/pii/S1462901106000414.

Sitography

Agenzia di Coesione. (2014). *Classificazione Comuni Aree Interne.* https://www.agenziacoesione.gov.it/wp-content/uploads/2021/01/Classificazione_comuni_2014.csv.

Argos, Centre for Art and Media. *Patrasche, A Dog of Flanders - Made in Japan.* https://2019.argosarts.org/work.jsp?p=work.jsp&workid=42b99ac823034ab7abac8b689b417e3d.

Armitt Museum Gallery Library. (2024). *Armitt Museum Gallery Library.* https://www.armittshop.co.uk.

Ashdown Forest. (2024). *Ashdown Forest.* https://ashdownforest.org.

Astrid Lindgren Värld. *Astrid Lindgren Värld.* https://astridlindgrensvarld.se/en/.

Balch, O. (2019, August 22). Richard Booth obituary. *The Guardian*. https://www.theguardian.com/books/2019/aug/22/richard-booth-obituary.

Beatrix Potter Society. *Beatrix Potter Society.* https://beatrixpottersociety.org.uk.

Biblioteca Collodiana. *Biblioteca Collodiana.* http://www.bibliotecacollodiana.it.

Birnam Arts. (2024). *Birnam Arts.* https://birnamarts.com/Beatrix-Potter.

Bohem Press. *Bohem Press.* https://www.bohem.ch/.

Bohem Press Italia. *Bohem Press Italia.* https://www.bohempress.it/.

Brockhole on Windermere. (2024). https://www.brockhole.co.uk/activities/trails-and-orienteering/.

Case della Memoria. *Case della Memoria.* https://www.casedellamemoria.it/it.

Case di Scrittori. *Case di Scrittori.* www.casediscittori.it.

Castello di Brazza, Museo Artistico Štěpán Zavřel. *Museo Artistico Štěpán Zavřel*. https://www.castellodibrazza.com/museo-artistico-stepan-zavrel.

Centro per il Turismo Letterario – TULE. (n.d.). *Centro per il Turismo Letterario – TULE.* https://www.unistrapg.it/it/ricerca/ricerca/dipartimenti-e-centri/centro-per-il-turismo-letterario-tule.

Ciattini, G. (2021, July 2). La Fondazione nazionale Collodi ha acquistato Villa Garzoni. Il Tirreno. https://www.iltirreno.it/montecatini/cronaca/2021/07/02/news/la-fondazione-nazionale-collodi-ha-acquistato-villa-garzoni-1.40453961.

Claife Parish. *Claife Parish*. https://claife.parish.uk/.

Claife Parish Council. *Claife Parish Council*. https://claifeparishcouncil.org.uk/.

Cotchford Farm. (2024). *Cotchford Farm.* https://cotchfordfarm.com

Council of Europe. *Cultural routes.* https://www.coe.int/en/web/cultural-routes

Cumbria Tourism. *Research.* https://www.cumbriatourism.org/resources/research.

Comune di Pescia. (2024). *Comune di Pescia.* https://www.comune.pescia.pt.it.

Comune di Sarmede. (2024). *Comune di Sarmede.* https://www.comune.sarmede.tv.it/it.

Cotchford Farm. (2024). *Cotchford Farm.* https://cotchfordfarm.com.

Council of Europe. *Cultural routes*. https://www.coe.int/en/web/cultural-routes.

Council of Europe. *European Fairy Tale Route*. https://www.coe.int/en/web/cultural-routes/european-fairy-tale-route.

Council of Europe. *Women Writers Route*. https://www.coe.int/en/web/cultural-routes/women-writers-route.

Department for Environment, Food and Rural Affairs & Office for National Statistics. (2017). *2011 rural-urban classification of local authority districts in England: A user guide.* https://assets.publishing.service.gov.uk/media/5a80351ce5274a2e8ab4ecfb/RUCLAD2011_User_Guide__January_2017.pdf.

Department for Levelling Up, Housing and Communities. *Land use statistics England, Wealden.* https://app.powerbi.com/view?r=eyJrIjoiOWYxN2QyYWMtMTFmOS00MDQyLTgyZWItYzdmMWYxNzRlMjYwIiwidCI6ImJmMzQ2ODEwLTljN2QtNDNkZS1hODcyLTI0YTJlZjM5OTVhOCJ9.

Dipartimento per le politiche di coesione. (2022). *Strategia Aree Interne*. https://politichecoesione.governo.it/media/uvap0nnt/estratto_snai_accordo-di-partenariato_2021-2027.pdf.

Dipartimento per le politiche di coesione e per il sud. *Accordo di partenariato 2014-2020*. https://politichecoesione.governo.it/it/politica-di-coesione/la-programmazione-2014-2020/strategie-2014-2020/accordo-di-partenariato-2014-2020.

Dipartimento per le politiche di coesione e per il sud. *Strategia Nazionale Aree Interne - SNAI*. https://politichecoesione.governo.it/it/politica-di-coesione/strategie-tematiche-e-territoriali/strategie-territoriali/strategia-nazionale-aree-interne-snai/.

Discover Britain. (2024). *Ashdown Forest: In Winnie-the-Pooh's footsteps.* Elsevier. *Scopus*. https://www.elsevier.com/products/scopus.

Elsevier. *Scopus*. https://www.elsevier.com/products/scopus.

EU2020.de. (2020). *EU Territorial Agenda 2030 – A future for all places*. https://ec.europa.eu/regional_policy/sources/brochure/territorial_agenda_2030_en.pdf.

European Conference on Rural Development. (1996). *Cork Declaration*. https://agriregionieuropa.univpm.it/sites/are.econ.univpm.it/files/1996_a40_cork_declaration.pdf.

European Council, Council of the European Union. (2024*). Timeline - History of the CAP*. https://www.consilium.europa.eu/en/policies/the-common-agricultural-policy-explained/timeline-history-of-cap/.

European Commission. *Available budget for Cohesion Policy 2021-2027, EU Regional and Urban Development*. https://ec.europa.eu/regional_policy/funding/available-budget_en.

European Commission. (2021a). *Commission staff working document – Accompanying the document – Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: A long-term vision for the EU's rural areas –*

Towards stronger, connected, resilient, and prosperous rural areas by 2040. https://ec.europa.eu/info/strategy/priorities-2019-2024/new-push-european-democracy/long-term-vision-rural-areas_en.

European Commission. (2021b). *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions – A long-term vision for the EU's rural areas: Towards stronger, connected, resilient, and prosperous rural areas by 2040,* COM/2021/345 final. https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52021DC0345.

European Commission. (2016). *European tourism indicators system for sustainable destination management.* https://single-market-economy.ec.europa.eu/sectors/tourism/eu-funding-and-businesses/funded-projects/sustainable/indicators_en.

European Commission. *GHSL – Global Human Settlement Layer, Joint Research Centre.* https://ghsl.jrc.ec.europa.eu/visualisation.php.

European Commission. *History of the [regional] policy, EU Regional and Urban Development***.** https://ec.europa.eu/regional_policy/policy/what/history_en.

European Commission. *Priorities for 2021-2027, EU Regional and Urban Development.* https://ec.europa.eu/regional_policy/policy/how/priorities_en.

European Commission. *Rural Observatory.* https://observatory.rural-vision.europa.eu/?lng=en&ctx=RUROBS.

European Commission. *Rural Toolkit.* https://funding.rural-vision.europa.eu/finder?lng=en.

European Commission. *The Common Agricultural Policy at a glance, Agriculture and Rural Development.* https://agriculture.ec.europa.eu/common-agricultural-policy/cap-overview/cap-glance_en.

European Fairy Tale Route. *European Fairy Tale Route.* https://www.europeanfairytaleroute.eu/home-ita/.

European Parliament. (2023) *The Common Agricultural Policy: Fact sheets on the European Union.* https://www.europarl.europa.eu/factsheets/en/sheet/106/financing-of-the-cap-facts-and-figures.

European Union. (2016). *Cork Declaration 2.0.* https://ec.europa.eu/enrd/sites/default/files/cork-declaration_en.pdf.

European Union. (2017). *Regulation (EU) 2017/2391 of the European Parliament and of the Council of 12 December 2017 amending Regulation (EC) No 1059/2003 as regards the territorial typologies (Tercet).* https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32017R2391&from=EN.

European Union. (2003). *Regulation (EC) No 1059/2003 of the European Parliament and of the Council of 26 May 2003 on the establishment of a common classification of territorial units for statistics (NUTS).* https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX:02003R1059-20180118&qid=1519136753473.

European Union. (2021). *Regulation (EU) 2021/2115 of the European Parliament and the Council of 2 December 2021 establishing rules on support for strategic plans to be drawn up by Member States under the Common Agricultural Policy (CAP Strategic Plans) and financed by the European Agricultural Guarantee Fund (EAGF) and by the European Agricultural Fund for Rural Development (EAFRD).* https://eur-lex.europa.eu.

EUROSTAT. (2022a). *Rural Europe.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Rural_Europe

EUROSTAT. (2019). *Urban-rural Europe – Economy.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Urban-rural_Europe_-_economy#Employment.

EUROSTAT. (2022b). *Urban-rural Europe – Introduction.* https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Urban-rural_Europe_-_introduction#Introduction_to_territorial_typologies.

EUROSTAT. (2023). *Regions and cities.* https://ec.europa.eu/eurostat/web/regions-and-cities/overview.

Food and Agriculture Organization of the United Nations (FAO), 1998. Oliveira Roca, M. de N., Youth and rural development in Europe - Policy issues and responses in the European Community. *REU technical series 55 - Increasing the involvement of young men and women in rural development in Europe.* https://www.fao.org/4/w9778e/w9778e05.htm#TopOfPage.

Fondazione Carlo Collodi. *Fondazione Carlo Collodi.* https://www.fondazionecollodi.it/.

Fondazione Štěpán Zavřel. *Fondazione Štěpán Zavřel. https://fondazionezavrel.it/.*

Forever Edinburgh. (n.d.). *The ultimate Harry Potter guide to Edinburgh.* https://edinburgh.org/blog/the-ultimate-harry-potter-guide-to-edinburgh/.

Google (2024). *Google Maps.* https://www.google.com/maps.

Government UK. (2023). Official Statistics, Key Findings, Statistical Digest of Rural England, Updated 12 December 2023. https://www.gov.uk/government/statistics/key-findings-statistical-digest-of-rural-england/key-findings-statistical-digest-of-rural-england.

Governo Italiano. *Open Coesione.* https://opencoesione.gov.it/it/dati/territori/sarmede-comune/?ciclo_programmazione=1.

GRANULAR. Giving Rural Actors Novel Data and Reusable Tools to Lead Public Action in Rural Areas. www.ruralgranular.eu. https://www.cordis.europa.eu/project/id/101061068.

Hartfield Parish Council. (n.d.). *Hartfield Parish Council*. https://www.hartfieldonline.com/default.aspx.

Hartfield Parish Council. (2008). *Hartfield Parish action plan*. https://www.hartfieldonline.com/_UserFiles/Files/Neighbourhood%20Plan/Hartfield_Parish_Action_Plan_Version_1.0_08_01_09.pdf.

Hay Festival. *Hay Festival*. www.hayfestival.com/festivals.

Historic England. (2024). *National Heritage List for England: Cotchford Farmhouse*. https://historicengland.org.uk/listing/the-list/list-entry/1028301?section=official-list-entry.

House of Lords. (2019). *House of Lords Rural Economy Committee Report: Time for a Strategy for the Rural Economy Debate on 8 October 2019*, Library Briefings. https://researchbriefings.files.parliament.uk/documents/LLN-2019-0110/LLN-2019-0110.pdf.

Il Palindormo. Le città di carta. http://www.ilpalindromo.it/edizioni/collane/le-citta-di-carta/.

Il Parco di Pinocchio. Il Parco di Pinocchio. https://www.pinocchio.it/.

Istituto Nazionale di Statistica (ISTAT). (2024). *Bilancio demografico mensile anno 2023 (dati provvisori)*. https://demo.istat.it/app/?a=2023&i=D7B, Roma.

International Organisation of Book Towns. http://www.booktown.net/.

Le Monde Hors-Série. 80 maisons d'écrivains pour l'été. https://boutique.lemonde.fr/hors-series/205-80-maisons-d-ecrivains-pour-l-ete.html.

Linder Foundation. *Linder Foundation*. https://thelinderfoundation.org.uk/.

Lindeth Howe. *Lindeth Howe*. https://www.lindeth-howe.co.uk.

Luoghi d'autore. Luoghi d'autore. www.luoghidautore.com.

Microturismo delle Venezie. *Storia di Sarmede*. https://www.microturismodellevenezie.it/sarmede/storia-sarmede/.

Mintel. (2011). *Literary Tourism - International - September 2011*. Mintel International Group, London. https://www.mintel.com/travel-and-tourism-market-research.

National Trust (2023). *Annual report 2022-2023*. https://documents.nationaltrust.org.uk/story/annual-report-2023.

National Trust. *Lake District*. https://www.nationaltrust.org.uk/visit/lake-district.

Nomis (2011). *Official Census and Labour Market Statistics: 2011 Census report for areas in England and Wales*. https://www.nomisweb.co.uk/sources/census_2011_ks/report?compare=E0400384 6.

Office for National Statistics. (2011). *Census 2011: Claife parish report*. https://www.nomisweb.co.uk/sources/census_2011_ks/report?compare=E040025 95

Office for National Statistics. (2021). *Census 2021: Claife parish report*. https://www.nomisweb.co.uk/sources/census_2021/report?compare=E00097834, E07000031,E92000001

Office for National Statistics. *Local statistics: Hartfield*. https://explore-local-statistics.beta.ons.gov.uk/areas/E04003846-hartfield; https://www.ons.gov.uk/visualisations/customprofiles/build/#E04003846.

Parchi Letterari ©. *Parchi letterari.* https://www.parchiletterari.com/index.php.

Penguin. (2024). *Frederick Warne Books*. https://www.penguin.com/frederick-warne-books-overview/.

Politecnico di Milano Dipartimento di Ingegneria Gestionale. (2021). *Osservatorio Smart Working: Rivoluzione Smart Working - Un futuro da costruire adesso*. https://www.osservatori.net/it/ricerche/infografiche/rivoluzione-smart-working-futuro-da-costruire-adesso-infografica.

Pooh Corner Hartfield. (2024). *Pooh Corner Hartfield*. https://poohcorner.co.uk/

Rural Services Network. (2019). *It's time for a rural strategy – a call on government by the Rural Services Network 2019*. https://rsnonline.org.uk/rsn_rural_strategy_online.pdf.

RURITAGE, Rural regeneration through systemic heritage-led strategies, EU funded Horizon 2020 project. https://www.ruritage.eu. https://cordis.europa.eu/project/id/776465.

RUSTIK. *Rural Sustainability Transitions through Integration of Knowledge for improved policy processes*. www.rustik-he.eu. https://cordis.europa.eu/project/id/101061051.

SHERPA. *Sustainable hub to engage into rural policies with actors*. https://rural-interfaces.eu/. https://cordis.europa.eu/project/id/862448.

The Guardian. (2001, March 6). Walt Disney secures rights to Winnie the Pooh. https://www.theguardian.com/film/2001/mar/06/news.

The Guardian. (2016, July 6). Unseen Beatrix Potter illustrations discovered in stately home. https://www.theguardian.com/books/2016/jul/06/unseen-beatrix-potter-illustrations-discovered-in-stately-home.

The World of Beatrix Potter Attraction. (2024) https://www.hop-skip-jump.com/.

Treccani. *Vocabolario online*. https://www.treccani.it/vocabolario/letteratura/.

Unione Nazionale Pro Loco d'Italia. *Unione Nazionale Pro Loco d'Italia*. https://www.unpli.info.

United Kingdom (UK) Government. *Geoportal statistics: North West England, Urban-rural*. https://geoportal.statistics.gov.uk/documents/6e2d1208df874900b763a2a47592e173/explore.

United Kingdom (UK) Government. *Lake District*. https://www.lakedistrict.gov.uk/.

United Kingdom (UK) Government. *Rural-urban classification*. https://www.gov.uk/government/collections/rural-urban-classification.

United Nations Educational, Scientific and Cultural Organisation (UNESCO). *Creative cities network*. https://en.unesco.org/creative-cities/.

United Nations Educational, Scientific and Cultural Organisation (UNESCO). (2017, November 29). *Cultural landscapes*. https://whc.unesco.org/en/culturallandscape.

United Nations Educational, Scientific and Cultural Organization (UNESCO). (2019). *Culture 2030 - indicators*. https://unesdoc.unesco.org/ark:/48223/pf0000371562

United Nations Educational, Scientific and Cultural Organization (UNESCO). *World Heritage Convention: Policy compendium*. https://whc.unesco.org/en/compendium/action=list&id_faq_themes=980,1534,1536

United Nations Educational, Scientific and Cultural Organization (UNESCO). *World Heritage Convention: The English Lake District.* https://whc.unesco.org/en/list/422/

United Nations World Tourism Organization. (UNWTO). *Glossary*. https://www.unwto.org/glossary-tourism-terms.

United Nations World Tourism Organization. (UNWTO). *Tourism and culture*. https://www.unwto.org/tourism-and-culture.

Victoria and Albert Museum. (2024). *About us*. https://www.vam.ac.uk/info/about-us.

Visit Cumbria. (2024). *The Beatrix Potter Gallery*. https://www.visitcumbria.com/amb/hawkshead-beatrix-potter-gallery/.

Visit Tuscany. (2024). *Itinerario della fiaba.*
https://www.visittuscany.com/it/itinerari/itinerario-della-fiaba/.

Von der Leyen, U. (2019). *A Union that strives for more - My agenda for Europe: Political guidelines for the next European Commission 2019-2024.*
https://commission.europa.eu/document/download/063d44e9-04ed-4033-acf9-639ecb187e87_en?filename=political-guidelines-next-commission_en.pdf.

Wordsworth Grasmere. *Explore*. https://wordsworth.org.uk/explore/.

Annexes

Annex I Semi-structured interview

1. Personal data of the person(s) interviewed

- Name:
-Surname:
- Age:
- Organization:
- Role:
- In office since:
- Resident in:

2. What is the role of the organisation in the development of the place and the surrounding area?

3. When was the organization born and how was it born?

4. How many people worked in the organization at the time of its birth (within one year of existence) and how many are currently working there?

4.1. Paid Positions Year 0:
4.2. Unpaid Positions Year 0:

4.3. Paid positions Year x:
4.4. Unpaid positions Year x:

5. What is the philosophy/thinking behind the organization?

6. Does the organization have a physical headquarters? What type of activities take place here (meetings, public meetings, etc.)?

7. What role did the author play in the development of the place?

8. And what role does her/his home have? And his/her grave?

9. What role does the local population have in the organization and development of the place?

10. What type of activities does the organization carry out?

11. Who are the organisation's activities aimed at (for example, locals, tourists, young people, children, elderly people, etc.)?

12. Is there any statistical data on the number of presences in the village (number of beds, occupied beds, etc.) or participants involved in the activities promoted by the organisation?
13. With whom does the organization collaborate?

14. What are the organisation's success factors?

15. What are the main difficulties that the organization is facing?

16. What are the success factors of the village?

17. What are the main difficulties that the village is facing?

18. How important is literary tourism for the development of the territory?

19. What are the visitors looking for in this place? What attracts them?

20. Is this a sustainable tourist flow?

21. How did the village change with and after the presence of the author?

22. Does the organization (or used to) benefit from European funds? Which ones?

23. Does the organization benefit from other types of funds? Which ones?

24. What does rural mean to you?

25. Do you recommend to interview someone else to better understand literary tourism in this place or in relation to this author?

Annex II Privacy statement

INFORMATION ON THE PROCESSING OF PERSONAL DATA PURSUANT TO ART. 13 OF REGULATION (EU) 2016/679

You are invited to participate in a study that focuses on rural regeneration through the valorisation of cultural heritage carried out in the Department of Architecture of the University of Bologna.

Pursuant to art. 13 of Regulation (EU) 2016/679 (General Data Protection Regulation), please note that Alma Mater Studiorum – University of Bologna is the Data Controller and will process your personal data in compliance with the requirements of Regulation (EU) 2016/679 (General Data Protection Regulation) and Decree 196 dated 30 June 2003 as amended (Data Protection Code).

PARTIES INVOLVED IN PROCESSING
- **Data Controller**

Arianna Pasa, arianna.pasa2@unibo.it, Alma Mater Studiorum – University of Bologna (registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: privacy@unibo.it; PEC: scriviunibo@pec.unibo.it).

- **Data Protection Officer of Alma Mater Studiorum – University of Bologna**

Registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: dpo@unibo.it; PEC: scriviunibo@pec.unibo.it.

PURPOSES AND METHODS OF PROCESSING
Your personal data and, in particular, the data relating to name and surname, age, and occupation, will be processed by specifically authorised persons, both with and without the use of automated equipment, for the following purposes:

(A) PARTICIPATION IN THE RESEARCH AND RELATED OPERATIONS AND ACTIVITIES
If you give your consent to participate in the study in question, some of your personal data will be collected through:
- interview that will be sound recorded/filmed or in a written interview.

Personal data could be communicated to third parties who, in their capacity as Data Processors pursuant to art. 28 of Regulation (EU) 2016/679, assist the data controller in managing its information systems and services.
Personal data may also be communicated to third parties for research purposes. In particular, the data may be communicated to journals for the publication of articles.

The processing may also have as object some of your images (photographs, video recordings, audio-video recordings). The processing of these images will take place in compliance with the provisions of the law, guaranteeing, in all cases where this is possible, anonymity by obscuring the physical features. We would like to point out that, for the processing of images, you are required to express a specific consent, considering that, even in special cases, also images related to people whose face has been obscured may allow their identification.

The data collected and stored for the realization of the study in question, will be kept for 10 years.

(A1) INFORMATION CONCERNING THE DISSEMINATION

If you are a known person or if you exercise a public function in a particular role or position, it could be of public interest or socially appreciable to let third parties know the information that emerged from the interview concerning the institution or role that You represent (for example, including your name and surname). You may therefore request that your identification data be processed and disseminated for the following purposes:

- for the purpose of allowing the processing and dissemination of information which, due to the nature of your role, allow researchers to discover, interpret and review theories, facts and behaviours relating to the field of knowledge on the aforementioned topics;

- filing of project documents, containing your data, on repository of institutional or disciplinary data;

- so that the information you provide will contribute to the formation of public opinion on your opinions and/or facts relevant to the community.

The images may be disseminated pursuant to Law n. 150/2000, "Discipline of information and communication activities of public administrations", on institutional sites as well as through social network channels (by way of example but not exhaustive, Facebook, Twitter, Youtube).

Finally, it is specified that your consent to the communication and / or dissemination of your interview implies the granting of a non-exclusive license, without limits of duration and for the whole world, transferable to third parties, for the use of images. This license includes the rights pursuant to articles 12 et seq. of the law n. 633/1941, including by way of example but not exhaustive: right of publication; right of reproduction in any way or form; right of transcription, assembly, adaptation, processing and reduction; right of communication and distribution to the public, including the rights of projection, transmission and dissemination (purely by way of example through iptv, mobile terminals, voip, digital channels, etc.), also in a summary and/or reduced version, with any technical means, the right to keep a copy of the images, even in electronic form and on any known or future technological support for the purposes and within the limits defined above. The use of images does not give right to any compensation. In any case, any use of the portrait that could harm the honour, reputation or decorum of the person portrayed, shot or recorded is excluded.

(B) DATA STORAGE FOR FUTURE RESEARCH ACTIVITIES

Considering that new discoveries could indicate unprecedented research opportunities for researchers or allow further studies and research on particular data for the study in question, you may allow prolonged storage of your data in a non-anonymous form for a period of time to 6 years from the conclusion of this study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research.

If, on the other hand, you refuse to consent to the processing described herein, your data will be deleted or made anonymous immediately upon expiry of the storage term indicated in point (A).

(C) CONSERVATION FOR ADMINISTRATIVE PURPOSES

Your data will also be processed for administrative accounting purposes and kept for the time strictly necessary for the pursuit of these purposes, except for the ten-year period to ensure the fiscal, accounting and administrative requirements required by law and, possibly, longer terms, not determinable a priori, as a consequence of different conditions of lawfulness of the treatment (for example, legal actions that make the treatment necessary for over ten years).

LEGAL BASIS AND NATURE OF THE PROVISION OF DATA

The legal basis of the treatments referred to in point (A), (A1) and (B) described above lies in the consent, pursuant to art. 6, first paragraph, lett. a) of the Regulation (EU)

2016/679 (General Regulation on Data Protection) and, in the case of special categories of personal data, of art. 9, second paragraph, lett. a) of Regulation (EU) 2016/679. The consent to the processing for the purposes described above is optional.

However, it is specified that the provision of data for the purposes referred to in points (A)*, (A1)* is not mandatory but is essential for the achievement of the purposes described. The refusal to grant them will not allow you to participate in the study in question.

The provision of data for the purposes referred to in point (B) is optional, not deriving from a regulatory obligation, but it is necessary to allow data to be stored for a longer period than that provided for the conclusion of the present study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research. Failure to provide the data for these purposes will have the sole consequence of being unable to implement the last described.

The provision of data for the purposes referred to in point (C) is necessary to comply with legal obligations regarding the conservation of administrative and accounting documents. In this case the legal basis can be found in the art. 6, paragraph 1, lett. c) and e), of Regulation (EU) 2016/679.

RIGHTS OF THE DATA SUBJECT

You, as a participant in this study and therefore a data subject, may exercise the rights granted pursuant and consequent to arts. 15-21 of the Regulation, including the right to request access to your personal data and its rectification or erasure, as well as to restrict the processing of your data, object to its processing and request its portability.

Please note that any consent given by you is given freely and may be revoked at any time, without any penalties or adverse effects, and without prejudicing the lawfulness of processing based on the consent given prior to revocation.

Requests to exercise the above rights may be presented to Alma Mater Studiorum – University of Bologna by contacting Arianna Pasa, at the following address e-mail arianna.pasa2@unibo.it.

Lastly, should you believe that the processing of your personal data is in infringement of the provisions of Regulation (EU) 2016/679, you have the right to lodge a pursuant to Article 77of the Regulation (UE) 2016/679, or to refer to the appropriate courts (art. 79 of the Regulation).

CONSENT FOR THE PROCESSING OF PERSONAL DATA

I, the undersigned _____, born on _____ in _____,

pursuant to the provisions of Regulation (EU) 2016/679 and having read the above "Information on the processing of personal data".

☐ *give consent*   ☐ *deny consent*

for the processing - NECESSARY for the purpose of participating in the study in question – of my personal data for scientific research and statistical purposes in the manner and for the reasons described in the section entitled "Purposes and methods of processing" (point A).

☐ *give consent*   ☐ *deny consent*

to the processing - NECESSARY for the research purposes described in point (A) - of the images of the interested party and the identification data related to them, also pursuant to art. 96 of the copyright law

☐ *give consent*   ☐ *deny consent*

to the processing and the publishing - NECESSARY for the purposes of participating in the study in question – of my identifying data (for example: name, surname or role) by communicating and disseminating the interviews, in the manner and for the purposes described in point (A1).

☐ *give consent*   ☐ *deny consent*

to the storage and further use - NOT NECESSARY for the purposes of participating in the study in question - of my personal data for the purposes and in the manner set forth in point (B).

Date   *Signature*

_____   _____

Annex III Sarmede, interview with Pro Loco representative

The transcript of the interview is in the original language (Italian) and reported almost entirely. However, data were anonymized as much as possible. The text was slightly formatted, by summarizing concepts, or deleting some forms typical of the oral expression, to facilitate its comprehension as a written text. Parts that were considered irrelevant for this research, were removed.

The interview was done on Microsoft TEAMS on 02-07-2022 and it lasted 1 hour.

Interview

A: Interviewer

B: Interviewee

A: […] Passando all'intervista, ho previsto di fare alcune domande molto veloci per avere dati anagrafici della persona che sta intervistando, e poi invece passerei proprio al ruolo dell'organizzazione che rappresenta. Insomma, quali sono le domande sul paese di Sarmede?

B: Ok.
[…]

A: Ok. L'organizzazione che rappresenta è la Pro Loco.
[…]

A: Passerei proprio le domande riguardanti l'organizzazione. Qual è il ruolo della Pro Loco nello sviluppo del comune del territorio circostante?

B: Allora, noi come Pro Loco ci occupiamo di tutto quello che è la valorizzazione del territorio. Quindi scopriamo e quella è una fetta della cultura e del turismo, quindi l'accoglienza dei turisti che arrivano a Sarmede, cercando di promuovere il nostro

territorio come immagine. Noi abbiamo, oltre alla mostra di illustrazione dell'infanzia che è curata dalla fondazione, circa un'ottantina di affreschi, spazi, affreschi murales e dipinti nelle case, nel municipio e in alcuni locali di pubblico dominio, come una piccola biblioteca.

Tipo il centro sociale. Affreschi fatti da Zavřel e dagli allievi della mostra. Eh sì, della scuola di illustrazione per l'infanzia. Proprio come noi, siamo un paese ai piedi delle montagne e siamo in una zona felice. Io definisco il mio paese un angolo di paradiso perché qui le auto, tra virgolette, sono bandite.

Nel senso che bisogna praticamente venire appositamente; non è un posto di passaggio e quindi questo riduce moltissimo quello che è il traffico e quindi l'inquinamento dovuto ai mezzi di trasporto. Siamo un paese rurale e abbiamo un paesaggio che ricorda molto il paesaggio toscano, quindi le colline e la pianura. Abbiamo i vigneti del prosecco.

Ecco, quindi non siamo dentro la zona della Prosecco Valley traffico e anche a livello climatico, essendo ai piedi della montagna, c'è un clima mite e questo ci salvaguarda, tra virgolette, da quelli che sono gli eventi più catastrofici.

Ecco, la nostra rinomanza la dobbiamo a Štěpán Zavřel, che ha scelto Rugolo, che è una frazione di Sarmede, come sua abitazione principale e da cui poi ha dato vita alla scuola di illustrazione dell'infanzia. È legata al mondo dell'illustrazione, però non si limita, come ha detto lei, al mondo dell'illustrazione per l'infanzia. Perché il nostro obiettivo è quello di renderlo più variegato, quindi di far affluire più arte possibile. Noi, come Pro Loco, organizziamo un evento dedicato alla musica che è "Fantasia di Note".

Dopo il Covid ci siamo ritrovati, più che altro nel promuovere i giovani artisti locali, perché era giusto dare loro uno spazio e risalto. Siamo in corso con quello che è uno dei corsi d'arte dedicati ai ragazzi dai 5 ai 15 anni, che si chiama "Triathlon dell'Arte". Giusto ieri sera abbiamo avuto la premiazione della quarta edizione di "Triathlon 2022".

Quest'anno i corsi si sono incentrati sulla ceramica e sull'arte, c'era anche sulla tintura naturale, quindi siamo andati a portare questi ragazzi a esplorare i giardini per prelevare campioni di piante, frutti e fiori. Da cui, a livello botanico, abbiamo provato a estrarre dei colori per poter dipingere su carta e su tessuto. L'ultimo corso abbiamo fatto di pittura dal vivo, creando un erborario fantastico.

Anche qui abbiamo proseguito con il corso di tintura naturale, portando i ragazzi a studiare dal vivo piante e fiori e poi a creare disegni fantastici. Quest'anno hanno scelto delle figure di animali che hanno caratterizzato utilizzando delle piante ornamentali, creando personaggi fantastici proprio con queste piante.

Devo dire che il risultato è stato sorprendente e ne siamo veramente orgogliosi. Come le dicevo, abbiamo anche un'attività che si chiama "Storie Dipinte", in cui andiamo a creare delle guide per i turisti per scoprire i nostri dipinti, i nostri murales, raccontando le storie che ci sono dietro e abbinandole a letture animate, quando ci sono dei bambini, proprio con dei libri di Štěpán Zavřel e non solo.

Non solo, perché ovviamente cerchiamo di promuovere quelle che sono le attività legate alla mostra dell'illustrazione dell'infanzia.

Sì, anche incontri con scrittori, incontri con autori. Abbiamo avuto ospite nel nostro teatro auditorium Enrico Galiano e Saverio Tomasi, che sono i due giovani scrittori che stanno diventando famosi a livello nazionale. Questo è proprio per spingere sull'importanza della lettura e della scrittura.

Questo lo fa anche la nostra amministrazione comunale, che organizza con la biblioteca approfondimenti e letture animate, oltre a incontri con autori. E poi abbiamo le nostre rinomate "Fiere del Teatro" che, dopo due anni di stop, stiamo riattivando.

Ci sono due giornate previste. Sono la seconda la terza domenica di ottobre, dove mangiafuoco, burattinai e truccabimbi e tutto quello che è legato al mondo della strada in senso artistico, viene ospitato nel nostro paese per queste due domeniche.

A: Mi ripete le date?

B: Il 9 e 16.

A: Ok e un altro dato che mi sono persa… i corsi d'arte che avete fatto con i ragazzi i ragazzi che età avevano?

B: Dai 5 ai 15 anni. Adesso a luglio, vista la forte richiesta di questi corsi, prenderà il via la prima edizione di Triathlon di luglio e su questo ciclo dall' 11 luglio fino al 30 luglio avremo un corso di up-cycling, ovvero riciclo eremo oggetti in legno dando nuova vita dipingendoli creando con la fantasia per creare nuovi oggetti che potrebbero essere utili anche di decorazione. Il secondo corso invece è un corso sui fumetti e il terzo corso è invece un corso con un aspetto più psicologico perché andremo a scoprire le emozioni un laboratorio sulle emozioni attraverso i colori,
nel senso che ognuno di noi ha il proprio colore preferito, però non ci siamo mai posti la domanda di capire perché ci piace un colore rispetto ad un altro, perché preferiamo colore rispetto ad un altro. E come rappresentiamo le emozioni, perché le emozioni

potrebbero essere rappresentate da un colore. Quindi porteremo questi ragazzi a studiare le proprie emozioni attraverso i dipinti, attraverso i colori.

A: Che meraviglia

B: grazie!

A: Che meraviglia! Una domanda più semplice. Quando è nata la Pro Loco lì a Sarmede?

B: La Pro Loco è nata nel 1982 quest'anno festeggiamo i 40 anni e speriamo di… la festa ovviamente verrà fatta durante la nostra manifestazione più importante che è "Le Fiere del Teatro". Speriamo veramente di poter condividere questi 40 anni di attività con più gente possibile.

A: Perfetto. Ok. Al momento della sua nascita quante persone lavoravano alla Pro Loco, se lo sa, eh?

B: Ah ok… No, eh… oddio dirti adesso il numero di quanti… allora noi abbiamo un CDA che è composto da 18 persone ed è sempre stato così.

A: Attualmente.

B: Attualmente si, però già in origine erano più o meno questi numeri come consiglio d'amministrazione. Però c'è da considerare che con l'evolversi del tempo sono aumentati i volontari e sono aumentati i soci.
Tanto è vero che noi contiamo all'incirca sui 150 – 200 volontari per le manifestazioni nostre più importanti. Ecco perché poi c'è la gente locale, ma anche gente da fuori a cui piacciono le nostre manifestazioni e si sono resi disponibili a darci una mano.

A: Che meraviglia. Non ci sono posizioni pagate immagino alla Pro Loco, no?

B: In questo momento no, è tutto volontariato. Rimborsiamo le spese per quanto riguarda… perché quando ospitiamo gli artisti c'è gente che si offre per andare a recuperare questi artisti all'aeroporto di Treviso o all'aeroporto di Venezia e ovviamente queste spese di benzina ci sembra il minimo rimborsabili.

A: Bene. Beh, diciamo che già abbiamo un po' affrontato questa domanda, la prossima, però se me lo riassume un po'…qual è la filosofia o il pensiero che alla base della Pro Loco o del lavoro della Pro Loco?

B: Ah beh, il nostro scopo, che è anche all'interno del nostro statuto, è quello di valorizzare il nostro territorio e direi anche, dal Covid in poi, la nostra filosofia è che una persona che viene da fuori, ma anche la stessa persona che abita nel nostro paese in Pro Loco, deve sentirla come casa propria. E quindi le porte sono aperte a tutti e l'importante è la buona volontà e il fatto di poter essere disponibili verso il prossimo. Ecco questo è l'obiettivo, cioè lo spirito di base.

A: Ok. Ci metto un po' perché sto prendendo appunti. Immagino che l'organizzazione abbia una sede fisica, è corretto?

B: Sì, noi abbiamo una nostra sede. Abbiamo ristrutturato una casa che abbiamo acquistato ed è proprio in centro in paese è proprio della Pro Loco. Ecco perché avevamo bisogno di uno spazio dove mettere i nostri uffici e dove anche incontrarci. E appena abbiamo avuto la possibilità, abbiamo acquistato questa casa e l'abbiamo ristrutturata tutta con un lavoro di volontariato.

A: Nella sede avvengono anche incontri pubblici o è solo per le riunioni private?

B: No, no, no, noi la mettiamo a disposizione anche di chiunque abbia necessità, ad esempio, abbiamo ospitato la scuola di musica perché c'era un periodo in cui i locali dove si esibivano erano inagibili e quindi li abbiamo accolti ben volentieri nella nostra sede. Poi vengono effettuate le riunioni del Consiglio del Consorzio delle Prealpi e il Consorzio delle Pro Loco. E a chi ha necessità la mettiamo a disposizione come mettiamo a disposizione il nostro teatro che anche questo è di nostra proprietà. È costruito ed è stato ristrutturato da noi è lì ospitiamo tutte quelle associazioni che hanno necessità di avere un posto dove incontrarsi, avere un posto anche per fare rappresentazioni teatrali o musicali o quant'altro.

A: Bello. Allora ho capito che Zavřel ha avuto un ruolo fondamentale per lo sviluppo del paese e lo sviluppo anche forse dell'organizzazione… vuole approfondire un po' questa

parte? Quindi che ruolo ha avuto Zavřel in tutto questo? nello sviluppo dell'organizzazione e del paese?

B: Un ruolo primario senz'altro, perché effettivamente senza all'avvento di questa di questa rinomata figura artistica, sicuramente non esisterebbe la Fondazione Mostra [Fondazione Štěpán Zavřel] e molto probabilmente la Proloco non sarebbe così ispirata all'arte e alla cultura a questi livelli. Noi nel territorio siamo conosciuti più che altro per essere una Pro Loco anomala, per il semplice fatto che noi non facciamo la classica sagra paesana, ma organizziamo eventi di tutt'altro tipo che hanno anche rilevanza internazionale e sicuramente senza Zavřel tutto questo non sarebbe stato. Ecco. Anche se poi è proseguito sulla sua scia, grazie anche a tutte le persone che ci hanno creduto e che hanno voluto conservare e sviluppare questa tipologia di approccio. E di questo io personalmente ringrazio tutti i presidenti […] e tutti i componenti, tutti i volontari e soci che ci hanno creduto.

A: Perfetto. Una domanda più concreta. Attualmente, se non la casa di Zavřel è ancora lì e c'è anche la sua tomba. Queste che ruolo hanno nel paese? Diciamo… sono luoghi che possono essere visitati e che i turisti di visitano?

B: È stata una c'è una pecca grande, perché purtroppo la casa di Zavřel è di proprietà di un privato che tranquillamente consente di poterla visitare. Però ovviamente non sempre e con determinate metodologie e questa è una grande pecca nostra, sia noi come Pro Loco, sia anche l'amministrazione comunale. Perché non ha capito l'importanza di… che la casa di Zavřel fosse a livello comunale, fosse una struttura comunale, perché la casa di Zavřel è già di per sé un'arte, è un'opera d'arte, perché è molto particolare. Non so se l'hai mai potuta vedere, anche magari in fotografia.

A: Non ancora, non l'ho ancora visitata, ma spero di venire presto.

B: La consiglio perché veramente merita, perché è molto particolare e molto rifinita in tutti i suoi aspetti. Io la paragono spesso alla Sagrada Famiglia di Barcellona proprio perché, per la tipologia con cui è stata ristrutturata ed è stata realizzata lavorando un po' alla volta con l'aiuto di persone che venivano ospitate, perché Stepan Zavrel ospitava degli amici e questi in cambio dell'ospitalità dovevano portare avanti i lavori della casa,

di ristrutturazione di questa casa. Quindi io la paragono proprio alla Sagrada Famiglia, proprio per questa tipologia di un pezzetto alla volta nel corso degli anni.

E l'opera è veramente fantastica. Sembra proprio di vivere una fiaba e quando ci si accede sembra veramente di entrare nel giardino delle meraviglie in questa casa molto particolare, ed è una struttura di per sé veramente un'opera d'arte. E l'andare a Canossa è il punto di non aver capito l'importanza, e di averlo capito in un secondo momento, perché se c'era un acquisto da fare, secondo me era quello. Portarla a livello, in maniera tale che tutti potevano accederci, e soprattutto visto che c'ha una bellissima sala laboratorio, ecco, poter fare i corsi per l'illustrazione lì. Perché sarebbe stato il luogo ideale.

A: Invece la tomba?

B: Invece la tomba è accessibile, in quanto si trova nel cimitero di Rugolo e lì non ci sono problemi perché basta rispettare gli orari di accesso al cimitero.

A: Ehm ci sono persone che vanno a visitare la tomba?

B: Sì, certo! È un po' la curiosità, no, di vedere almeno la foto di questa persona. Perché si sente tanto nominare e tutti sono curiosi di capire anche perché ha la fama di essere stato una persona un po' particolare. Era una persona estrosa, era un artista e quindi tutto quello che ci si può aspettare dall'artista, ecco lui lo rappresentava a pieno.

A: Bene. Un'altra domanda… un po' me l'ha accennato prima parlandomi dei volontari, però, che ruolo ha la popolazione locale nell'organizzazione nello sviluppo del paese?

B: Allora… la popolazione si sente coinvolta. Tanto è vero che noi, intanto devo dire che durante le "Fiere del Teatro" noi chiudiamo il centro, il cuore del paese, coinvolgendo, quindi gli abitanti nelle scenografie all'interno del circuito, in maniera che si sentano coinvolti e anche in maniera tale di andargli incontro rispetto ai disagi che possono avere perché trovarsi per due domeniche chiusi dentro casa, tra virgolette, è una limitazione della libertà, se la vogliamo vedere da questo punto di vista. Poi li coinvolgiamo nelle nostre attività. Tanto è vero che durante la manifestazione, vendiamo dei dolci ai turisti che sono dolci fatti in casa. E nella preparazione di questi sono coinvolte circa 100 donne del paese. Quindi direi che il coinvolgimento c'è.

A: Bene, ok. Vabbè, avevo una domanda, che tipo di attività svolgere organizzazione, ma diciamo che l'abbiamo già trattata. Forse questa possiamo riapprofondirla… A chi si rivolgono le attività dell'organizzazione? Ho capito che ci sono i giovani, se non ricordo male nella fascia d'età è tra i 5 e 15 anni, però…

B: Allora noi abbiamo diverse attività e cerchiamo di andare a coinvolgere un po' tutte le fasce di età. Perché se, ad esempio, il "Triathlon dell'arte" è riservato ai ragazzi dai 5 ai 15 anni, poi le "Fiere del Teatro" sono riservate alle famiglie, quindi dai bambini da 0 ai 90 anni e più. Poi facciamo "la scuola va a teatro" legata sempre al mondo scolastico, quindi agli alunni, dall'ultimo anno dell'asilo fino alle superiori. E organizziamo anche la festa della montagna perché abbiamo anche un'area attrezzata dove facciamo questa festa della Montagna che è riservata a chiunque voglia venire. Bene o male copriamo tutte le fasce d'età.
Forse la fascia d'età che adesso stiamo pensando di coinvolgere sempre di più è quella dei giovani che vanno dai 16 ai 30 anni, perché è la fascia un po' un po' più trascurata. Però stiamo cercando di pensare a delle attività per fargli coinvolgere.

A: Benissimo, benissimo. Sono sempre più convinta di seguire il vostro caso. […]
Allora esistono dei dati statistici sul numero delle presenze in paese, cioè tipo il numero dei posti letto e numero dei posti occupati durante le manifestazioni?

B: Questo deve chiederlo all'amministrazione comunale. Noi non guardiamo tanto il lato statistico, ecco.

A: Ok. E per le vostre attività invece?

B: In che senso?

A: Il numero di partecipanti, se li calcolate.

B: Sì, giusto per avere un'indicazione sulle "Fiere del Teatro" c'è stato il periodo… perché prima le facevamo a novembre, l'ultima domenica di novembre e la prima di dicembre. E siamo arrivati ad avere anche intorno alle 10.000 persone nel nostro paese. Poi abbiamo spostato le date, perché purtroppo il maltempo era molto più persistente

nelle due date che avevamo impostato e quindi i rischi anche economici erano maggiori, abbiamo optato per anticipare ad ottobre, alla seconda e la terza domenica di ottobre. Questo ha compromesso un po' quello che è il pubblico che ci segue per il semplice fatto che a ottobre di solito è una bella stagione e ci sono più attività anche nei paesi limitrofi e quindi questo c'ha un po' penalizzato in termini di affluenza. Però quando le cose vanno bene, ci sono sempre persone che, altre realtà, che cercano di imitarti e quindi riproponendo attività come quelle che abbiamo proposto noi. Questo alla fine un po' ci ha penalizzato, anche se a mio avviso l'atmosfera che si che si vede a Sarmede non ha paragoni da nessun'altra parte. Ogni paese ha la sua atmosfera e quello che si trova Sarmede è solo di Sarmede.

A: Bene, con chi collabora la Pro Loco? Con altre organizzazioni immagino e con il comune?

B: Allora con la nostra amministrazione comunale, con la Fondazione Štěpán Zavřel con tutte le associazioni del paese, quindi gli alpini, quindi l'associazione sportiva, con la Protezione Civile, con la Croce Rossa. Sì, con tutte quelle che sono le associazioni del territorio.

A: Ok, quali secondo lei sono i fattori di successo dell'organizzazione? Perché funziona così bene quello che può ormai essere considerato un modello?

B: Perché noi puntiamo alla qualità. Nel senso che, anche con gli artisti, cerchiamo di non ripetere lo stesso spettacolo. Sto parlando delle Fiere. Cerchiamo di non essere ripetitivi, portiamo spettacoli che piacciono ai nostri bambini. Alla fine anche noi ci divertiamo, anche se, devo dire, non riusciamo a vedere tutti gli spettacoli. Li vediamo a piccoli pezzi, e se li vediamo, è per le riprese che facciamo. Siamo talmente assorbiti durante le due domeniche dalle attività e dal far sì che tutto funzioni per il verso giusto, che non ci siano intoppi, che raramente riusciamo a vedere uno spettacolo intero.
Però quando la soddisfazione è grande è vedere i complimenti. Vedere la gente che è che si ricorda di starmene perché io per lavoro lavoro a circa 40 minuti da casa mia e quando parlo di starmene del mio paese anche persone che non hanno nulla a che fare con il mio paese con le attività con le manifestazioni si ricordano di essere passati a star male quando erano bambini o quando erano ragazzi e invece questo per me è una

soddisfazione perché è un paese di neanche 3000 persone e che sia così riconosciuto è riconosciuto in qualsiasi parte d'Italia,

B: Però la soddisfazione è grande, vedere i complimenti. Vedere la gente che si ricorda di Sarmede. Io per lavoro mi trovo a circa 40 minuti da casa mia, e quando parlo di Sarmede, anche persone che non hanno nulla a che fare con il mio paese, con le attività o con le manifestazioni, si ricordano di esserci passati quando erano bambini o ragazzi. Questo per me è una grande soddisfazione, perché è un paese di neanche 3000 persone, e che sia così riconosciuto, in qualsiasi parte d'Italia, è davvero incredibile.
Ti muovi ed è veramente un piacere. Tornando alla domanda: sì, cerchiamo di coinvolgere e capire quali siano le esigenze del momento. Perché, con 40 anni di attività alle spalle, sono cambiate ben quattro, se non cinque generazioni, ognuna con occhi diversi rispetto al divertimento. Lo vediamo anche durante il "Triathlon dell'arte". I ragazzi di oggi hanno meno manualità rispetto a quando ero bambina io, o rispetto ai bambini degli anni '80 o '90. Sono molto più tecnologici, e conoscono molto meglio di me come funziona un iphone o un computer. I gusti cambiano, così come le mentalità, e intercettare l'evoluzione e l'innovazione non è sempre facile. Però vediamo che fino ad ora ci siamo riusciti, e speriamo di continuare così."

A: E invece, quali sono le principali difficoltà che l'organizzazione si trova ad affrontare?

B: La burocrazia! La burocrazia è veramente, ma veramente un grandissimo ostacolo. Noi ci siamo visti bocciare… perché volevamo provare a fare la manifestazione delle "Fiere del Teatro" nel 2020, nel periodo [del Covid]. Avevamo studiato nei minimi dettagli dei piani… con un piano organizzativo per poter realizzare lo stesso la nostra manifestazione evitando i grandi afflussi. Solo che è stata bocciata proprio da per la burocrazia e per quelli che potevano essere i rischi ipotetici. Cioè nel senso che siamo stati bocciati, non per quelli che potevano essere i problemi del Covid o un problema di sicurezza normale, ma per la sicurezza tipo se viene l'alluvione, se scoppia un petardo… questo ci ha veramente deluso e amareggiati perché abbiamo lavorato mesi e mesi per realizzare un progetto che alla fine, se andiamo a vedere era passato. Quel progetto è stato bocciato solo per queste avversità eccezionali perché non è che l'alluvione viene tutti i giorni, non è che i petardi vengono lanciati tutti i giorni lungo le vie del paese. Quindi è difficile, difficile, perché anche come Pro Loco vediamo che ci

viene chiesto sempre più burocrazia quando si tratta di attività di volontariato che dovrebbero quantomeno essere agevolate.

A: Ok. Per capire… durante le "Fiere del teatro" quanti spettacoli ci sono? Approssimativa anche…

B: Allora, noi ospitiamo circa 20, 25 compagnie per ogni domenica, compagnie sia nazionali che internazionali, che offrono dai due ai tre spettacoli ciascuna.

A: 20, 25 compagnie…

B: Non ci si annoia, ecco.

A: Direi di no! E, riassumendo, secondo lei quali sono i fattori di successo di Sarmede?

B: E allora chiudo sempre in un'unica parola che è il nostro che anche il nostro simbolo che è "il paese delle fiabe". Perché quando si arriva qui veramente si vive e sembra di entrare in un'altra dimensione, in una dimensione magica. Sarà anche perché noi siamo proprio ai piedi della foresta del Cansiglio e tutti questi posti, secondo me, che hanno queste foreste sono di per sé magici. No, però anche è quello che mi sento dire sempre dalle persone da fuori è che sanno che si vive un'atmosfera particolare che è un'atmosfera magica e secondo me è questo proprio il nostro segreto!

A: Ok, allora abbiamo parlato delle difficoltà dell'organizzazione e invece per il paese. Quali sono le difficoltà che deve affrontare il paese?

B: Il paese. Noi non abbiamo industrie, abbiamo piccolissime realtà artigianali e questo cosa vuol dire, che le persone per lavorare devono spostarsi e senza considerare che siamo non siamo in periferia e quindi non ci sono tutte queste agevolazioni che hanno le grandi città. Per fare un esempio, anche i trasporti locali, i trasporti pubblici, sono veramente ridotti al lumicino, perché ci sono 2-3 autobus al giorno e quando si è nella fascia di età dai 15 ai 18 anni, finché non si prende la patente, per avere degli svaghi bisogna andare nelle cittadine più attrattive che possono essere Vittorio Veneto, che possono essere Conegliano, o Sacile, che distano da noi dagli 8 ai 15 km. E soprattutto nel periodo invernale, magari d'estate ci si può spostare con il motorino o con la

bicicletta, però d'inverno diventa un po' più problematico. Ecco, questo è uno svantaggio e senza contare poi appunto, come dicevo, che non offre grandi possibilità a livello lavorativo e quindi i giovani si spostano verso luoghi più vicini al posto di lavoro e questo fa sì che la popolazione venga a mancare quella fetta di persone giovani.

Ecco, anche se poi c'è un ritorno delle famiglie perché appunto essendo un paese dove c'è molto verde, è ideale appunto per le famiglie. E poi c'è tutta la parte legata ai finanziamenti pubblici che appunto non offrono questi grandi bacini economici ai paesi piccoli.

A: Ok. Un paio di domande sul Covid. Qual è stato l'impatto del Covid sulle attività dell'organizzazione? Allora mi ha accennato che avevate fatto domanda per un progetto e però immagino che durante il Covid non ci siano state attività.

B: No, noi allora… le abbiamo limitate perché purtroppo non potevamo fare attività nel teatro Vittorio, non potevamo creare occasioni di incontro e quindi questo c'ha fortemente limitati perché le nostre attività sono basate sull'incontro e sull' incontrare le persone. No, però ci siamo resi disponibili. Tanto è vero che abbiamo anche ricevuto un premio dall'assemblea delle Pro Loco trevigiane, perché durante il Covid, noi bene o male, abbiamo proseguito la nostra attività aiutando quelle che erano le altre realtà locali, tipo la parrocchia nell'afflusso della gente per le funzioni domenicali, oppure quando c'è stato il blocco abbiamo dato una mano l'amministrazione comunale per gestire l'afflusso a quelli che erano i centri di raccolta, e siamo riusciti nel periodo estivo a realizzare lo stesso il "Triathlon dell'arte", e fortunatamente abbiamo a disposizione un piazzale e con dei gazebi siamo riusciti a fare dei tavoli di lavoro distanziati e con le mascherine seguendo tutte le misure anti-covid, siamo riusciti lo stesso a realizzare questo Grest estivo per i ragazzi.

A: Bene, allora l'impatto del Covid sul paese in generale?

B: Beh è una riflessione che ho fatto io, perché lavorando distante, mi sono ritrovata a lavorare in Smart Working a casa. E devo dire che ha penalizzato tutti soprattutto, perché noi non abbiamo dei supermercati, quindi ci dovevamo spostare, e quindi a spostare a turno. Però nello stesso tempo si sono attivati quelli che sono i servizi di emergenza. C'erano volontari che si offrivano per andare a fare la spesa, ad esempio alle persone anziane e c'erano persone a disposizione, c'è un'associazione che si chiama "Gli angeli

del focolaio", che si sono messe a disposizione per portare i pranzi agli anziani che non potevano muoversi, a portare quelle che erano le necessità farmaceutiche a queste persone che avevano difficoltà a sportarsi. Poi l'amministrazione comunale ha fatto tantissimo perché ha attivato anche un servizio telematico per informare le persone sui contagi e cercare di porre limitazioni. Però, come ribadisco, l'abbiamo vissuta in maniera diversa. Appunto perché noi, essendo un piccolo paese, avevamo possibilità di muoverci e di stare a contatto con lo spazio verde e perché ognuno di noi ha un giardino, ognuno di noi ha un piccolo pezzo di terra e quindi questo ha fatto sì che, quando ad esempio io ero stanca di lavorare davanti al computer, potevo prendere uscire andare a fare un giro nel mio giardino.

Mi sono immaginata di dover vivere a Milano in quel periodo e lì per me sarebbe stata veramente altro, cioè perché, glielo dico come battuta, ma credo che l'avrei fatto sul serio, sicuramente sarei stata tutto il giorno su e giù per le scale per potermi muovere, ecco.

A: Vabbè ancora qualche domanda, però secondo me l'abbiamo già toccata e quindi possiamo anche essere un po' veloci. Quanto è importante il turismo letterario o il turismo, poi per il vostro caso forse più legato all'illustrazione, per lo sviluppo del paese.

B: Eh beh, è notevole perché senza la Fondazione non ci sarebbe stato. Sì, non tanto la Fondazione, senza l'attività della "Mostra dell'Illustrazione per l'infanzia", non ci sarebbe stato l'afflusso di tutti questi turisti, non ci sarebbero state tutte queste persone che vengono a Sarmede e quindi di conseguenza tutto quello che è l'innovazione. Perché secondo me la gente che viene da fuori, porta anche una mentalità diversa e quindi un'innovazione stessa per il paese e quindi l'impatto è notevole.

A: Ok. Che cosa cerca il visitatore a Sarmede? E che cosa lo attira?

B: Scusi mi può ripetere la domanda?

A: Sì, che cosa? Cerca il visitatore a Sarmede? E che cosa lo

B: Eh allora… eh. Io credo che le persone che vengono qui a Sarmede vogliano un po' tornare bambini, secondo me. Io mi sono fatta questa idea qui nel senso che è visto come un paese magico, come "Il paese delle fiabe" e quindi c'è questa voglia di ritrovare

se stessi da piccoli no, come diceva Pascoli, in ognuno di noi c'è un bambino. Ecco la voglia di dare grande spazio a questo bambino che c'è all'interno di ognuno di noi.

A: Che bella immagine.

B: Grazie.

A: Il flusso di persone che arrivano è sostenibile per il paese?

B: Sì, direi di sì. Sì, non abbiamo difficoltà. Sì, ovvio purtroppo pecchiamo di quelle che sono le attività a base di accoglienza, quindi non abbiamo ristoranti ma abbiamo degli agriturismi, e poi non ci sono tutti questi posti letto per poter ospitare tutte queste persone, sebbene si stiano sviluppando tantissimi bed and breakfast e alberghi diffusi. Però ancora non riusciamo a coprire tutta la necessità, tant'è vero che le persone che arrivano qui, purtroppo devono soggiornare nei paesi limitrofi perché proprio questa è un po' la nostra carenza.

A: Beh… forse va bene, va bene così. Così anche gli altri lavorano, no? Allora… Com'è cambiato invece il paese prima e dopo la presenza di Štěpán Zavřel? Mi diceva degli affreschi…

B: Ok, sì, ecco questo. Sì, allora... quando noi siamo... Ecco, quello che ho notato è che ci sono meno, tra virgolette, artisti che approdano a Sarmede, nel senso che lavorano più fuori da Sarmede. Prima, gli artisti venivano dentro a Sarmede perché lavoravano con lui. Adesso, gli artisti lavorano più fuori e vengono a Sarmede solo durante il periodo della "Mostra dell'illustrazione per l'infanzia". Prima era più facile trovarli anche durante altri periodi dell'anno, ora invece è molto più limitato a quel periodo. Questo mi dispiace, sinceramente, perché penso sempre che un artista, con tutte le sue stravaganze, porti sempre qualcosa di innovativo, di diverso.

A: Ultime due domande, ci siamo quasi... La Pro Loco riceve dei fondi europei?

B: La Pro Loco fondi europei no. Abbiamo avuto dei fondi. Abbiamo avuto dei fondi europei indiretti. Nel senso che come consorzio delle Pro Loco. partecipiamo a quello che è il progetto GAL. Vengono destinati dei fondi per i borghi, per i nostri borghi, con

325

lo scopo appunto di rivalutare, rinnovare appunto i nostri borghi. Quindi attingiamo per quelle che sono le attività turistiche al GAL e per la nostra manifestazione delle "Fiere del Teatro" riceviamo il contributo di fondi comunali e riceviamo il contributo regionale perché la regione Veneto crede nel nostro progetto e quindi ci dà dei contributi per la nostra manifestazione.

A: Un attimo solo eh, e il vostro GAL come si chiama?

B: Il progetto GAL si chiama semplicemente "Progetto GAL".

A: Sì, ma immagino che faccia riferimento a un'area specifica.

B: E dovrebbe essere quello delle Prealpi.

A: Allora avete preso fondi comunali e regionali, sa quali?

B: E i fondi regionali no, eh, ci viene dato un contributo per l'attività. Che viene da quello che so viene attinto dai fondi che hanno per la per la cultura e per il turismo.

A: Ok, basta, penso di avere esaurito le domande è stata gentilissima. […] è stata gentilissima. Ho già un sacco di materiale, era la mia prima intervista, tra l'altro. Sì, poi ho contattato anche la fFondazione.

A: Però ancora non siamo riusciti ad accordarci per un momento e spero anche di venirvi a trovare […] quindi grazie mille, grazie per il tempo che mi ha dedicato e spero di vederla di persona o comunque di risentirci.

B: Grazie a lei e in bocca al lupo per la sua ricerca e grazie. Piacere di ospitarla e magari ci dà anche dei suggerimenti per poter accedere a questi fondi europei, perché è veramente la necessità economica c'è perché le spese a cui facciamo fronte sono notevoli.

A: Sì, beh, una cosa che mi è chiara perché io lavoro sui fondi della ricerca, […] è che quando c'è l'idea, diciamo quando il progetto c'è, i fondi poi, in qualche modo si

trovano, perché alla fine, non è che non ci sono, ci sono. Bisogna essere determinati a trovarli. […]

[…] Quindi secondo me è una questione di avere l'idea e portarla avanti […]. Sono perfettamente consapevole di tutte le difficoltà burocratiche che ci possono essere. […] È stato veramente un piacere parlare con lei. Sono molto contenta e adesso non vedo l'ora di venire a Sarmede […]

B: Grazie a lei, arrivederci.

Annex IV Sarmede, interview with Fondazione Zavřel representative

The transcript of the interview is in the original language (Italian) and reported almost entirely. However, data were anonymized as much as possible. The text was slightly formatted, by summarizing concepts, or deleting some forms typical of the oral expression, to facilitate its comprehension as a written text. Parts that were considered irrelevant for this research, were removed.

The interview was done in person 28-07-2022 in Sarmede and it lasted 1 hour and 9 minutes.

Interview

A: Interviewer

B: Interviewee

A: Sarmede oggi è il 28 luglio del 2022 […] Allora qual è il ruolo dell'organizzazione nello sviluppo del comune e del territorio circostante?

B: Allora, bisogna specificare questo: possiamo definire l'organizzazione come la Fondazione. La Fondazione è nata nel 1999, dopo la morte dell'artista Štěpán. In realtà, inizialmente l'organizzazione si chiamava Comitato, quando fu fondata la prima mostra internazionale di illustrazione a Sarmede nel 1983. Questa mostra, che quest'anno celebra quasi quarant'anni, segue un programma che inizia a ottobre e finisce a febbraio. Nel 2023 questa mostra era stata organizzata da un comitato che voleva valorizzare una comunità di artisti stabilitisi a Sarmede grazie a questo personaggio interessantissimo, Štěpán, che fuggì da una terra culturalmente molto ricca, ovvero Praga.

Štěpán fuggì proprio perché non poteva confrontarsi con altre culture, essendo la Cecoslovacchia parte del blocco sovietico durante la Guerra Fredda. La sua necessità di conoscere altre culture lo spinse a pianificare una fuga, che riuscì nel 1959. Aveva previsto di andare in Albania con un viaggio di studio insieme a dei colleghi, ma inizialmente fallì e fu catturato dalle guardie albanesi, che lo rimandarono a Praga.

Tuttavia, durante uno scalo a Belgrado, Štěpán colse l'occasione per scappare attraverso una finestra. Anche se venne riacciuffato e mandato in un campo di concentramento, alla fine riuscì a trovare rifugio su un autobus di turisti italiani che lo portò a Trieste.

Da lì cominciò la sua vita in Occidente, inizialmente come profugo a Trieste, dove visse per tre mesi. Successivamente si spostò a Latina, dove si trovava un grande campo profughi politico, e da lì cominciò a frequentare l'Accademia di Belle Arti di Roma, lavorando per Luzzati e Neri. Alcuni anni dopo si trasferì in Inghilterra, dove fece pratica con Richard Harris, un esponente importante del cinema d'animazione inglese, e prese parte a vari progetti, tra cui uno che vinse un Oscar.

Dopo qualche anno in Inghilterra, Štěpán si trasferì a Monaco, dove studiò scenografia, per poi tornare in Italia nel 1968. A Verona, fondò una galleria d'arte con un'amica, […], che ancora oggi gestisce la galleria "La Città". Durante un viaggio in Veneto, si innamorò della zona del Pedemontana Veneta, a San Benedetto, e acquistò una casa a Sarmede, che col tempo divenne un rifugio per molti artisti e profughi.

Nel 1968, molti intellettuali cecoslovacchi emigrarono verso l'Europa occidentale, e la casa di Štěpán divenne un punto d'incontro per artisti e intellettuali. Tra i suoi ospiti c'erano il regista Miroslav e la moglie del presidente Václav Havel. Poi c-erano altri personaggi della cultura ceca che frequentavano la sua casa e fu anche un centro di aiuto per quelli che volevano emigrare eventualmente in altri paesi in Occidente. Questa casa divenne una sorta di comunità artistica ante litteram. Era una calamita per tanti artisti sia dell'area che da fuori. […]

Štěpán si dedicò all'illustrazione, spinto da un forte spirito etico. Credeva fermamente nell'importanza dell'illustrazione come strumento educativo, in particolare per i bambini. Il messaggio importante dell'illustrazione è quello estetico, ma è anche quello etico. Diceva spesso che un bambino, attraverso i libri illustrati, si trova di fronte alla sua prima "galleria d'arte".

Questo personaggio fece da collante tra molti amici della zona di Sarmede e un giorno, e accanto a una bella bottiglia di vino, di marzemino, decisero di dire: «Ma perché non festeggiamo tutti insieme questa bella comunità con una bella mostra che potremmo fare a Sarmede?». E lì iniziò. Poi qualcuno disse anche: «Ma perché non la facciamo internazionale? Perché sempre italiana?»

Nel tempo, la mostra di Sarmede si sviluppò, diventando un evento internazionale, con un successo incredibile già alla prima edizione, che attrasse quasi 20.000 visitatori in due settimane. […] Quest'anno siamo alla quarantesima edizione, e la mostra è cresciuta anche a livello logistico, passando dall'essere ospitata all'ultimo piano del municipio

dove ora si trova il museo Zavřel. Con un finanziamento europeo nel 2012, proprio nel decennale della morte di Štěpán.

Sì, credo che forse no... 10 anni nel 1999, dopo 13 anni, in sostanza, si cominciò attraverso un progetto europeo, a delineare la possibilità di costruire questa Casa della Fantasia.

Sì, diciamo che la Casa della Fantasia rappresenta un po' il nostro marchio, con l'idea di fantasia come creatività e libertà di espressione. Questo progetto lancia un messaggio interessantissimo anche da un punto di vista etico, importante in questo periodo storico, che un profugo politico con la sua idea e il suo impegno ha cambiato il destino di un intero paese. Grazie a lui, Sarmede è diventato un punto di riferimento internazionale per l'arte e l'illustrazione.

Oltre alle 40 edizioni della mostra che abbiamo realizzato nel corso degli anni, con una media di circa 20.000 visitatori ogni anno, di cui circa la metà erano bambini e scuole del territorio, possiamo dire che sono passati più o meno 450.000 bambini che hanno frequentato i laboratori che abbiamo fatto e a visitare la mostra e circa 500.000 persone per vedere le mostre a Sarmede.

Attorno all'idea di Sarmede, ci sono altre attività che abbiamo sviluppato. Prima fra tutte, la itinerarietà della mostra: la mostra di Sarmede non rimane solo a Sarmede, ma viene esportata altrove. Quest'anno, per esempio, va ad Atene; è stata a Monza, a Verona, andrà a Moggia e a Tolmezzo. In totale, la mostra ha tra 8 e 9 destinazioni, alcune versioni complete, altre parziali, ma il concetto resta lo stesso: è una mostra itinerante.

Non solo. Abbiamo organizzato parecchie mostre anche all'estero nei primi anni, anche grazie a uno sponsor importante. Tra le mostre più rilevanti c'è stata quella del 1992 al [not understandable], a Parigi, poi una al Reina Sofia di Madrid. Abbiamo fatto mostre anche al Museo Nazionale di Istanbul, a Lubiana quattro volte, abbiamo fatto la mostra con il Comune di Monza. Abbiamo incontrato ormai il venticinquennale che è la mostra. Le Immagini della Fantasia sarà fatta ai musei civici di Monza. È da 25 anni che si fa a Monza. Poi ci sarà… altre città importanti, una è stata al museo d'arte moderna di Xian, in Cina, nell'antica capitale cinese, poi sono stati nel Tamil Nadu […] a far la mostra, poi a Sarasota, due anni di seguito a Miami, e in Francia. Abbiamo avuto un con una collaborazione con il la provincia del Calvados. Dove abbiamo portato la mostra per quasi 10 anni in città molto, molto evocative perché c'era Honfleur, poi Bayeux, Caen, cioè tutte le città della Normandia hanno avuto un po' la nostra esposizione. Un altro elemento importante di questa attività che poi si è creata nel corso degli anni. È anche la scuola internazionale di illustrazione.

Questa è stata creata, la prima scuola, è stata creata nel attorno al 1988, cioè 5 anni dopo la mostra, e la sede era presso la casa di Štěpán Zavřel, che nel frattempo si è arricchita in termini dimensionali, architettonici perché da 110 m² è arrivata a 700 attraverso la costruzione di archi romani, pavimenti romanici. Mosaici, affreschi. E quindi è diventato un po' una specie di reliquia dell'arte, insomma di Štěpán Zavřel e lì per parecchi anni, si è fatta la scuola, poi attraverso un accordo con il comune che nel frattempo ha prestato molta attenzione a questo fenomeno che portava molti, molti turisti, ma anche in un certo senso un beneficio per la popolazione, per il territorio in termini di ospitalità. Quindi, con una media di 400-500 studenti all'anno si era arrivati, più o meno, a fare un totale negli ultimi anni di quasi 12.000 studenti che sono arrivati qui, ospitati anche nell'anno e quindi ha creato anche un indotto economico con i Bed and Breakfast… Sì, voglio dire, come l'ospitalità anche con le camere disponibili. E questo ha fatto sì che si creasse anche…

A: Scusi una domanda, la scuola internazionale nasce dopo la morte di Zavřel?

B: No, no, c'era già lui, nel 1988. Quindi per 10 anni ha potuto gestirla. Perché? È morto nel '99. E questa scuola ha anche dato origine anche a bravi illustratori, poi tra l'altro che poi si sono diventati anche dei maestri nel corso degli anni. Quindi si è creato un legame interessantissimo anche con gli alunni della scuola [dell'illustrazione ma anche con gli alunni della scuola] di Sarmede, gli alunni proprio delle scuole medie che hanno incominciato a studiarsi sia la storia, ma anche la figura di questo personaggio.
A lui è stato dedicato appunto, un museo al municipio, dove abbiamo a disposizione circa 160 opere sue e a rotazione vengono esposte in questo museo che è gratuito ed è collegato anche alla mostra, nel periodo in cui è aperta la mostra. Non solo, ma accanto a questa, diciamo attività artistica vera e propria è nato anche un altro movimento che è quella, verso la fine della sua vita, che è quello degli affreschi.
Gli affreschi, che sono circa una settantina, fatti da lui e anche dai suoi allievi nel paese. E che fanno parte di un itinerario con guida fatto direttamente qui dalla mostra, oppure dalla Pro Loco in un certo senso. Accanto a questo, nei primi anni è stata sviluppata anche quel fenomeno che si chiama Le Fiere del Teatro. E questo adesso viene seguito direttamente dalla Pro Loco, perché si è specializzata appunto nella parte teatrale. E nel corso del tempo sono stati realizzati ancora in verità interessantissime che oltre la casa della fantasia, ma anche la ristrutturazione della vecchia latteria che ormai non era più usata in teatro; quindi, è stato creato un teatro con 240 posti dove è possibile,

ovviamente, avere delle rappresentazioni, anche fare dei laboratori teatrali. Oltre a questo, […] ogni anno fanno due domeniche dove ci sono diversi gruppi teatrali da ogni parte del mondo che vengono qua ad animare un po' la città. Insomma, tutto questo ha comportato un po' la definizione di Sarmede un po' come un fenomeno molto interessante dal punto di vista della rigenerazione, anche culturale del paese, perché è diventato un po' la bandiera di questo paese, anche… come posso dire, se nel Veneto si parla di Sarmede va a definire insomma il mondo dell'illustrazione praticamente, perché non si ricorderebbero di altro.

E questo ha comportato per il comune anche una cosa molto interessante che è quella di poter definire attraverso il PNRR un bel progetto di rigenerazione, anche ristrutturazione dal punto di vista artistico, dei vecchi borghi. E con questo progetto che si chiama revival, l'obiettivo di questo progetto è di rigenerare il borgo di Val. Si chiama Val, revival quindi, per creare una struttura che si occupa di un albergo diffuso. Ristrutturare una vecchia casa canonica a Rugolo per creare una specie di residenza d'artista per 8 posti, sono 8 camere.

Oltre a tutto questo, stiamo anche lavorando alla ristrutturazione di alcune case del vecchio borgo e alla creazione di uno o due itinerari attraverso i boschi, che chiamiamo "Boschi di Favola," ispirati ai libri di Štěpán. Questo è solo un altro aspetto del progetto complessivo. Il progetto è stato finanziato con 1.600.000 € dal Ministero, un riconoscimento della qualità e della capacità dimostrata da questo esperimento artistico legato alla Casa della Fantasia.

Noi, come Fondazione, siamo stati invitati a collaborare per diversi aspetti: il restauro degli affreschi, la realizzazione di nuovi affreschi, e lo sviluppo dell'itinerario da favola. Oltre a ciò, stiamo anche lavorando alla creazione di un Centro di documentazione sull'illustrazione in una vecchia scuola elementare che, a causa della riduzione demografica, non è più utilizzata. Questo centro ospiterà una biblioteca che abbiamo costruito nel corso degli anni, con l'obiettivo di raccogliere e preservare documenti e materiali sull'arte dell'illustrazione.

Sono quarant'anni di attività che continuano, nonostante le difficoltà recenti, in particolare durante la pandemia. Durante quel periodo, l'afflusso di pubblico è stato molto ridotto, soprattutto perché le scuole non potevano partecipare come in passato.

A: Avete mantenuto però l'attività?

B: Sempre aperti. Sempre aperti. E abbiamo anche avuto fortuna perché, in quel percorso, abbiamo indirizzato la nostra attenzione verso altri progetti. Questo soprattutto nell'ambito della programmazione europea. Uno dei progetti più interessanti è un Erasmus+ con l'Università di Valencia Cardinale Herrera, assieme anche a un'impresa di robotica di Cipro, e riguarda il linguaggio STEM, cioè l'acronimo per Science, Technology, Engineering, Mathematics. Lì l'idea dell'Università Cardinale Herrera è quella di inserire anche l'arte, non solamente le materie tecnologiche, per poter sviluppare questo linguaggio, che è molto diffuso soprattutto nella parte nord dell'Europa e che ha a che fare con lo sviluppo digitale della nostra società. Per noi è un po' più ostico, nel senso che non c'è ancora una programmazione ben definita dal punto di vista del piano scolastico sullo STEM; c'è molta autonomia su questo aspetto. Noi abbiamo iniziato a fare dei progetti sperimentali assieme a alcuni professori, nelle nostre scuole di Sarmede e nelle scuole di Bassano. Uno dei progetti si chiama "Rendere visibile l'invisibile" e l'altro riguarda l'intelligenza artificiale, in parte con […], che è il nostro direttore artistico. Ecco, volevo anche dire…

A: Scusi, con "scuole" si parla della scuola dell'illustrazione, non di scuole pubbliche.

B: Scuola di illustrazione della scuola privata sì, però noi le sperimentiamo nelle scuole pubbliche.

A: Ah, okay, e quindi con dei ragazzi delle…

B: Sì, sì, sì, sì. Con i ragazzi. Beh, con la scuola media di Sarmede abbiamo un rapporto molto interessante. Perché poi abbiamo formalizzato, attraverso una professoressa […] l'idea di interessare i ragazzi a questa vicenda di Štěpán Zavřel, creando delle guide. Quindi, sono gli stessi ragazzi che fanno da guida per gli affreschi ma anche per il museo, ad esempio. Quindi c'è un'interazione molto forte con questa scuola. E, tra l'altro, la scuola ha dedicato una facciata, grazie a un artista spagnolo che era amico di Štěpán Zavřel, che racconta tutta la sua vita. Questa facciata è molto bella, devo dire. Racconta un po' gli episodi della vita di Štěpán Zavřel. Poi, come vi dicevo, abbiamo l'itinerario degli affreschi, e questo lo facciamo in collaborazione con la Pro Loco.
E diciamo che l'aspetto dei progetti europei per noi è molto importante, perché prima della fase di pandemia eravamo totalmente impegnati con il pubblico che veniva qui per le attività laboratoriali. Grazie a questo progetto, che dura tre anni, riusciamo a

sviluppare anche una fase di ricerca con questi progetti STEM. Abbiamo poi realizzato un altro progetto con Interreg Italia-Slovenia chiamato DIVA, che è diventato il miglior progetto del Veneto. In questo tipo di progetto si finanziavano delle idee attraverso la sponsorizzazione di un'impresa tradizionale, che poteva essere qualsiasi tipo di attività, gastronomica, di mobili e così via. L'obiettivo era creare un "matrimonio" tra un'impresa tradizionale e un artista, in cui l'artista doveva fornire servizi a questa impresa, cercando sinergie tra arte e impresa.

Per noi, l'impresa coinvolta era un'azienda di mobili di design di Campodarsego. Siccome anche noi avevamo un certo ritardo dal punto di vista digitale, abbiamo pensato di creare un museo virtuale su Štěpán Zavřel come ipotesi. Questo progetto aveva lo scopo di creare una piattaforma digitale comune. Nella piattaforma, sviluppata con l'aiuto di una ditta israeliana, era possibile entrare e vedere immagini, da una parte la porta a Štěpán Zavřel, alla biblioteca. In pratica, si poteva accedere a un catalogo con più di 3800 immagini da consultare. E poi dall'altra la cameretta di design o il mobile di design che c'era, quindi potevano scegliere, entrare in questo mondo.

È un mondo molto interessante, però ci vuole anche un grande investimento sotto un profilo proprio di affitto della piattaforma. Però siamo riusciti a fare questo progetto e noi siamo diventati una buona pratica del Veneto. Adesso speriamo di riuscirci perché in questo modo riusciamo a intercettare nuovi pubblici che normalmente non potrebbero esserci e così abbiamo fatto anche con la scuola on-line. Nel periodo del covid abbiamo sperimentato questa scuola online, più di 200 studenti sono entrati a frequentare questi corsi online. In questo momento sono due mondi paralleli che viaggiano comunque insieme, in un certo senso, no?

A: L'avete mantenuta?

B: L'abbiamo mantenuta, certo, però in presenza è un altro valore. In un certo senso è come se tu avessi il must con la presenza. È online chi probabilmente non può permettersi un viaggio, non so anche dall'estero per venire qua, oppure è più economico, insomma.
Quindi in realtà la Fondazione è anche una piccola impresa. Insomma, non è solamente. una Fondazione. La nostra è una Fondazione che vive di risorse proprie, ma non da risorse come investimenti, lasciti. Abbiamo proprio un gioco da impresa, da piccola e media impresa, perché con gli introiti della scuola finanziamo le altre cose. Insomma,

finanziamo la mostra, finanziamo con prestiti della mostra finanziamo anche con questo la mostra. Abbiamo tre persone a tempo pieno.

A: Sì, infatti vediamo un attimo questo. Come è nata l'organizzazione lo salto? Perché siamo andati in maniera approfondita e volevo sapere quante posizioni ci sono pagate? cioè uno, quando avete iniziato?

B: Abbiamo iniziato nel 1983 e c'era solo volontariato.

A: Solo volontariato.

B: Sì, volontariato. C'era un Comitato Mostra Internazionale di Illustrazione che si occupava della realizzazione della mostra. Poi, nel 1999, con la creazione della Fondazione, abbiamo iniziato ad assumere il personale. Abbiamo tre persone, due sono part-time e una a tempo pieno. E poi ci sono i volontari, che fanno parte anche del comitato...

[interruption]

A: I volontari quanti sono?

B: Volontari, allora… inizialmente erano molti di più, saranno stati una ventina più o meno. Poi ci sono le persone del Consiglio di Amministrazione della Fondazione, il Presidente e i consiglieri, che sono quasi sempre presenti, non dico a tempo pieno, ma dedicano almeno tre quarti del loro tempo. Normalmente sono pensionati, perché ovviamente chi lavora non può distogliere così tanto tempo. Insomma, siamo io, […] saremo più o meno sei persone.
E questo è comunque un aiuto molto importante, perché per quanto riguarda la comunicazione, ci affidiamo a una professoressa di […] che vive lì e ci gestisce sia la comunicazione che il coordinamento anche della scuola

A: E questa è una delle posizioni pagate.

B: Pagate però a contratto.

A: Quindi separata dalle tre posizioni iniziali.

B: Esatto, esatto.

A: E anche gli insegnanti immagino che sono pagati a contratto.

B: Gli insegnanti per la scuola? Sì, sì, sì, sono pagati.

A: Quanti sono gli insegnanti?

B: Allora tantissimi. A rotazione saranno una ventina più o meno. Molti stranieri, anche spagnoli, messicani, poi tedeschi. C'è un po' l'internazionalità, soprattutto spagnoli, comunque.

A: Eh, capisco che deve andare o sbaglio?

B: No, no, eh, diciamo. Casomai non si possono anche arrangiare per un po'.
A: Ok, allora magari salto le alcune domande…l'organizzazione è una sede fisica? Immagino che sia questa.

B: Sì, la Casa della Fantasia è la nostra sede principale, che ha degli uffici. Poi abbiamo in gestione due centri sociali. Uno si trova nella scuola elementare di Rugolo e l'altro nelle scuole elementari di Montaner. Gestione per la scuola.

A: E queste scuole elementari non sono più utilizzate come scuole?

B: Non sono più usate, esatto.

A: Quindi, a Rugolo e a Montaner. Esatto. Avevo una domanda: che ruolo ha avuto Štěpán Zavřel nello sviluppo dell'organizzazione e del paese?

B: Allora il suo ruolo?

A: Può rispondermi con una parola.

B: Sì, ha avuto un ruolo importantissimo, anche se, comunque, senza l'aiuto delle persone che ci hanno supportato, difficilmente avremmo potuto realizzare tutto questo. C'è stata anche una certa sensibilità da parte di molte persone ad aiutarlo. Però, senza di lui, nulla di tutto questo sarebbe esistito. Anche se, inizialmente, i cittadini di Sarmede erano piuttosto sospettosi nei suoi confronti. Pensavano addirittura che fosse una spia russa, visto che era arrivato nel '59, e la guerra era finita da soli 14-15 anni, da poco.
E poi però, siccome lui era anche molto religioso, cattolico. Andava spesso già, quasi tutte le domeniche a messa, poi tra l'altro ha dipinto anche le porte della Chiesa di Rugolo in modo stupendo. Secondo me da vedere anche. Perché Sarmede è in pianura, ma parte delle frazioni sono verso la montagna, insomma, quindi molto più paesaggistiche, noi siamo una specie di valle, ma sopra è veramente meraviglioso.

A: Una domanda… che ruolo ha oggi la sua casa?

B: La sua casa è di un privato e noi la usiamo, grazie anche alla benevolenza di questo privato per far fare visite ai corsisti e magari anche la festa di fine corso, insomma.

A: E la sua tomba?

B: La sua tomba è al cimitero di Rugolo, e ci tengo a raccontare questa frase che lui disse a un suo amico, dopo l'89, quando gli chiesero: «Ma ora che le frontiere non ci sono più, perché non torni a Praga?» Lui rispose: «Vedi, io quando penso a casa penso a un albero con le radici a Praga, ma con il fusto, la chioma e i fiori a Rugolo.» Quindi rispose in modo molto artistico, come faceva sempre. Era molto legato a Sarmede. E guardava in maniera critica ciò che è successo in seguito nel suo paese, a Praga, perché secondo lui non avevano lottato tanto per la libertà come altri popoli.

A: Che ruolo ha la popolazione locale nell'organizzazione nello sviluppo del paese?

B: Beh, il ruolo del Comune è importante, ci appoggia continuamente. Anzi, il Comune è stato l'artefice della costruzione della Casa della Fantasia, grazie a un bando nazionale. La Casa della Fantasia è un edificio moderno, ma con legami al passato, e ci consente di avere spazi davvero significativi per il nostro lavoro della mostra internazionale dell'illustrazione. Il Comune ci dà anche un piccolo contributo annuale. Devo dire che nel nostro bilancio i contributi pubblici rappresentano al massimo il 12%, per il resto

dobbiamo arrangiarci da soli. Quindi, come dicevo, è quasi più una questione di impresa che di fondazione che elargisce benefici o vive su un patrimonio lasciato da qualcuno. Questo ci incentiva a essere sempre attivi e dinamici.

A: E quindi la maggior parte degli introiti arrivano dai corsisti?

B: Dalla scuola e dalla mostra.

A: La mostra è a pagamento?

B: Sì, i bambini non pagano e i residenti non pagano.

A: Quanto costa?

B: 6 €. E poi ci sono le mostre itineranti, che ci aiutano molto.
Adesso abbiamo diversi progetti con l'Europa. Stiamo lavorando su un progetto di Europa Creativa, una candidatura con il Comune di Pirano, insieme alla città di Pécs e alla città di Ulm. L'obiettivo è quello di utilizzare l'arte per interpretare i dati statistici ambientali in modo più creativo, per rendere i numeri più accessibili, magari attraverso la letteratura o le storie.
Ad esempio, noi avremo l'incarico di realizzare un libro illustrato. Come giuria, dovremo anche selezionare i partecipanti. I target sono ragazzi tra i 21 e i 30 anni che dovranno scrivere un racconto in tre diverse città: Pirano, Sarmede e Pécs, durante una residenza d'artista. Il tema del libro sarà la sostenibilità ambientale, e i racconti saranno selezionati da giurie locali nei tre paesi. Successivamente, una giuria internazionale sceglierà uno dei tre libri selezionati dalle giurie nazionali. Infine, questo libro verrà illustrato da un maestro dell'illustrazione e pubblicato.

B: Però scusi, non sappiamo. Questa è una candidatura. Ancora è una candidatura.

A: Ah è una candidatura. Io vi davo già per vincitori.

B: No, no, no, è una candidatura. È un po' creativa. Dovremmo saperlo [l'esito del bando] entro febbraio.

A: Speriamo!

B: Speriamo bene.

A: Molto, molto bello, comunque.

B: Bene, il nostro capofila è il Comune di Pirano, che era anche candidato per la Capitale Europea della Cultura. Solo che poi Gorizia, con quel messaggio di unità tra Nova Gorica e Gorizia, ha avuto sicuramente una maggiore rilevanza e ha vinto la candidatura.

A: OK, una domanda… le attività dell'organizzazione a chi si rivolgono principalmente?

B: In che senso?

A: Se avete dei target Group specifici, cioè puntate ai locali ad attrarre dai turisti ad avere…

B: No, noi, il nostro punto di riferimento è l'illustrazione. Come dicevo prima, siamo la prima galleria d'arte dedicata a questo campo, e i nostri target principali sono i ragazzi, i bambini dalle elementari fino alle medie superiori. Il libro illustrato è pensato per un pubblico fino a 12-13 anni. Chiunque sia interessato all'illustrazione viene qui perché trova uno spettro vastissimo di quello che succede nel mondo dell'illustrazione. Ogni mostra ha un tema specifico, come *sogni, ricordi e poesie*. L'ospite d'onore sarà […], un'illustratrice polacca che vive in Francia da vent'anni ed è una delle più riconosciute a livello mondiale. Esibiremo quasi 80 opere sue. Inoltre, ci sarà un'altra sezione legata alla poesia, dove il nostro direttore artistico ha selezionato una quindicina di illustratori provenienti da tutto il mondo. Poi ci sarà una sezione dedicata ai corsisti della nostra scuola, che svilupperanno il tema sotto la guida di due maestri: […], spagnolo, e […], messicano. Infine, ci sarà un'area pedagogica dove il tema sarà approfondito attraverso dei laboratori creativi.
Quindi un mondo abbastanza complesso. Faremo l'inaugurazione nel famoso teatro della Latteria con […] che farà uno spettacolo assieme a […]. Attraverso la musica, un'opera musicale creata pulitamente per […]. E poi ci sarà un simposio che faremo la domenica dove abbiamo invitato moltissimi illustratori che discuteranno sia sul tema della poetica dell'illustrazione sia anche sul mondo dell'illustrazione.

A: Quando?

B: Il 29-30 ottobre.

A: Questa magari è più una domanda per il comune, se esistono dei dati statistici sul numero delle presenze in paese, perché lei ne ha menzionati alcuni…

B: Presenza in termini di visite alla mostra.

A: Numeri di posti letto, numero di posti occupati…

B: Per quello non ce l'ho io.

A: Numero dei visitatori….

B: Vabbè, il numero di visitatori lo sappiamo, la media è attorno ai 20.000 all'anno. Sono nati anche 5 Bed & Breakfast proprio per rispondere alla necessità di ospitare i visitatori. Molti vengono ospitati anche a Vittorio Veneto. Durante la pandemia, i visitatori sono scesi a 6000, soprattutto perché mancavano le scolaresche. In totale, negli anni, abbiamo calcolato che circa 450.000 bambini hanno partecipato alle attività in questi quarant'anni, e altri 500.000 sono adulti che hanno visitato le mostre. Ma non è solo una questione di numeri: l'impatto è anche sull'immagine del paese a livello internazionale. Ormai, quando si parla di Sarmede, lo si associa direttamente all'illustrazione.
Il paese è piccolo, con 3000 abitanti, ma questo legame con l'arte ha fatto la differenza. Però si è costruito un'immagine che sarà destinata a durare, insomma, come attività. E questo secondo me è un chiaro elemento di integrazione, soprattutto in un mondo in cui i borghi, i borghi di media montagna stanno per essere, diciamo dimenticati a causa della decadenza demografica.
Sì, costruendo un'immagine diversa, la pandemia forse sta aiutando anche in questo senso. Il fatto di poter vivere in un luogo con un giardino o in un posto panoramico coincide con l'opportunità di vivere bene, senza lo stress della città. Rugolo e Montaner, che sono quasi disabitati, potrebbero rigenerarsi anche attraverso un movimento culturale. Vivere in questi borghi offre la possibilità di godersi una vita più tranquilla, ma con tutte le comodità a portata di mano. Siamo a soli 8 km da Vittorio Veneto e 15 da

Conegliano, con l'autostrada a 7 km. L'importante è avere un'infrastruttura informatica adeguata, per attrarre giovani o artisti. Il progetto di "Revival" del comune, di cui siamo partner, potrebbe darci una maggiore spinta da questo punto di vista. E, naturalmente, il fatto che ci sia la Mostra Internazionale dell'Illustrazione rimane un forte motore per il paese.

A: Ricapitoliamo un attimo, con chi collabora l'organizzazione? Ho capito con la Pro Loco, con il comune.

B: Sì. Sì, con il comune, con la Regione Veneto.

A: Con la Regione Veneto.

B: Sì, con la provincia anche di Treviso. E anche con l'Unione europea, se vogliamo dire insomma, perché quest'anno abbiamo ricevuto anche un contributo da alcuni deputati europei.

A: Ah davvero?

B: Chi in termini economici, uno che è quello deputato qua della zona del Nord est in pratica, e poi altri in termini di aiuto per organizzare… abbiamo fatto due mostre a Bruxelles, al Parlamento europeo anche.
A: Quando?

B: Una 10 anni fa e l'altra mi pare 6 anni fa. Adesso la vorrebbero riportare un'altra volta. Però sono cose costose.

A: Mandare tutte le opere, assicurarle… Eh, quali sono i fattori di successo dell'organizzazione?

B: La coesione attraverso il messaggio, che è quello lanciato dall'artista Štěpán Zavřel. La coesione e l'amicizia che si legava attorno a lui, e anche la voglia di internazionalizzazione che anima le persone che lavorano qui.

A: E invece le difficoltà principali?

B: Le difficoltà principali sono quelle burocratiche di una impresa che deve praticamente avere una contabilità quasi come ogni impresa e quindi la parte amministrativa sta assorbendo parecchio tempo. Insomma, in termini proprio di ore lavoro. Rispetto a quella che potrebbe essere la nostra disponibilità verso altre cose, insomma, più importanti. Purtroppo, è così. Solo. Sì, insomma. Bisognerebbe alleggerire un po' per le ONLUS questa parte contabile, secondo me.

A: Invece per Sarmede come paese, quali sono i fattori di successo?

B: Beh, ormai tutti sono orgogliosi di quello che sta succedendo qui, perché si riconoscono anche nel mondo artistico. Alcuni hanno detto che è tutto gratuito per i cittadini di Sarmede. Con la scuola abbiamo un bellissimo rapporto, anche in termini di formazione per i ragazzi. E forse dovremmo lavorare un po' di più su questo aspetto. Il fatto è che bisognerebbe insistere per coinvolgere più volontari, soprattutto giovani, perché gran parte del lavoro viene svolto dai volontari storici, quelli che hanno avviato queste attività. Credo che potremmo fare di più per reclutare altri volontari, ma alle volte vediamo più interesse dall'esterno che dall'interno. Non è facile coniugare la dimensione di un piccolo paese con l'internazionalità, può essere difficile in questo senso. Però, questo orgoglio esiste, perché altrimenti non avremmo la sensibilità e il sostegno che ci sono sicuramente. Forse questo, potrebbe essere una delle cose su cui dovremmo lavorare di più. Poi c'è l'aspetto anche della comunicazione, che è importante, che dovremmo seguire di più e, come dicevo prima, anche la parte digitale. Sono mondi diversi che però hanno un'influenza straordinaria dal punto di vista dell'immagine, che poi si crea.

A: C'è internet? Anche nelle frazioni più in altura?
B: Sì, sì. Sì. Adesso dovrebbe arrivare anche la super fibra. Perché c'è un progetto della regione sulla Pedemontana.

A: Quali sono le difficoltà principali di Sarmede?

B: Ma direi che con l'amministrazione c'è un dialogo aperto, continuo, non c'è nessun problema, anzi. Siamo stati protagonisti, assieme a loro, in questo progetto chiamato Revival, che porterà un beneficio importante al paese. È chiaro che... Uno dei limiti più

importanti è quello della decadenza demografica, e tutta la Pedemontana si sta preoccupando di questo. Però cerchiamo di invertire il trend attraverso questo progetto. Ci vogliono tanti investimenti, anche in un certo senso. Spostarsi a Montaner o a Borgo Val non è sempre facile perché sono borghi che necessitano di ristrutturazioni e così via. Per questo vorremmo essere una sorta di volano per attirare persone. È un po' come la storia delle case a 1 €, in un certo senso, ma qui si cerca di farlo attraverso i comuni.

A: Beh, abbiamo già discusso di qual è stato l'impatto del Covid sulle attività. Le avete mantenute anche se in forma ridotta.

B: Sì, sempre aperto.

A: E sul paese invece?

B: Sul paese in che termini?

A: Il Covid che impatto ha avuto?

B: Beh, è stato uno dei luoghi con dei problemi maggiori. Una parte di popolazione importante era No Vax, non dico una parte predominante, ma comunque presente. Però questo non ha pregiudicato il gruppo del paese. Il paese è anche condannato dalla sua geografia naturale: abbiamo solo un po' di pianura a Sarmede che confina subito con altri paesi, mentre tutta la montagna occupa quasi l'80-90% del territorio. Questo ci porta ad affrontare i problemi tipici della montagna, ma venivamo considerati un comune di pianura, quando in realtà non lo siamo, e questo crea anche qualche piccolo problema perché la montagna ha delle difficoltà a svilupparsi.
Però, si spera che attraverso itinerari turistici e soprattutto una visione diversa della montagna, come una montagna amica, non solo ostile. Ad esempio, si sta lavorando alla "Via del Patriarca" e alla "Via del Bosco d'Arena," un percorso storico che attraversa le terre di Sarmede, legato alla Repubblica di Venezia, da dove veniva trasportato il legname che veniva prodotto nel bosco del Cansiglio. Si produceva legname, frutta selvatica, fragole, funghi… un tempo si viveva di questo. Comunque, è meglio esprimersi direttamente con il comune su questo.

A: Che cosa cerca il visitatore cha arriva a Sarmede?

B: Beh cerca "le immagini della fantasia," gli affreschi, e tutto ciò che è sinonimo di illustrazione. La prima cosa da fare è visitare il museo di Štěpán Zavřel, un piccolo museo che però raccoglie opere molto interessanti, come ad esempio Venezia domani, che è stata ospitata dal Moma di New York nel 1982, e trova delle opere interessantissime come quelle della Bibbia, che si può considerare come la Cappella Sistina di Štěpán Zavřel, perché è un libro straordinario, fatto due anni prima della sua morte, due anni di lavoro massacrati che secondo me lo hanno anche proprio distrutto fisicamente. Però le immagini che vedete in quel libro sono veramente stupende. Lo trova nel museo, trova anche un percorso turistico che potrebbe svilupparsi intorno alle colline di Rugolo e Montaner.

Trova la Casa della Fantasia se è aperta con la mostra. Siamo da ottobre fino a metà febbraio. Poi trova l'itinerario degli affreschi. I primi di ottobre trova anche il teatro. E quindi un appuntamento autunnale-invernale il nostro. D'estate, lasciamo spazio alla montagna, al fresco.

A: Insolito: in genere si conta sempre sull'estate. Si tratta di un flusso turistico sostenibile? Il numero di visitatori che ricevete…

B: Sì, sì, direi sì, anche perché è collegato ovviamente all'area, quindi. Sostenibile sotto che profilo?

A: Cioè spesso dove arrivano grandi flussi di turisti, se il paese non è preparato a riceverli, può dare molto fastidio ai residenti perché magari si trovano invasi, magari ci sono troppi rifiuti che non riescono ad essere smaltiti.

B: No. No, no, da questo punto di vista no. Anzi, c'è un'organizzazione perfetta della Pro Loco e del Comune nelle fiere del teatro. Per quanto ci riguarda il turismo, non è un turismo anche giornaliero, non è un turismo di permanenza, in un certo senso no, perché le persone che sono maggiormente interessate a d arrivare a Sarmede sono i corsisti, poi magari c'è qualche turista anche, però la maggior parte sono tutti corsisti.

A: Voi avete corsi durante tutto l'anno?

B: Sì.

A: E quanto durano in genere?

B: Una settimana o anche tre giorni.

A: E quindi i corsisti effettivamente si fermano magari per dormire.

B: Sì, esatto. Molti dei visitatori provengono da fuori, e questo ha portato alla nascita di diversi B&B, alcuni dei quali si sono caratterizzati proprio grazie agli affreschi e alle immagini di fantasia all'interno. Uno dei più belli si trova a Rugolo, con un bellissimo affresco all'esterno. Tuttavia, pensando al futuro, credo che dovremmo puntare anche sul digitale, purtroppo. La qualità dell'arte che produciamo e mostriamo qui potrebbe attrarre l'attenzione internazionale, soprattutto se riuscissimo a digitalizzare le nostre opere e corsi.

A: Esatto, infatti è uscita anche una comunicazione dalla Commissione Europea sulla digitalizzazione delle opere d'arte. Se aveste già iniziato la catalogazione, potreste allinearvi a queste nuove direttive.

B: Sì, ci stiamo muovendo in quella direzione. Tuttavia, l'esperienza di partecipare ai corsi in presenza è davvero unica, un po' come le vecchie botteghe d'arte. Qui, i corsisti lavorano a stretto contatto con maestri illustratori di altissimo livello, per 8 ore al giorno, per una settimana. I gruppi sono molto ristretti, con 12-13 persone al massimo, quindi l'interazione è molto intensa. È un'occasione per apprendere i segreti dell'arte in modo diretto, qualcosa di difficile da replicare online.

A: Immagino che sia proprio un'altra cosa rispetto a fare tutto in digitale.

B: Esatto, la formazione in presenza ha un valore particolare. Detto ciò, stiamo cercando di sviluppare anche un programma più strutturato, magari un master, che permetta ai corsisti di progredire gradualmente, con un primo, secondo e terzo livello. È un impegno notevole, soprattutto perché la nostra scuola d'illustrazione, nata come scuola estiva, è stata la prima in Italia nel suo genere. Anche se altre scuole sono emerse nel tempo, noi non abbiamo il supporto di un'Accademia o finanziamenti statali per coprire i costi.

A: Allora, l'organizzazione riceve dei fondi europei. Abbiamo detto che li avete ricevuti per ristrutturare il museo.

B: No, per creare la casa della fantasia.

A: Sì, questo era nel 2012.

A: Che fondi erano?

B: Erano fondi della regione…

A: Fondi strutturali.

B: Sì, dunque dovrebbero essere 1.600.000 [euro] di fondi strutturali, più 300.000 euro del comune e 50.000 della fondazione.

A: Poi avete ricevuto dei fondi INTERREG.

B: E fondi Erasmus +. E poi un altro progetto è quello STREAM che è un altro progetto INTERREG Italia Austria. Che ha previsto appunto lo sviluppo del territorio attraverso l'arte, ma con un investimento nostro relativamente basso. Sono 80-90.000 €. Prevedeva appunto dei pacchetti turistici per alcune zone del nostro Veneto, tra cui la nostra, assieme a quella di Fregona e Cappella Maggiore, dove ognuno aveva un punto di forza. Ad esempio a Fregona ci sono le grotte, noi avevamo la scuola, la mostra internazionale, illustrazione e Revine c'erano delle palafitte ricostruite sul lago, che rievocavano un po' il periodo primitivo di quel lago. E volevamo fare un circuito con un pacchetto turistico per visitare altre cose, insomma. Però, c'è un po' di difficoltà, nel senso che i grandi tour operator non è che si occupano di piccole aree così in un certo senso. E quindi nel progetto c'era appunto la possibilità di farle sviluppare attraverso Internet questa offerta. Però sappiamo benissimo che per arrivare ad un'offerta così c'è poi tutta la concorrenza di Booking, di tutte le altri grandi piattaforme insomma. Difficile che noi creiamo qualcosa di autonomo. Cioè il vero progetto interessante è quello che ha fatto quello del Gallo Nero su nella zona di Bolzano, dove là si sono proprio uniti tutti quanti gli albergatori. Però per una zona come il lato Tirolo, insomma, che insomma non è una zona come Sarmede, lì sono ricchissimi.

E poi prevedeva anche la costruzione, attraverso degli artisti, delle tabelle, le formelle da mettere sulle case praticamente, anziché degli affreschi. Quindi c'è già stata una sperimentazione europea, anche se marginale per noi però, perché poi è stato il comune a svilupparla completamente. Noi avevamo dato il nostro appoggio dal punto di vista appunto delle manifestazioni che facciamo, come la mostra e la scuola. E prevedeva anche la eventuale residenza d'artista di alcune persone. Alcuni artisti che dovevano insomma far sì che nelle botteghe si potessero intercettare dei turisti, ad esempio con la ceramica, però non era una cosa che di cui ci siamo occupati noi.

A: Ricevete altri fondi, a parte quelli europei, quelli del comune?

B: Riceviamo quelli della regione per il catalogo che facciamo della mostra, un contributo. E poi abbiamo degli sponsor privati. Sponsor e che lo fanno spontaneamente ogni anno. Sono tutte imprese e aziende. E basta. Insomma, poi c'era una banca, una banca che finanzia anche questa la mostra.
Beh, diciamo il 12% praticamente del budget viene dato da questi sponsor, insomma.

A: Ultimissima domanda. Com'è cambiato il paese con e dopo la presenza di Zavřel?

B: Sì, è cambiato dal punto di vista estetico e culturale. La "corsa all'affresco" ha trasformato il paese, con più di 70 affreschi realizzati nelle sue strade, rendendo l'arte parte integrante del paesaggio. Anche il municipio stesso, come vedrà, riflette questa trasformazione artistica. Poi è cambiata la possibilità che ha permesso di associare il nome di Sarmede al mondo dell'illustrazione, una connessione che ha dato una nuova identità al paese, che altrimenti sarebbe potuto sembrare anonimo o privo di un riferimento storico forte.
Sarmede, infatti, non ha una storia così antica o nota come altre frazioni vicine, come Rugolo o Montaner, che vantano radici medievali e legami nobiliari come quelli con la famiglia Da Camino, che ha persino ospitato Dante a Treviso. […] Lo ha cambiato in termini di attrazione.
Oltre all'arte, il comune sta puntando anche sullo sviluppo dei borghi circostanti per attrarre nuovi residenti e investimenti. Ci sono progetti concreti in corso, come la ristrutturazione di un grande edificio a Borgo, destinato a diventare una sartoria di alta qualità in seta, con collegamenti commerciali in India e Parigi. Poi c'è l'aspetto appunto del rinnovamento. Da parte di alcune case del borgo Val. Perché bisogna anche vederlo

il posto, in sostanza. Per poter attrarre appunto sia turisti ma anche residenti. Insomma, questo è il nostro obiettivo. Come dicevo prima, è diventato il paese della fiaba, insomma, c'è un richiamo al paese della fiaba. C'è qualcosa, insomma, che ormai è associato e che sarebbe il futuro, insomma, e questo è il mandato che ha il comune ogni volta nel rinnovarci il nostro contributo, sia aiutare la nostra attività. Mi pare che comunque in quarant'anni di storia abbia portato dei benefici sicuramente importanti. Anche se sono qualche volta impercettibili, perché effettivamente non puoi mai valutare cosa vuol dire il percorso come in laboratorio, insomma. Però, l'impatto c'è. Si vede sulle persone.

A: Sì, ma penso che una delle cose più difficili sia proprio misurare l'impatto delle attività delle imprese culturali.

B: E misurare, esatto. È difficile, però il turista culturale è quello che spende di più, poi tra l'altro. Perché noi abbiamo anche una bella libreria qui con dei. Ecco quello che mi mancava, anche. Noi abbiamo un bookshop molto importante dove puoi trovare dei libri interessanti che nelle librerie attorno non trovi, insomma.

A: Basta. Una curiosità, l'ha conosciuto Zavřel?

B: Sì, sì, sì, sì, ero suo amico. Io avevo a quell'epoca, avevo […], lavoravo qua […] E con lui siamo andati insieme poi a Santo Domingo per un mese e mezzo, perché lui aveva vinto una borsa di residenza da artista grazie […] che aveva creato un paese rinascimentale in mezzo alla foresta di Santo Domingo. Più un'arena, un'arena greca dove andava a cantare […] e lì abbiamo fatto un mese, un mese bellissimo. Poi siamo stati a vedere il Romanico in Borgogna e poi numerosi viaggi in Germania, in Francia. Un po' dappertutto, insomma.
Era un personaggio che secondo me ha dato molto agli altri e poco a se stesso. Perché la sua fine è stata proprio brutta, nel senso che era ancora molto forte, 68 anni. Lui era un gigante, aveva il bagno fuori esterno, faceva la doccia d'inverno… è una roba… Però probabilmente. Eh, alla fine anche gli affetti, possono essere come dico… ha lavorato appunto anche alla Bibbia. Era spossato. Io ho la sensazione che lui abbia dato molto agli altri, insomma.
Perché la sua casa era aperta. E quindi aveva molti amici. Forse questo è un messaggio importante, no? Anche per questo c'è questo riconoscimento nei suoi confronti, e la

volontà di lavorare per lui. Insomma, ognuno di noi avrebbe potuto fare un'altra vita. Io, ad esempio, potevo viaggiare, perché mi piace viaggiare. […]

B: Però, grazie a lui, c'è stato anche un richiamo anche a dare, non solo ad avere insomma. Questo è importante.

A: Grazie mille, grazie mille. […]

Annex V Sarmede, interview with Fondazione Zavřel representative (2)

The transcript of the interview is in the original language (Italian) and reported almost entirely. However, data were anonymized as much as possible. The text was slightly formatted, by summarizing concepts, or deleting some forms typical of the oral expression, to facilitate its comprehension as a written text. Parts that were considered irrelevant for this research, were removed.

The interview was done in person on 04.01.2023 in Sarmede and lasted 1 hour 19 minutes.

Interview

A: Interviewer

B: Interviewee

A: Allora, siamo a Sarmede ed è il 4 gennaio del 2023

[…]

B: Meglio che tu dica della mostra.

A: Della mostra o della fondazione? Perché no?

B: Perché... la mostra era una diramazione della Proloco e io all'interno della Proloco ero responsabile della mostra. Quindi ero io che organizzavo, però non mi chiamavo responsabile. Poi abbiamo creato un comitato mostra fino al 99 e al 99, alla morte di Stefan, ci siamo trasformati in fondazione Štěpán Zavřel. Però in tutte queste tre forme io ero il responsabile. Come presidente, ultimamente presidente della fondazione, prima come presidente del comitato e prima come coordinatore dell'attività della Proloco per organizzare la mostra.

A: E quindi quando è iniziata l'attività?

B: È iniziata nell'83. La prima mostra l'abbiamo fatta nell'83. Ok. Ecco, allora, lo sviluppo... Vabbè, poi mi farai le domande.

A: Faccio le domande. Mi ha detto che è residente a Sarmade, a Montaner. Montaner, in comune di Sarmede.

B: Sì, sì.

A: Iniziamo. Qual è stato il ruolo dell'organizzazione e lo sviluppo del comune e del territorio circostante? Della mostra prima, della fondazione?

B: Sì, sì. Aveva cominciato ancora Stefan Zavřel. Da noi si era trasferito nel 68 questo artista della Repubblica Ceca, profugo, che dopo varie peripezie si era sistemato a Rugolo di Sarmade. In una casa ai margini del bosco. Ok. Che poi lui ha ristrutturato, sistemato. E da quel momento, da quando lui è venuto ad abitare qui, Sarmade, Rugolo, Montaner hanno cominciato a farsi conoscere. Perché lui riceveva molti ospiti, sempre dell'ambiente artistico. Tu stai scrivendo?

A: Sì, sì.

B: E puoi registrare, così scrivi dopo. Come vuoi.

A: Prendo qualche appunto.

B: Sì, sì. Ecco, e aveva già cominciato lui personalmente a sviluppare, a creare legami tra la zona e il resto dell'Italia e anche dell'estero. C'è una battuta che diceva, ah, Sarmade, vicino a Treviso. Cioè, il centro era, ah, voi siete di Treviso, vicino a Sarmade. Una battuta, no? Perché nell'ambiente internazionale era più importante Sarmade e Rugolo che Treviso, ecco. Era una battuta, ma è vera, è vera, è successa. Ecco. E lui, alla sua casa, ha ospitato molti profughi. Ha ospitato molti profughi della Repubblica Ceca, soprattutto dell'ambiente artistico. È stato ospite, forse te l'avrà già detto anche Uberto, è stato ospite della sua casa anche la moglie di Havel, che è stato Presidente della Repubblica Ceca negli anni 90. E poi è anche stato ospite più volte. L'ho ospitato anch'io una, due volte. Due notti. Uno che poi è diventato Ministro, sempre con Havel, della Cultura. Ecco. Poi...

Phone call interruption […]

A: Lei era un amico di Zavřel?

B: Sì, molto. Allora, la sua casa era già frequentata da molta cultura, da molti esponenti della cultura, anche italiana, tra cui Zantotto, per esempio. E molti... Qualche volta è venuto anche Lele Luzzati, un grande artista, a casa sua. Due volte sicuramente, perché una l'ho portato io. E anche se aveva un carattere completamente diverso da Zavřel, perché Zavřel era un festaiolo. Luzzati era uno astemio, che mangiava pochissimo, non era molto... era un intellettuale di origine, ebraica, molto serio e comunque era molto legato a Štěpán. E sicché il luogo, il Salme del Rugolo a Montaner, ha cominciato comunque a farsi conoscere nella zona.

Io ho approfondito il legame con Štěpán. L'ho conosciuto tre mesi dopo che era arrivato, perché mi ha portato... Si è sparsa la voce, no? Che era arrivato questo profugo della Repubblica Ceca, artista, con una macchina sgangherata. E molti si chiedevano, ma è una spia? È una spia dell'est o dell'ovest? A quei tempi là era così il mondo, no? E io fin dalle... diciamo, lui è arrivato in autunno, in inverno, e io già in primavera l'avevo conosciuto, perché una persona di Rugolo l'aveva già conosciuto, una persona che... e quindi poi una sera ha portato anche me. E io l'ho conosciuto. Poi ci siamo... per due anni ci siamo visti poco, ci vedevamo a qualche incontro culturale, eccetera.

Poi nel '73 a Montaner hanno fatto un grande evento, perché hanno fatto i 30 anni di fondazione del primo nucleo partigiano in zona della Resistenza. E per organizzare questo evento io facevo parte della commissione. Io ne facevo parte e anche Štěpán Zavřel. Ah. Perché avevano invitato anche lui a dare il suo contributo come artista e anche come una persona di cultura, anche perché lui aveva coinvolto nell'organizzazione anche un amico, anche lui di origine ceca, profugo, che viveva a Vienna. L'aveva coinvolto per creare un documentario che legasse Zavřel al suo passato di profugo e anche alla Resistenza. E questo filmato, purtroppo, cioè io l'ho visto allora, ma quindi nel '73, non so quanti anni fa, ecco, l'ho visto allora che, mi ricordo che la prima scena è ambientata nel caminetto di casa di Zavřel. E poi non l'ho più visto. E il proprietario di questo abita a Montaner e tutte le volte che io lo vedo gli dico, ma quando fai... Lui diceva farò le robe in grande, in piazza. Ho detto sì, se aspetti fra un anno io non lo vedrò neanche più, dico perché sono 15 anni che mi dici che lo fai questo evento. E se aspetti ancora...

A: Ma quindi esiste questo documentario...

B: Esiste questo documentario.

A: E non è stato pubblicato?

B: No, ce l'ha, ce l'ha quest'uomo.

A: Che come si chiama?

B: Questo che si chiama […] di cognome, […], che è figlio di un partigiano che aveva, che era quello che aveva organizzato l'evento quella volta, nel '73, e che aveva formato la commissione. In cui aveva coinvolto anche me e anche […] Zavřel.

Interruption […]

B: Quindi questo filmato esiste. Non è stato sottolineato. Allora, questo evento del '73 ha richiamato a Sarmede, a Montaner, in questa frazione, centinaia di ex partigiani che erano ancora in vita nel '73. Adesso sono tutti morti, no? Ma nel '73 e quindi con cognomi celebri, eccetera, anche molti politici, eccetera. Io mi ricordo che all'evento c'era anche il direttore dell'università di Padova del momento, diversi parlamentari. Hanno fatto la messa, anche se bene che l'abbiamo fatto. Sì, sì. Anche se bene che alcuni organizzatori, soprattutto […], erano sicuramente comunisti, quindi atei. E quindi però, insomma, è stato fatto questo evento e la parola principale è stata lasciata a un… è un parlamentare democristiano e ha parlato anche il sindaco che, dell'epoca, che era democristiano. Quindi è stata fatta una roba molto aperta a tutte le idee, eccetera, ecco. E un contributo l'ha dato anche Štěpán perché ha coinvolto questo regista austriaco e anche altri amici, come si chiama? Ex-profughi cechi che abitavano in Austria e anche amici di Štěpán, eccetera. Poi alla fine si è fatta anche una cena con tutti i collaboratori di questa commissione e poi questa commissione, che è la parte in cui Štěpán centrava per una parte, però la presenza di Štěpán ha dato un'opera. È stato un'opera. La presenza di Štěpán ha dato entusiasmo anche a questo capo organizzatore perché aveva anche, poteva spendere il nome di Štěpán, un profugo della Repubblica Ceca che viveva qua, un intellettuale, quindi un artista, ha potuto spenderla nei confronti di tutti gli ex partigiani che sono venuti per fare questa cosa. Non so se mi sono spiegato.

A: Sì, molto chiaro.

B: Quindi indirettamente già allora Sarmede, Montaner, Rugolo si era fatto conoscere ed è stato prestigioso nei confronti dei foresti, diciamo, far vedere che questa zona povera di emigrazione aveva comunque una città che era molto più ricca di tutto quello che era il mondo. È stato un'opera. È stato un'opera che non c'era, ma che come aveva comunque una vivacità culturale perché c'era la presenza di questo uomo. Di un artista. Con Štěpán noi abbiamo cominciato, io e qualcun altro anche, abbiamo cominciato anche a frequentare la fiera del libro di Bologna, ma non tanto perché noi fossimo appassionati di arte e di libro illustrato. A quei tempi là, in Italia, il libro illustrato era poco, non era la città. Era poco conosciuto perché eravamo ancora poveri. Però andavamo perché eravamo amici di Štěpán e perché alla fiera del libro di Bologna potevamo conoscere tanti artisti che durante l'estate frequentavano la casa di Štěpán. E quindi a Bologna li ritrovavamo. Ma non tanto dal punto di vista culturale del libro dell'arte, ma soprattutto dal punto di vista personale, se vogliamo metterla anche così, anche dal punto di vista festaiolo. Questa è la verità. Perché noi ancora non eravamo entrati nella logica di creare qualcosa. Ecco. Come coltivare delle amicizie. Sì, di coltivare le amicizie con il mondo artistico, però senza entrare nel merito, senza pensare a organizzare un evento del genere, un evento legato in futuro.

A: E quindi invece com'è nata l'organizzazione?

B: Io mi ricordo che nel 1974 o 1975 io ho cominciato a collaborare con Štěpán preparando il passepartout per le sue mostre, quindi tagliando a mano, che io non avevo mai fatto quel lavoro là. Ero anche un po' imbranato, ecco. Però poi ci è venuto in mente di... nei primi anni Ottanta abbiamo detto a Štěpán ma perché non organizziamo anche noi una mostra di illustrazione per l'infanzia? Visto che abbiamo tanti contatti, amici tuoi, eccetera, eccetera. E nel 1973 ha avuto inizio la prima mostra. Preciso una cosa a proposito di quello che...

A: '83?

B: '83, sì […] E... ah sì. Alcune cose che potrebbero interessarti legate all'agricoltura. Štěpán era... in quegli anni là, fine degli anni Sessanta, inizi... degli anni Settanta, da noi era tramontata la cultura del gelso. La cultura del gelso che serviva per il bacco da seta. Perché la nostra zona era... anch'io, da giovane, avevo i bachi da seta in casa. La mia casa, quando veniva un ospite durante il mese di maggio, ero un po' imbarazzato,

perché dovevo ricevere la gente in cucina, perché tutta la casa era piena di graticci... grisiola in dialetto. Perché c'era il bacco da seta. E quindi, mi ricordo quando arrivavano i miei amici, andavamo in cucina, che era l'unico... e il resto, la casa, il piano terra, case di contadini di un tempo, e il piano secondo era tutto occupato dai bacchi da seta.

Quando è tramontata questa idea, questa cultura, la gente ha cominciato a tagliare gli alberi, i morer, i gelsi. Perché era tramontata l'utilità dei gelsi. E Štěpán diceva ai contadini: «no, non tagliate i morer, i gelsi, perché fanno parte del vostro paesaggio, fanno parte della vostra cultura». Però in parte è stato ascoltato, in parte alcuni gelsi sono rimasti, ma in parte sono stati tagliati, perché lui l'ha detto ai vicini, ai contadini vicini di casa. Non è passato col microfono a dirlo, e anche perché si sarebbero messi a ridere a quei tempi là. Perché il progresso imponeva altre culture, perché tenere il gelso che non serve più a niente, crea solo lavoro perché bisogna tagliarlo, eccetera. Però mi ricordo che lui diceva questo ai contadini.

A: A Sarmede si fa viticoltura o no?

B: Adesso si fa viticoltura e olivicoltura. Nella parte alta olivi, Montaner, Rugolo più olivi. Qua a Sarmede c'è viticoltura, purtroppo, anche perché per alcuni aspetti è anche esagerata, quel prosecco per l'inquinamento. Però a quei tempi là c'era molto meno viticoltura e tutti avevano il gelso, i gelsi, insomma, perché gli olivi sono arrivati 25 anni fa, soprattutto nella parte alta. Cioè vuol dire Montaner e Rugolo. Difatti io sono consumatore di olio locale e poi ci mancherebbe. E anche mia figlia, e anche quando posso faccio qualche regalo, regalo olio che è più caro naturalmente di quello che arriva dalla Puglia, eccetera. Però so che ha un profumo, un gusto, di qua, insomma.
Però a quei tempi là c'era poi un'altra cosa legata a Štěpán. A quei tempi là, parlo fine anni Sessanta, primi anni Settanta, la gente cominciava a coprire i muri delle case quelli che erano fatti con pietra. Perché i muri di pietra erano considerati, le mura delle case fatte con la pietra, erano considerate un segno del passato e di miseria. Era il momento in cui hanno cominciato anche a togliere i caminetti delle case, i fogher. Adesso forse tua mamma e tua nonna si ricorderanno di più perché sarà successo lo stesso dalle tue parti, no? Invece Štěpán diceva, no, perché togliere i caminetti e i fogher quando, però per la gente, avere una bella cucina economica, nuova, con la legna, bruciare, anche se brutta, era più pratico che il fogher che faceva fumo, che era più difficile. Perché lui, all'inizio di Štěpán, cucinava solo nel caminetto con la caldaia che scendeva, oppure

metteva una graticola per cucinare il piatto tedesco con la carne a pezzettini, lo spezzatino loro.

A: Gulasch?

B: Gulasch, brava. Si mangiava molto gulasch a casa sua e lo faceva lui con la legna, insomma, ecco. Quindi mi sono rimaste impresse queste due cose anche perché poi, successivamente, il discorso dei gelsi si è modificato ed è cambiato anche il paesaggio. Mentre ci sono molti dipinti di Štěpán che raffigurano il paese con tanti gelsi. Se vuoi poi ti mostro. Perché c'è un libro dove ci sono tanti suoi paesaggi pieni di gelsi perché ancora l'olivo non c'era. E anche nella parte collinare non c'era. Non c'era l'invasione del Prosecco. Anche quando lui è morto nel '99 c'erano ancora un po' di gelsi. Si cominciava a coltivare di più la vite ma non tanto come dopo. Per fare un discorso con l'ambiente, ma non so se ho fatto prezzo a questo. Ho fatto presente questo suo legame con il passato, con le mura che erano considerate, i muri fatti con la pietra erano considerati segni di miseria, di povertà. Era più bello dar su la malta. Capisci? Anch'io devo dire che, anche io, che avevo studiato all'università, però anche io pensavo, pensavo, che i muri fatti a cemento fossero più segnali di progresso. Che la pietra fosse... Ma questo è durato 5-6 anni. Poi anche qua, hanno ripreso a fare i muri con la pietra. Non so se rendo l'idea. È durato pochissimo questa mania di dover togliere i segni del passato.

A: E quindi, ritornando a come è nata l'organizzazione, negli anni '80 proponete a Zavřel di fare questa prima mostra.

B: Ecco, sì sì. Allora ti posso parlare. Abbiamo proposto a Zavřel di fare la prima mostra. E la prima mostra, io qua conservo il manifesto, uno dei pochi.

A: Magari faccio una foto.

B: Sì. E la prima mostra è stata fatta praticamente non solo con illustratori, ma anche con artisti della zona. Oltre ad artisti, europei, soprattutto dell'est Europa, della Repubblica Ceca, anche molti… cosa è che volevo dire? E non era solo di illustrazione. Vedi anche il titolo: "Immagini e paesaggi". Non era solo finalizzata… con il secondo anno l'abbiamo chiamata la "Mostra internazionale di illustrazione per l'infanzia". Con la seconda mostra.

Ma la prima non sapevamo come andava e anche per i personaggi che vi hanno partecipato non si poteva definire una mostra solo di illustrazione.

A: Quindi dall'anno successivo la chiamate le "Immagini della fantasia", già?

B: No. Le "Immagini della fantasia" abbiamo cominciato a chiamarla negli anni, negli anni Ottanta quando, negli anni Ottanta, quando è cominciato come sponsor, abbiamo avuto come sponsor la Stefanel, sai che faceva abbigliamento, e che, e che io, siccome in questi ultimi tempi ho raccolto anche tutta la storia della mostra, con numeri, date, eccetera, io ho segnato anche l'anno in cui abbiamo cominciato a chiamarci le "Immagini della fantasia". Penso che sia l '82, '83. Prima era "Mostra internazionale di illustrazione per l'infanzia" e poi è stato aggiunto su suggerimento, su una discussione che abbiamo avuto con il presente sottoscritto, Stefan Zavřel, e l'addetta alla comunicazione della Stefanel, parlavamo… dobbiamo dare un titolo a questa mostra, e parlando, il nome, eccetera, che dare, è venuta fuori un'idea da parte di questa signora della Stefanel, che ancora io quando la vedo e la presento, quando viene qua, le dico che è lei che ha avuto il merito di inventare le "Immagine della fantasia". Io mi ricordo l'incontro avuto alla sede della Stefanel in cui tutti abbiamo detto sì, bello, bello, perché erano state fatte varie proposte, però questa qua ci piaceva. Però è degli anni Ottanta, io comunque ho segnato la data esatta.

A: E si può avere questo materiale?

B: Allora io potrei mandartelo via mail, se ti può servire, è tutta la data, tutta la storia della mostra. Non è ancora perfetta perché paradossalmente, paradossalmente, prima dell'entrata in vigore del computer e degli impiegati era più precisa di dopo. Perché dopo alcuni dati sono andati persi e ho avuto difficoltà a ricostruirli. Noi abbiamo ricostruito tutti, a parte un dubbio, ma se no, il resto abbiamo ricostruito tutte le mostre, che sono 600 e tanto, tra grandi e piccole.

A: Ah, perché avete mappato anche quelle all'estero.

B: Abbiamo mappato quelle, quel centinaio fatte all'estero, ma anche quelle fatte in varie parti d'Italia, piccole e grandi. Da quelle semplici, quelle semplici sono quelle con i ristoranti, abbiamo fatto per alcuni anni un rapporto con i ristoranti della zona, parlo

dal '97 al 2006 circa, facevamo una mostra in 7-10 ristoranti della zona, del Trevigiano, in cui portavamo le opere di un artista. Era una mostra, una collaborazione con questi ristoranti, dove facevano una inaugurazione, veniva il politico, Zaia è venuto diverse volte, e c'era l'artista presente, e si facevano ogni anno, si è cominciato, mi ricordo, con 7, per poi arrivare a 10-11 mostre, da qua, diciamo, dalla zona del Vittorino, dalla zona del Vittoriese, del Pieve di Soligo, ma anche di Treviso, Montebelluna. Si faceva questa cena di apertura, in cui era presente l'artista, era presente qualcuno di noi, e si faceva conoscere Sarmede e anche la mostra.

Queste sono le mostre più piccole, queste che hanno creato meno impegno, ma poi abbiamo collaborato con le realtà della zona, per dire, no, abbiamo collaborato con Valdobbiadene, per 6-7 anni, con la mostra dello Spumante, perché prima dell'invasione del Prosecco, loro facevano sempre in settembre una festa dello Spumante, che poi hanno tolto, perché il Prosecco ha invaso tutto, soprattutto Valdobbiadene, che era la capitale, diciamo. Poi, per dire la collaborazione tra la mostra e anche con le attività, penso che ti interessi, anche con le attività economiche della zona, mi sembra, ecco. Mi sembra di aver capito che c'è anche questo. Abbiamo collaborato anche con il Vino Raboso. Allora, il concorso con Valdobbiadene si chiamava Bollicine d'artista. Si faceva una mostra, noi mandavamo una lettera ai corsisti della Scuola Internazionale d'Illustrazione, che poi ti parlerò quando è nata, mandavamo una lettera in cui c'era questo testo, questo tema, e a questi artisti, a questi giovani artisti, l'organizzazione di Valdobbiadene regalava un contributo che era anche sostanzioso, a quei tempi là era di, calcola, mille euro anche, no? Che facevano comodo a questi giovani artisti, e anche confezioni di spumante. Ok. E l'abbiamo fatta questa, credo per sei anni, con Valdobbiadene. Poi per altrettanti anni l'abbiamo fatta anche con il Raboso, un vino della zona del Piave, un vino rosso. E quello si chiamava, non mi ricordo il nome, comunque se io ti mando il tutto, vedi, non mi ricordo, poi mi verrà in mente come si chiamava questo concorso. E anche lì, i partecipanti erano premiati con del vino e anche con dei soldi. Erano tutte collaborazioni con realtà economiche del luogo. Sì, non solo quindi con i ristoranti, ma anche con attività legate al vino e all'agricoltura. Molto bello. Poi è arrivato il Prosecco e ha spazzato via tutto, ha spazzato via il Raboso, e ha spazzato via anche lo Spumante. E con il Prosecco abbiamo, non abbiamo… nel senso che loro qualche volta ci hanno fornito del vino per le inaugurazioni, per altri eventi, eccetera, ma non erano tanto interessati a collaborazione con noi, come è stato lo Spumante e il Raboso.

A: E magari vado avanti con qualche domanda.

B: Sì, sì.

A: Quindi siete nati come gruppo informale inizialmente.

B: Sì, sì, allora aspetta che spiego. Sempre associato alla Proloco. Perché vedi che qua è scritto il comune della Proloco di Sarmede. Sì. Perché noi, come ti dicevo, eravamo un comitato per i primi 6 anni, 5 o 6, una sezione della Proloco.

A: Ok, quindi non c'erano posizioni pagate, diciamo.

B: Noi pagati? No, assolutamente no. Erano volontari. Sì, tutto volontariato. Anzi, ci mettevamo perché non si mettevano in conto i viaggi a più tempi.

A: E invece poi diventa fondazione solo dopo la morte.

B: No, allora, poi, nel 2000, no, nel mille…, no, nel '86, '88, adesso non mi ricordo, ma comunque si trova sull'elenco che io ti manderò, che però ~~Mario~~ ti ha riservato per te. Sì. Perché sono 20 pagine, 30, sono tanti dati che a te non interessano niente. Il numero di bambini che hanno visitato la mostra, eccetera. Temi, artisti, tante cose che non ti interessano, ma comunque tu estrapoli. Certo che per leggerlo tutto e non guardare la forma perché ci sono ancora alcuni errori, perché purtroppo è stato un lavoro che io ho fatto con tre stagisti diverse.

A: Ah, ok.

B: […]. E quindi i dati sono stati controllati e sono esatti, anche se mi manca una mostra a Chioggia, perché non troviamo niente. E il resto io durante il periodo del Covid mi ritiravo sotto e sfogliavo carte, vecchi documenti, perché a quei tempi era… Era tutto scritto. Non c'erano neanche i computer ancora. La figura dei computer è cominciata nei primi anni 90. Non c'erano neanche i fax. Quella prima volta che siamo riusciti a spedire un fax in Vietnam era una roba fuori dal mondo, a quei tempi da spedire un fax… Quando ci siamo accorti che era arrivato abbiamo aperto una bottiglia per dirti tu, sei giovane, non… Ma certo, è diverso, è complicato. Inviare un fax in Vietnam, che a quei

tempi era ancora... erano ancora i ricordi della guerra del Vietnam. È stato un grande evento e un grande ricordo. Allora noi, i primi anni, noi lavoravamo come Proloco e come anche comune di Sarmede. C'era un impiegato dei comuni di Sarmede che un po' ci aiutava. Ecco. Poi nel 1988, a fianco a questa mostra, ah sì, intanto la mostra, a partire dalla terza mostra, è cominciata anche a muoversi Sarmede.

La terza mostra è stata Treviso. Quindi per noi era un grande progetto. È un grande prestigio che Sarmede, un paesino emarginato, povero, perché eravamo uno dei comuni più poveri della zona, noi, cominciasse a... ad andare fuori Sarmede, ecco. Poi l'anno dopo siamo andati ancora a Treviso, in un altro luogo, in una villa a Preganziol, in realtà a casa di un'altra villa. E siamo andati anche a Padova, a Padova proprio in centro, di fronte alla fontana, di fronte al monumento di Antenore, che è il palazzo della provincia, proprio centro centro. E quindi aumentava già il prestigio nostro. Perché noi eravamo un paese di emigrazione. Tutti i miei coetanei, quasi tutti, a 17 anni andavano all'estero a fare i muratori.

A: Mmm.

B: Mio padre stesso ha fatto il muratore all'estero, era un paese, tanta gente in Australia, in Brasile, in Francia. Abbiamo... ma anche le vostre zone, penso […]

A: Sì, sì, sicuramente...

B: Ecco, stava bene Cortina, forse quelle zone là... Ecco. Allora, nell'88, Štěpán ha pensato anche di fare dei corsi di illustrazione a casa sua. E per due o tre anni, adesso vado a prenderti anche un libro […] perché così hai anche un'idea.

Phone call interruption […]

B: E questi corsi per tre anni li ha fatti, anche li faceva a casa sua.

A: Queste ce le abbiamo?

B: Eh, ti mostro anche una... ecco. Una foto. Eccolo qua. Vedi, dove li faceva, qua ma anche sotto. Uno smalto di terra! Un posto molto bello, che adesso è un po' abbandonato. […] che arriva proprio qui.

360

A: E andiamo avanti.

B: Bene. all'interno della sua casa al primo piano qui c'era un grande affresco di Venanzio Fortunato [Venantius Fortunatus], fatto su Venanzio Fortunato che è un intellettuale del 600 d.C. [530 – 607 d.C.] religioso che sapeva che era vissuto in Francia ma era originario di Valdobbiadene quelli di Vittorio Veneto molte volte dicono che era originario di Vittorio ma ormai è assodato che era originario di Valdobbiadene… io sono questo [mostrando una foto] io ero lì come curioso perché io non sapevo neanche prendere un pennello in mano per mostrarti poi è stato fatto questo libro dopo la morte e volevo mostrarti qualche disegno qui ci sono dei paesaggi che faceva con quei gelsi dove li trovo io… adesso ecco qua, vedi? vedi il paesaggio di allora questi qua erano gelsi erano delle colline di Sarmede non c'erano ancora i vigneti vedi? Qualcuno, qualcuno ma pochi questi qua non sono vigneti questi qua sono gelsi sì, sì perché questo qua ci serve anche questo libro qua queste foto qua ci servono anche per vedere la trasformazione del territorio adesso questo qui è Borgo Chiari è una borgata è chiaro che lui non l'ha fatta esatta come era ma comunque per avere un'idea se noi la guardiamo adesso vediamo tutto… tutto questo che è un po' un filare di viti o di olivi qua credo che siano viti parte alta qua forse beh mescolati

A: E questa veduta da dove si prende?

B: Questa veduta si prende da Borgo Val ,dovrei accompagnarti io più o meno per vedere… questo qui è Borgo Chiari è una strada molto in pendenza che collega una scorciatoia che collega a Sarmede e allora qua su è Rugolo, qui c'è la strada che porta a Montaner strada provinciale e questa strada non so cosa sia questa non capisco… ah sì, no, no è questa la strada è questa la strada questa è la strada che partendo da qua arriva qua e continua e porta fino a Montaner qui non so la strada parte da qua, gira adesso, guarda non si vede bene non c'è e poi va verso Montaner e qui c'è una strada a Borgo Chiari che scende quasi fino a Sarmede molto ripida e che dovrebbe avere l'accesso solo ai proprietari in realtà è permessa la discesa, si è permesso solo andare su partendo da Sarmede però non è possibile scendere di qua a parte gli abitanti perché è molto stretta. È anche molto ripida ecco, vedi, questa è molto importante non mi ero accorto che era Borgo Chiari non mi ero accorto che era Borgo Chiari se vuoi questi ce li

abbiamo ce li avete? c'è anche con un'altra copertina più grossa noi abbiamo proprio questo… meglio questo.

Quindi inizia a fare corsi di illustrazione e poi questi corsi nel '90 nel '88, '89, '90 li fa no '88, '89 li fa a casa sua dal '90 li fa un po' a casa sua e un po' in uno spazio messo a disposizione dal comune e che noi abbiamo chiesto al comune di darci questa ex scuola elementare che era abbandonata, di darcela per fare i corsi e allora abbiamo cominciato anche a dare una struttura organizzativa a questa, a rilasciare dei certificati di frequenza a chi veniva, a regolarizzare i pagamenti, a stabilire degli orari precisi, mentre prima, quando faceva a casa di Štěpán, uno arrivava il lunedì, uno il mercoledì… era tutto così insomma… improvvisato!

Invece poi cominciavano a telefonare, a prenotare, anzi, il comune ci dava una mano nel senso che c'erano impiegate… i primi fogli delle prenotazioni le prendeva una impiegata con fogli scritti a mano che io 7-8 anni fa ho buttato via da stupido perché era un bel ricordo no? Sì, anche un bel registro come? era un bel registro di dati. Sì, ma siccome abbiamo messo tutto in computer, tutti i dati, abbiamo buttato via tutti i vari elenchi. E lì è stato una beh… gli elenchi erano scritti a mano, alcuni erano scritti a mano, quelli potevano anche andar via però quelli, per quei due anni che erano scritti proprio da calligrafia delle impiegate dai comuni, mi dispiace. Però ho ancora qualcosa, ho ancora io qualcosa scritto dagli elenchi di Zavřel. Li ho, ah fantastico! Sì, sì, io ce li ho ancora.

A: Quando si formalizza? cioè quando diventa un'organizzazione più stabile, quindi negli anni Ottanta… cioè la scuola inizia negli anni Novanta?

B: Sì, però abbiamo cominciato, ha cominciato nell'88 però era in maniera molto molto ruspante così a casa di Zavřel, uno andava, veniva, eccetera. Non c'erano elenchi, non c'era nessun registro. Poi nell'80 abbiamo cominciato a tenere un po' di informazione nel '90 ' e poi dal '92 a rilasciare anche dei certificati dal '92.

A: Sì, e a questo punto siete un'organizzazione.

B: E a questo punto siamo un'organizzazione all'interno del Comitato Mostra Proloco sempre. No, no perché noi nel '87, '88… non mi ricordo più dovrei guardare… ci siamo staccati dalla proloco, in accordo con la proloco, ci siamo staccati e abbiamo formato un comitato di quelle, formato da quelle persone che all'interno della proloco si

interessavano soprattutto della mostra. Io dovrei avere ancora lo statuto qua del comitato mostra. È stato dal notaio, partita iva, tutto regolare fatturazioni eccetera. Ok, allora eh… con rilascio di ricevuta e anche rilascio di un certificato Pinco Pallino, nato a, ha partecipato al corso dal al, eccetera.

Quindi qualcosa di ufficiale e stabile, questo dal '92 e prima anche nel '90 eravamo già noi ma eravamo in forma come… tanto per dire, i soldi che prendevamo, li davamo Štěpán. Non c'era nessuna entrata pratica in banca, niente. Non c'era niente. Venivano dati. Poi invece abbiamo cominciato come una organizzazione. I soldi venivano dati a noi, veniva rilasciata quasi sempre una ricevuta. Sì, a partecipante sì, e alla fine mostra un certificato. Quindi quasi tutto ufficiale e regolare ecco.

E poi diventa Fondazione però dopo la morte, dopo la morte di Štěpán dovevamo. Abbiamo pensato che intanto bisognava cambiare perché lui non c'era più. E allora si è discusso se fare una cooperativa, ma cooperativa ci sembrava comitato… ci sembrava il comitato… non andava più bene perché noi la nostra attività ormai durava tutto l'anno, mentre un comitato ha un senso per un singolo evento. Andava bene per organizzare solo la mostra che dura tre mesi, due mesi e basta. Per organizzare una sagra si fa un comitato, ma per un evento che durava tutto l'anno eravamo già irregolari. E abbiamo… non sapevamo che… cooperativa ci sembrava troppo banale e a quel punto là, è venuto un nostro amico e anche commercialista, diciamo così, ci ha detto «possiamo provare come Fondazione. Ci vogliono tanti soldi però». Sarebbe oh… per una tua Fondazione sarebbe prestigioso… sarebbe […] dal punto di vista burocratico e che conosceva un funzionario […] insomma abbiamo provato come fondazione versando [una cifra a testa][…]

A: eh si è tutto registrato

B: […] dire abbiamo visto che non ci hanno approvato la prima volta ok però poi per rientrare nel giro eh è stata… abbiamo dovuto [una cifra aggiuntiva a testa] con quello ci hanno approvato come fondazione.

[…]

A: e arriviamo ad oggi che invece avete delle posizioni pagate. Cioè ci sono delle persone che lavorano per la Fondazione.

B: Sì, lavorano dal eh… avevamo cominciato anche prima con stagisti eh però dal 2007 abbiamo cominciato ad assumere una persona ed è stata una conquista. Prima avevamo stagiste, avevamo persone che lavoravano con contratto, oppure soprattutto con lavoro occasionale. E quindi abbiamo avuto un'opportunità di avere allora perché non ci sono intenzioni al centro [la mostra] […] nel '92 già è andata alle Colombiane, al Palazzo Ducale di Genova, è andata a Aix-en-Provence… noi eravamo lanciatissimi. Anche grazie alla Stefanel. Comunque io sì, io ti mando tutto quel documento è chiaro che il 90% non ti interessa però puoi trovare tante robe che ti interessano anche che io poi magari mi dirai per correttezza quelle robe che tu pubblichi.

A: Quali sono quindi i fattori di successo della vostra fondazione? E del paese?

B: Allora, a quei tempi là, agli inizi, il libro illustrato in Italia era poco conosciuto. Era molto più conosciuto in Germania e nei paesi dell'est. Noi i primi libri, i primi libri illustrati che vendevamo qua, erano stampati da una casa editrice che aveva già chiuso di Conegliano, la Quadragono Libri, che aveva già chiuso e le erano rimasti delle rimanenze dei libri di Zavřel. Abbiamo venduto quelli, vendevamo quelli finiti quelli.

A: come si chiama la casa editrice?

B: Quadragono Edizioni, Quadragono, Quadragono Arte. Quadragono, che era già chiusa praticamente e dopo vendevamo libri in tedesco, perché Štěpán nel frattempo aveva con un amico ceco che aveva fondato una casa editrice, la Bohem Press con sede a Zurigo. E prendevamo i libri in tedesco da loro e li vendevamo qua, perché di libri in italiano illustrati e di qualità ancora non ce n'erano. Questo fino ai primi anni Novanta. E quindi essere una novità è qualcosa che ha dato sì… erano libri illustrati considerati arte, non so se mi sono spiegato, perché prima non erano considerati arte erano considerati roba per boce [ragazzi, ragazzini in dialetto, una cosa non seria] ecco boce. Dite anche voi voce?
A: Sì.

B: Ecco sì. cosa vuoi, roba per bambini per boce. Non era invece. Poi con questi nomi famosi che arrivavano dall'estero e poi in quegli anni là, '93-'94, hanno cominciato a svilupparsi tante case editrici italiane, ma diciamo che noi siamo stati anche antesignani perché non c'erano manifestazioni sull'illustrazione per bambini a quei tempi là. Non

c'erano case editrici. Non c'erano neanche mostre e non c'erano neanche eventi. Ok? Quando noi abbiamo cominciato a fare laboratori, laboratori per bambini a fine anni Novanta, dicevano: «cosa vuol dire laboratori per bambini?». Addirittura qualcuno li diceva, li chiamava workshop! A dire, anche qualcuno di noi sì, io dicevo che già è difficile capire laboratori, cosa vuol dire per bambini, se li chiamiamo workshop è ancora più… più complicato. Ci diamo un'aria… un'aria internazionale. Che sì, che avevamo già diciamo e perché ce n'è da raccontare tante robe io non ho neanche più la testa… molte volte a raccontare comunque… quando tu avrai letto tutto quella… quel documento che io ti manderò, che ci vorrà del tempo… un 10% ti servirà e lì possiamo anche ragionarci perché poi mi verranno in mente altri sviluppi.

A: Sì, magari faccio un'ultima domanda e concludiamo perché è quasi l'una. La mostra ha cominciato ad aver successo, quindi a far conoscere Sarmede in tutto il mondo, in Italia, all'estero, eccetera, eccetera. Come è cambiato il paese con la presenza di Štěpán Zavřel? come era prima e come è ora?

B: Štěpán Zavřel ha dato un contributo all'internalizzazione del paese e poi la mostra ha fatto conoscere il paese dappertutto in Italia, in Europa e all'estero. Il fatto di girare, che questa mostra è nata in un paese vicino, di emigranti, povero, in provincia di Treviso, anzi ai margini della provincia di Treviso perché noi siamo confinanti con la provincia di Belluno, con il Cansiglio e siamo confinanti con la provincia di Pordenone, quindi potesse avere una mostra, è stato un momento di prestigio. E poi con la scuola di illustrazione ancora di più perché arrivavano qui a fare i corsi dai primi anni Novanta in poi, anche molti corsisti dall'estero, francesi, dei paesi, dopo la caduta del muro di Berlino anche dei paesi dell'est, dalla Svizzera italiana, dalla parte della Svizzera italiana, e poi hanno cominciato dal Sud America, dal Brasile, tanti a venire a frequentare i corsi da noi. E i nostri insegnanti, i nostri artisti insegnanti, erano anche stranieri. A parte Štěpán, ma quando non c'era Štěpán, nel '96 ha dovuto smettere di fare l'insegnante perché ha cominciato ad avere i suoi problemi di salute, cadere un po' in depressione, e quindi abbiamo chiamato Arcadio Lobato, che era spagnolo però collaborava già con noi con Sarmede. Abbiamo cominciato a chiamare […], che era tirolese però di madrelingua tedesca, poi […] che è venuta a fare qualche corso, che era francese. Quindi oltre che ad artisti italiani a fare i corsi come docenti, c'erano anche artisti [stranieri]. E lì abbiamo aggiunto per questo, scuola *internazionale* di illustrazione. Abbiamo sempre fatto. Come chiamavamo "Mostra internazionale di illustrazione per

l'infanzia", e qui è stato Štěpán che ha voluto. Considerò una mostra veneta… diamogli il senso che è tutto internazionale: quindi scuola internazionale e mostra internazionale.

A: Ma il paesaggio in se stesso è cambiato per il suo passaggio o no?

B: No, il paesaggio è cambiato successivamente grazie agli olivi e ai vigneti diciamo il paesaggio in sé

A: Però gli affreschi…

B: Ecco gli affreschi sono cominciati a fine degli anni Ottanta.
Ecco hai fatto bene a tirarmelo fuori. A fine degli anni Ottanta, Štěpán si è innamorato degli affreschi. Voleva fare affreschi dappertutto. Ha cominciato a farne all'estero, anche in Francia alla periferia di Parigi, e anche vicino ad Avignone in Francia sempre. Poi ne ha fatto anche uno in Sudafrica perché lui aveva una morosa [espressione dialettale per fidanzata] sudafricana e ne ha fatti in Sudafrica e ha cominciato a farli qui da noi. Ha cominciato in un ristorante che da Doro, anzi ti ricordi che ti do il libro? Qui ci sono tutti gli affreschi catalogati con la storia e tu credi di fare una roba qua? Devi studiare un mese per rispettare.

A: Ho tre anni in tutto [scherzosamente].

B: Questo libro, i libri quelli lì che dovevi leggere, quello che ti manderò io, e poi ci risentiamo anche. Volentieri. […]

A: Allora io chiuderei qua perché ho preso abbastanza tempo.

B: So che ci sarebbero tante cose da dire. Sicuramente mi è mancata della roba. Sono nati poi in seguito alla scuola di illustrazione… nei primi anni i corsisti… c'era solo un albergo a Fregona.

A: Giusto, i B&B.

B: E il resto delle persone venivano ospitate nelle case, dapprima gratuitamente, anche a casa mia, e poi con un piccolo compenso. Inizialmente anche qualcuno a casa di Zavřel, ecco.

A: Invece ora ci sono dei B&B.

B: Poi invece dopo alla fine degli anni Novanta, hanno cominciato ad aprirsi i B&B e adesso c'è poi, le case, come si chiamano le case… non case alloggio c'è un'altra forma di case in affitto insomma affitta camere, e poi c'è anche un altro nome… locazioni turistiche… hanno cominciato a svilupparsi perché i corsisti andavano, non più nelle case private che non era neanche regolare diciamo, sono andati in tutte queste strutture alberghiere che hanno proseguito, che sono nate in seguito al mercato che si era creato con la Scuola di illustrazione. Gli stessi ristoranti hanno cominciato ad avere più clienti perché nel periodo, soprattutto nel periodo di corsi e nel periodo della mostra, avevano una fetta di ospiti legati alla mostra o ai corsi di illustrazione.

A: Ha un'idea di quanti B&B ci siano?

B: Allora B&B saranno 6, i B&B case, locazioni turistiche saranno 4-5, affitta camere credo che sia una sola, però molte perché ha parecchie camere e ospita la maggior parte dei turisti. Anche questa [casa] è stata affrescata, dipinta. Ma non da Zavřel, ma da un… perché finché era vivo Štěpán, i dipinti, gli affreschi, li faceva lui con l'aiuto di qualche suo tra virgolette alunno, anche se questi alunni avevano 50 anni, 60 anni, eccetera. Dopo la morte di Štěpán altre persone, altri illustratori e anche artisti del luogo, hanno cominciato ad affrescare, ma non molte volte con la tecnica dell'affresco, ma anche molte volte con pareti murali, quindi dipinti con acrilici, eccetera, a dipingere il paese. Qua [Guida *Tra i borhi incantati di Sàrmede, L'eredità di Štěpán Zavřel*] troverai tutta la situazione del catalogo ferma al 2018. Ce ne sono nati altri dopo e qua sono tutti. C'è anche quello di casa mia che è quello di Zavřel. Vedi poi qua qual è? il padrone poi, come numero di affreschi, l'ha fatto un certo […]. Lui fa disegni sui silicati, ad opere di silicati. Lui li chiama affreschi, ma non sono affreschi, sono pitture murali […] Il mio guarda, perché il mio è anche curioso. Poi è arrivato Wilkon [Józef Wilkon, illustratore e amico di Zavřel] che ne ha fatti tre, due di belli: uno in municipio e uno in un bed and breakfast. Il mio è questo, allora il mio fa un po' ridere no.

A: Perché?

B: Perché io ho detto, siccome Montaner trae origine dal nome Montanara, che era una famiglia nobile di origine longobarda i cui dati risalgono al 950 d.C., […] comunque fondata dai longobardi che hanno lasciato in zona un piccolo castelletto che probabilmente aveva una torre o due al massimo. E Štěpán mi ha detto: «portami… dammi del materiale!». Ora, io gli ho portato del materiale. Questo qui, più o meno, che è quello dei… di quella città del Friuli Longobarda che è stata capitale dei longobardi che si chiama… famosa mannaggia mia… la memoria… ai confini con la Slovenia ehm eh dai la conosci che ha il ponte del diavolo e ha anche il battistero un battistero oh mannaggia… no, no… ehm cioè famosa dai, ma io perdo memoria no… città Longobarda Friulana dai cerca oh ma vedi… ma mi vergogno…

A: Cividale?

B: Come?

A: Cividale?

B: Cividale, ah sì, eccolo qua, in quegli anni là, ehm… come si chiama la Zanussi, che allora si chiamava Rex, in quegli anni questo qui risale al '90 non ricordo nemmeno più…. che sia '92, credo che sia '92, '93. Quando io l'ho fatto, la Rex, Zanussi diciamo, aveva fatto un calendario, sì, sulla presenza Longobarda in Friuli e io ce l'avevo era da me. Mi è venuto in mente, visto che Montaner prende il nome dai conti di Montanara, vorrei che tu mi facessi l'affresco tenendo conto di questo calendario dove c'erano anche questi. C'era anche questo battistero, questo famoso, di Cividale e lui l'ha ridipinto qua e si è ispirato per questi così qua per questi dipinti. Poi invece per il castello gli ho detto… noi avevamo un castello che era fatto dai Longobardi e che assomiglia a quello di Zumelle di Mel [in provincia di Belluno]. Gli ho portato le foto di quello e gli ho detto: «ma guarda che il nostro non era come quello di Zumelle che era un castello, erano due torri, un castelletto piccolo» e lui me l'ha fatto più grande ancora, che figura il borgo attorno… guarda che roba che ha fatto. Però mi ha ascoltato in quanto a dire che c'erano gli olivi, perché gli olivi erano anche qui in quei tempi là e poi erano stati distrutti e adesso sono tornati. La vite andava su per gli alberi e poi ce n'era poca e questa l'ha fatta. Ha seguito il mio consiglio. Qua è bello esteticamente. È molto bello,

però posso dire che il castello è di fantasia. Non deve essere dei Montanara… era così questo, era un castello da siori…

[…]

Annex VI Collodi, interview with Fondazione Nazionale Carlo Collodi representative

The transcript of the interview is in the original language (Italian) and reported almost entirely. However, data were anonymized as much as possible. The text was slightly formatted, by summarizing concepts, or deleting some forms typical of the oral expression, to facilitate its comprehension as a written text. Parts that were considered irrelevant for this research, were removed.

The interview was done on Microsoft TEAMS on 13-03-2024 and it lasted 1 hour and 9 minutes.

Interview

A: Interviewer

B: Interviewee

C: Colleague of the interviewee

[…]

B: Anche se, mentre pensi che il primo Presidente era un'onorevole, il secondo Presidente era il docente di letteratura italiana alla Sorbona, a Parigi, il terzo Presidente era l'onorevole Natali, che era Commissario per l'Africa della Commissione europea. Il quarto Presidente del professor Vincenzo Cappelletti, direttore generale dell'Enciclopedia italiana che c'è stato fino al 2014, mi ha detto, […]

A: Va bene e vorrei chiederle che cos'è per lei il patrimonio letterario? Ah, non deve essere una risposta scientifica, può elaborare.

B: Non voglio mai dare il patrimonio letterario. Consideri che la….se devo collegare la mia esperienza alla Fondazione […] parto da una prima edizione che è fondamentale, cioè una prima edizione con cui Carlo Collodi pubblicò Pinocchio che fu stampata in 1000 copie di queste 1000 copie. La seconda edizione… Ci furono qualche parola diversa nella terza ancora di diversa di questa prima edizione di queste 1000 copie al

mondo di oggi se ne conoscono 8: uno ce l'ha la Biblioteca Nazionale, la Fondazione Collodi, che è nata nella fine degli all'inizio degli anni 60, quando ovviamente la prima edizione fu pubblicata nel 1983. E 1983, quindi la prima edizione l'ha trovata? l'ha trovata, pensi un po', da un migrante che se l'era portata in Australia come lettura e partiti per l'Australia all'inizio del '900, abbiamo scoperto per caso che poi questa prima edizione mancava di due pagine, cioè di un foglio. Siamo riusciti a trovare anche una seconda edizione, sempre della prima seconda copia della prima edizione, che è perfetta e così molte di queste 8 ce ne sono le ultime due che sono state, di cui una ha venduta all'asta, a New York, non mi ricordo a quale asta, è stata pagata 88.000 $. La seconda, quella ultima. Noi ne abbiamo due, quindi questo è un po' il nostro valore. Da lì Pinocchio ha cominciato una lunga corsa. Io dico sempre come Carlo Collodi, quando scrisse questa favola scritta, guardi bene, non per bambini, ma scritta per grandi, scritta due anni prima di morire, quando aveva conosciuto interamente la vita. Poi da grande ha cercato di rivolgerla ai bambini, ma una grande storia per grandi. Io la rileggo ogni 10 anni e ora ne ho […] e trovo sempre qualcosa di nuovo che non ho capito prima.

Carlo Lorenzini…eh… è stato, ha scritto qualcosa di grandioso, perché bella come un bambino.

Nasce come affronta la vita e come da bambino, poi diventa grande, ma la sua, veramente, cosa grande è che non ha mai scritto un nome proprio, non ha mai descritto un luogo, ma non ha mai detto il nome, ha descritto una religione ma non ha mai detto quale, per cui a poco a poco tutte le civiltà, tutte le religioni hanno finito per adottare questa storia che ha una storia di vita e quindi la nostra biblioteca è essenzialmente rivolta a Pinocchio ed essenzialmente rivolta all'infanzia, Pinocchio. Abbiamo terminato da poco una ricerca che abbiamo fatto l'ennesima Ricerca che abbiamo fatta con le università per stranieri di Perugia. Già siamo a 178 lingue, idiomi, quindi 178 che abbiamo in mano; quindi, non delle cose che si dicono ma non si trovano 178 lingue e oltre 500 idiomi e dialetti. Pensi un po', quindi dopo la Bibbia, dopo il Corano, assolutamente è il libro più tradotto al mondo. Io le dico parole e uso bene le parole, non come qualcuno dice, letto, studiato, no. Il libro più tradotto, poi quanti lo leggono più e quanti meno?

Questo è un discorso che non può, non si può mai sapere. Così guardi, abbiamo finito questa ricerca, la presenteremo fra due mesi. Il volume sarà stampato dall'Istituto dell'Enciclopedia italiana la Treccani. La presenza della marca a Roma, faccia conto che abbiamo terminato questa Ricerca in novembre e abbiamo già nel frattempo tre altre

traduzioni.

Perché non finisce mai lei, tutto quello che ha fatto Pinocchio è sempre provvisorio. Io credo.

A: Fantastico.

B: […] per cui oggi Pinocchio è conosciuto e molto e lavoriamo, c'è uno in Corea che si sta realizzando, un parco di Pinocchio in Cina che si sta realizzando un parco di Pinocchio in Grecia che stiamo valutando ora con una società su come realizzarlo. Ma noi aiutiamo. Sicuramente nella presentazione nell'affermazione di Pinocchio tutto ciò che avviene nel mondo, ma di parchi di Pinocchio […] deve essere uno solo ed è quello che abbiamo noi.

[…]

A: E volevo chiederle qual è il ruolo della Fondazione nello sviluppo del Comune di Pescia del territorio circostante?

B: Ma guardi…sarei per dirle nessuno, o tutto. Nessuno, tutto… faccia conto che il borgo di Collodi ha una sua cultura, in quanto è sempre stato più legato alla città di Lucca, tanto che in termini religiosi, la diocesi è sempre di Lucca, il paese di Collodi però sta ad un limite fra il Comune di Pescia, il Comune di Capannori che è provincia di Lucca, per cui è un luogo un po' particolare, un po' a sé, per cui nel tempo la Fondazione Collodi ha acquistato uno splendido giardino che è monumento nazionale. Se lei va su Internet troverà storico giardino garzoni di Collodi è un monumento che è dichiarato Nazionale fin dal… con la prima legge dello Stato italiano, che individuò i beni che dovevano essere dichiarati monumento nazionale e c'è lì nel primo elenco perché è veramente straordinario e perché questo fa parte del parco di Pinocchio. Perché i genitori, Domenico Lorenzini, la mamma, lavorava in cucina, il padre è venuto da Firenze per fare il fattore dei vari poderi. Si sono conosciuti e quindi il Carlo Lorenzini nasce da questa unione e acquisisce il nome di Collodi ed ha passato tutta la sua infanzia e l'adolescenza fino a 18 anni, stando durante l'estate, perché durante l'inverno era in collegio, a Collodi, quindi questo borgo è questa… da lì nasce anche la favola e quindi noi a poco a poco abbiamo acquistato tutta una serie di entità di questo borgo e quindi facciamo un parco, come detto policentrico, fatto di più centri dove c'è questa Villa,

dove c'è il parco di Pinocchio che nel frattempo abbiamo realizzato e una serie di beni importanti che stanno, che stiamo tutti realizzando, dal paese dei balocchi e da altre cose per fare appunto il parco, concentrico, Collodi, Pinocchio. Così lo chiamiamo e quindi è un borgo molto incentrato su questo.

A poco a poco è diventato molto conosciuto nel mondo e per dirle abbiamo anche insieme… cito un fatto molto interessante, abbiamo sempre avuto, combattuto con la Walt Disney, per avere registrati il nostro marchio, marchio Pinocchio e Collodi. Lei mi dirà che ci incastra la Disney. La Disney fece il film di Pinocchio nel 1943, esattamente alla scadenza dei cinquant'anni dopo che Pinocchio era stato registrato. Quindi, a questo punto diventa patrimonio dell'umanità e nella totale assenza del governo italiano, che nel 1943 era forse interessato a fare altre cose, eravamo in piena guerra. La Walt Disney prese come suo registro come sua l'immagine e la parola Pinocchio. E così nel tempo abbiamo fatto tre diversi… insomma, tentativi. Abbiamo registrato a registro internazionale un'immagine, la parola Pinocchio, ma la Disney ha sempre ricorso e ha sempre vinto, quindi ha avuto sempre lui la parola come sua. La parola Pinocchio, noi c'abbiamo alla fine rinunciato perché stavamo perdendo sempre col Consiglio d'Europa. La registrazione dei marchi e nel tribunale di Parigi abbiamo sempre perso il caso ha voluto che nel 2017 sia stato l'anno della cultura italiana negli Stati Uniti. E allora, insieme, alla Scala, cerco di essere breve, abbiamo presentato un bel progetto agli Stati Uniti d'America, nella grande biblioteca di Washington, progetto dove là con 5 ballerine della Scala, 5 musicisti, un attore narrante che leggeva Pinocchio si è improntato uno spettacolo che è stato accolto e ha fatto il giro poi di tutti i teatri dell'America. In quell'occasione abbiamo avuto la possibilità di parlare con la Clinton, che era presente, era il ministro degli Esteri, si è dimessa un mese dopo per tentare la sfortunata scalata alla Casa Bianca. Abbiamo parlato con la Clinton, la quale, in presenza nostra, ha fatto una telefonata e di lì a poco, la settimana dopo, ci siamo rincontrati a Parigi nell'apposito ufficio dei marchi e abbiamo trovato un accordo.

E oggi abbiamo registrato bene 8 marchi insieme con il permesso della Disney, quindi oggi la Fondazione ha dei suoi marchi che vengono riconosciuti in tutto il mondo. Considera anche di più, così chiudo la parentesi della Disney, che all'inizio dell'anno scorso, quindi grossomodo era sempre a gennaio, febbraio dell'anno scorso, quindi poco più di un anno, siamo stati a Los Angeles, alla sede della Disney e abbiamo rivisto tutti i nostri atti e quindi abbiamo cominciato a lavorare insieme. Abbiamo fatto un accordo, poi ci siamo spostati a due importanti università di Los Angeles e i primi di giugno, se non vado errato i primi di giugno quest'anno faremo un

grande convegno a Collodi, proprio qui da noi, dove verranno le due università americane e la Disney si collegherà direttamente per fare un intervento iniziale al convegno e quindi abbiamo iniziato, inizieremo una collaborazione che riteniamo sia foriera di… come posso dire… di lavoro molto importante negli anni che verranno. È così, quindi il quadro è questo.

Ritornando ai libri, la biblioteca oggi ha tanti libri legati all'infanzia. Ha oltre 1000, 1000edizioni di Pinocchio che sono state illustrate da diversi artisti. Quindi ci sono più di 1000 artisti che nel mondo che hanno deciso di illustrare al loro modo Pinocchio. Poi abbiamo tanti libri per l'infanzia, siamo oltre 6000 7000 volumi e quindi la nostra è una biblioteca specialistica che si rivolge appunto all'infanzia.

Consideri inoltre che quando è sorta la Fondazione, il suo scopo era quello di far conoscere Pinocchio in Italia e nel mondo, ma il suo scopo è stato anche quello di aiutare i bambini nella prima infanzia e soprattutto ha avuto, assunto, un'importanza molto forte quando si è occupata dell'analfabetismo di ritorno. I bambini chiudevano con le scuole elementari, lasciavano la scuola e dopo qualche anno non sapevano più leggere e scrivere. E c'era questa forza […] nel fare […]. La Fondazione ha lavorato moltissimo […].

A: Mi racconta com'è nata la Fondazione?

B: La Fondazione è nata semplicemente perché Carlo Collodi aveva vissuto la sua infanzia a Collodi e quindi, in relazione a ciò ha assunto, Carlo Lorenzini, cambiò, poi il suo cognome, due anni prima di morire in Carlo Collodi; quindi, già da allora ci fu il sindaco della città di Pescia. Perché Collodi è una frazione del Comune di Pescia che gli venne in mente di creare una Fondazione, ma una Fondazione con uno statuto speciale che venne creata direttamente dal Presidente della Repubblica. Allora fu Gronchi, fu Dante di bronzo, in cui creò questa Fondazione che era dedicata ai bambini essenzialmente la cultura dei bambini e combattere l'analfabetismo di ritorno.

Ecco perché ritorno su [questo] era proprio fra le sue cose iniziali, poi negli anni '50 la cosa si è evoluta, la Fondazione ha cambiato lo statuto e ha cominciato a guardare il mondo, a guardare una realtà completamente diversa e quindi a Il suo e il suo statuto è stato quello di rendere nota l'opera di Pinocchio e di Carlo Lorenzini del mondo. E lì abbiamo cominciato a lavorare con gli istituti italiani di cultura all'estero, con tante istituzioni nei vari paesi del mondo

A: e oggi?

B: Essenzialmente noi lavoriamo con tutta l'Europa e lavoriamo con 5 continenti e con gli Stati Uniti d'America, col Sud America. E quante domande ci sono?

A: Sono 20 domande, bisogna…

B: beh va bene io, io no, ma io siccome mentre lei mi fa una domanda ne rispondo a 4, 5 che ci sono. No, Eh?

A: Sì.

B: Quindi, dopo le svariate, le molte giornate, la data di nascita, comunque, 1965, si inizia con una prima iniziativa del Comitato degli amici, Comitato per un monumento a Pinocchio e il Comitato poi eh, si trasforma, visto anche il successo ottenuto, in Fondazione Nazionale Carlo Collodi, riconosciuta con decreto del Presidente della Repubblica '62.

A: 65 o 62?

B: Del Presidente della Repubblica, '62.

A: C'è '62. C'è qualcuno che ha spinto per avere questa Fondazione? o era, è nato in maniera spontanea?

[Interruption]

B: Era il suo primo Presidente, che in quel periodo era anche deputato del Parlamento, quindi era un parlamentare. Il Presidente era anche una figura importante perché era quello che traduceva i romanzi di letteratura nordamericana per la Mondadori. Perché […] è stato in America, si è laureato in America, conosceva molto bene l'inglese e l'americano e quindi ha avuto questo e in questa sua funzione gli venne in mente a Collodi di dedicare un parco a Pinocchio, quindi ci fu prima un Comitato che lavorò fino a creare la Fondazione, dalla Fondazione poi è nato il tutto e siamo all'oggi.

A: All'inizio c'erano delle posizioni pagate nella Fondazione o era un gruppo di volontari?

B: Ha sempre avuto all'inizio un gruppo di volontari e poi avevano un piccolo compenso quando facevano le riunioni, ma ancora oggi poi è venuta la legge che tutte quelle istituzioni che fanno parte e che sono riconosciute eh fondazioni da parte dello Stato, le cariche sono onorifiche e quindi non hanno compensi, anche questa eh anche noi. Siamo tutti una carica onorifica e abbiamo diritto al rimborso spese se facciamo spese per la contrazione, ma non abbiamo compensi.

A: Quindi non avete nessun impiegato per che gestisce la fondazione?

B: No, no, no, no, no. Io parlo di amministratori punto, poi la Fondazione ovviamente ha un parco e chi lavora nel parco ha un rapporto di dipendenza a sé coi vari contratti.

A: Ah.

B: I primi si fecero contratti degli enti locali, poi oggi c'è una normativa specifica per i parchi che ci sono per gli enti. E così via. Abbiamo quindi sia nel giardino storico che abbiamo comprato, dove abbiamo anche realizzato una cosa che gliela dico, che ci fa? Sembra quasi che c'entri poco con la casa delle farfalle, ma con la con la con la favola di Pinocchio o con la storia meglio, ma abbiamo in questo giardino creato una casa delle farfalle che è l'unica in Italia pensata e progettata questo stop perché il giardino di Villa Garzoni aveva la caratteristica di essere un giardino policromo. La sua bellezza, oltre a tutto il resto, era nei sei mesi estivi che avevano pieno di fiori, che di 1000 colori e conseguentemente erano pieni di farfalle, fino a che non l'abbiamo ucciso con gli anticrittogamici. Così, negli anni '50, '60, fino agli anni '70, c'erano durante l'estate le farfalle, oggi ce ne sono più poche, quindi noi abbiamo realizzato una casa. Quindi c'è un giardino con una grande villa monumento nazionale, il giardino, la casa delle farfalle, parco di Pinocchio ed altre cose che stiamo realizzando. Biblioteca compresa, ovviamente.

A: Sì, Eh, saprebbe stimare quante persone lavorano tra il giardino e il parco, la biblioteca, e il mantenimento della Fondazione?

B: Grazie, facciamo, fanno due fa il conto

[speaking to a colleague]

B: nel momento che fa il conto io le dico un'altra cosa, ne abbiamo sempre cercato di avere il più possibile di operare con professionisti che rimettono la fattura ma che anche quelli sono importanti. Quindi abbiamo una ventina fra tutti… intorno a una ventina di dipendenti […] Siccome […] sono professionisti e quindi hanno un rapporto con noi di libera professione e lavorano per noi. Quindi 16, comunque fra tutti metta da 4 a 5 persone che lavorano per il parco. No, però dipendente sono i dipendenti dice ora sono 16.

A: Ok, ma tra tutti, il cioè tra la tra la Villa, il Parco so e la biblioteca, 16 dipendenti.

B: Sì. Sì, sì sì. 4 lavorano, quattro lavorano dentro la Fondazione, se 4, poi 4 nel giardino, poi la serra.

A: Ok.

B: Insomma, tu hai detto, tutti sono 16 e poi ci sono vari professionisti che lavorano per noi a partita iva.

A: Ho capito. E in quanto età? Ci sono dei giovani che lavorano con voi?

[colleague speakes]

C: Risponderei allora i giovani che lavorano non sono io, eh, però abbiamo tutto lo staff dei servizi rivolti al parco sono quasi tutti giovani. Ci sono tra i 4 e 5 che hanno tra i 20 e neanche 35 anni al di sotto dei 35 anni. Questi sono i giovani, sono 4 o 5 persone, poi per giovani che intende fino a che età?

A: Eh direi, fino ai 35.

C: Eh vabbè, allora son tutti.

A: Eh, più o meno in agricoltura sono giovani fino a 40 anni.

B: Poi c'è la larga fascia dei 40 e 55 anni e poco, qualcuno un pochino più grande però, tendenzialmente la fascia maggiore è tra 40 e 50 anni.

A: Va bene, OK, ehm. Volevo sapere che cosa si fa nella sede della Fondazione e in termini, se organizzate lì anche delle attività pubbliche.

B: Oh.

A: O degli o se le vostre riunioni avvengono lì o se invece utilizzate altre strutture?

B: Beh, ovviamente, nella sede della Fondazione si riuniscono gli organi della Fondazione.
Abbiamo una sala per riunioni e una sala per convegni e contiene 60 posti nella stessa sede.
Poi abbiamo una sede nel parco che arriva fino a 152 posti. No anche di più nell'osteria del Gambero, dove facciamo convegni vari, riunioni culturali, tantissime.
Insomma, l'anno scorso, che era il 140° di Pinocchio, abbiamo fatto intorno ai 50 incontri culturali qui fra qui Firenze, Roma e così via. Quindi tutte le nostre risorse le togliamo dagli ingressi del parco, perché il parco per essere visitato ha un biglietto e con gli introiti di questo biglietto facciamo, manteniamo le persone e facciamo anche l'attività culturale.

A: Grazie.

B: Che poi e si allarga perché attraverso gli istituti italiani di cultura e quant'altro. Lo facciamo anche, come le ho detto, direttamente nel mondo, in varie realtà e le faccio una sintesi, qui in Fondazione si organizzano, vabbè, gli organi della Fondazione. Poi c'è una c'è una sorta di Aula Magna dove facciamo convegni, presentazioni di libri e che viene anche data gratuitamente alla popolazione, alle associazioni locali.

A: Mhm.

B: Se te lo chiedono bene.

A: Ok, grazie. Ehm, ho una domanda invece sulla casa Natale della madre di Carlo Lorenzini. Ha un ruolo, esiste ancora? È utilizzata?

B: Guardi Carlo nasce a Firenze in via, come si chiama?

A: Sì.

B: In via San Andrea, dove la famiglia Lorenzini viveva quando si è trasferita a Firenze. Perché si è trasferita a Firenze? Perché di nascita Lorenzini era fiorentino e il suo fratello maggiore è stato, è diventato, per ben trent'anni il direttore del generale della Richard Ginori. Perché è diventato? Perché il padre di Lorenzini, quando è venuto qua per un periodo a Collodi, ha conosciuto la madre che già lavorava per la Richard Ginori perché accudiva ai territori e ai poderi che aveva lasciato Ginori la famiglia Richard di Richard Ginori e la famiglia Garzoni, proprietaria della Villa e del castello di Collodi, lavoravano assieme e si scambiavano il personale. Si conoscevano bene al punto tale che il primo figlio di Lorenzini è diventato il direttore generale della ricerca. Abitavano in via Sant'Andrea a Firenze. Quando è nato il terzo figlio che era Carlo, la madre ne aveva già due, mentre invece la sorella della madre non aveva figli. Hanno convenuto che qua, da quando ha avuto un anno di età, l'ha assegnato alla sorella che abitava con loro e quindi la mamma, la casa Natale della mamma c'è ancora e fra l'altro è stata tutta ristrutturata, cioè una targa. Quindi dipingeremo le due facciate che si affacciano sulle strade con immagini che ricordano la storia di Pinocchio e come le dicevo, Lorenzini c'è stato qui fino ai 18 anni, durante l'estate, poi è arrivato a Firenze, li ha cambiato. Ha partecipato alle due guerre d'indipendenza, è diventato un grande giornalista della nazione, è stato il giornalista della corrente dei Macchiaioli, tanto che è ritratto in tante opere di macchiaioli, quando al caffè Michelangelo discuteva con loro. E così via. Sintetizzo.

A: Va bene, beh, non è visitabile la casa? Capisco bene, c'è una targa.

B: Allora la casa è un'impresa, è una casa ormai di proprietà privata.

A: Ok.

B: Gli esterni c'è la targa che ricorda che è appunto quella è casa Orzali perché la mamma di cognome faceva Orzali. Sì e in un futuro prossimo che sarà probabilmente già quest'anno, avrà un ruolo che fino ad oggi non ha avuto perché i proprietari metteranno a disposizione le facciate dell'abitazione per la realizzazione di opere di affreschi, comunque, pittori che si rientrano in un progetto della Fondazione Nazionale. […] si chiama muri dipinti, ovvero ogni edificio, molti edifici di Collodi hanno queste opere d'arte di artisti importanti che richiamano la storia di Pinocchio.

A: Perfetto grazie.

B: Niente.

A: Che ruolo ha la popolazione locale per lo sviluppo del paese e nelle attività della Fondazione?

B: Rispondi [speaking to the colleague]

C: Nessuno.

A: No?

C: Nessuno, nessuno, perché…

A: Nessuno?

C: Vabbè, sono molto pochi gli abitanti, molti vivono e lavorano all'esterno. Tutto il giorno c'è comunque ultimamente un piccolo gruppo di Collidessi Doc. Diciamo che si sono costituiti per una questione della viabilità… insieme vengono a confrontarsi con la Fondazione. La Fondazione è vista dalla popolazione di Collodi come se fosse il vero comune. Vengono a rivolgersi per avere cose nel territorio di Follonica.

B: Bene, aggiungo.

A: Ah.

B: Aggiungo che praticamente fino a un anno fa il ruolo è stato inesistente. E da un anno a questa parte, visto la nostra crescita, visto che anch'io mi ci sono trasferito come abitazione e insomma tutto sommato ci sono delle realtà che oggi interessano il paese. Ho cominciato a stimolarli, finalmente, anche ieri sera abbiamo avuto una riunione di due ore e mezzo. Insomma, c'è un gruppo di persone che ha cominciato a ritornare su Collodi a viverlo come paese. Soprattutto, ha cominciato a pensare che un enorme traffico che attraversa l'unica strada del paese non è conciliabile con le attività che oggi stiamo facendo. Qui invece aggiungo una cosa che può essere anche per voi di grande interesse generale, la valle, la valle dove scorre il fiume che attraversa Collodi… Collodi c'ha un fiume che ha sempre acqua tutta l'estate, anche perenne. Un tempo ai tempi del Rinascimento, aveva tante cartiere e sono state quelle che hanno fatto, hanno contribuito a fare ricchi anche la famiglia, De' Medici di Firenze che andavano per tutta l'Europa a vendere la carta e si faceva in queste. Poi, dopo la Seconda guerra mondiale, quando il fabbisogno di carta è aumentato moltissimo e soprattutto i cartoni, le varie qualità di carta si sono trasferite in fabbriche moderne molto grandi, in parte sulla riva dell'Arno. E ancora di più lungo l'autostrada che da Firenze va al mare, nel Comune di Capannoli, dove ci sono grossi complessi cartari che è considerato il terzo, il secondo gruppo cartario più grande d'Europa. E a quel punto, tutte le cartiere, quelle piccole e numerose, ma piccole cartiere che stavano nella valle del fiume che attraversa Collodi e che, come ti ho detto, fecero ricchi i De' Medici, si sono chiuse quando noi nel 95 abbiamo fatto il progetto del Parco policentrico e l'abbiamo presentato alla Commissione Europea e lo approvò il 25 novembre del '95 non c'era il fenomeno dei camion che attraversavano l'abitato di Collodi, senonché è successo che nei primi, nella prima decade di del 2000, la carta che producevano e che producono ancora queste cartiere lungo l'autostrada e che attingevano l'acqua da un lago a che sta dai 150 ai 300 metri di profondità, sotterraneo a forza di prendere l'acqua e rimetterla nel lago una volta usata, l'acqua si è indurita e certi tipi di carta non sono più riusciti a farli. Allora sono, si sono riaperte in10 anni, quelle piccole cartiere che stavano lungo il fiume e che oggi sono ben 24 e danno lavoro a 1000 e passa dipendenti. Quindi è diventata una ricchezza, però sono servite da circa 300 camion al giorno, che collegano le cartiere lungo il fiume alle cartiere grandi che ancora si sono lungo la strada. E questo è diventato un problema che va risolto e quindi anche gli abitanti del paese hanno cominciato a prendere visione della cosa e quindi abbiamo chiesto alla Regione Toscana, che ha fatto un piccolo finanziamento per studiare la progettazione, se farli

passare da oriente od occidente dell'abitato di Collodi. Siamo in una zona collinare montuosa per cui non è facile fare strade, ponti e gallerie e quindi stiamo studiando. È stato per ora ha fatto lo studio che passa sotto il vecchio borgo di Collodi, è un borgo del 1200 con due torri in cima al borgo dell'anno 1000. Borgo dell'anno 1000 perso un po', quindi, un borgo importante perché dalla cima ci passava la Via Francigena invernale, la Via Francigena è quella che durante l'estate passa, attraversava il lago che esisteva a sud lungo l'autostrada, è vicino all'uscita di Altopascio. Quando passavano l'inverno, invece facevano la via dei Colli e passavano dalla cima di Collodi, dove ci sono ancora queste torri molto belle. Così via sono anche torri descritte da Michelangelo, da Leonardo, quando ebbe l'incarico di studiare la bonifica dell'acqua che c'era nella valle, la si deve a lui, il progetto di bonifica e faccia conto che dalla cima della collina dove noi abbiamo 20 ettari di terreno, che è dove sono previste l'ampliamento del parco, da lì si vede il campanile di Vinci, quindi c'abbiamo Vinci sta a destra della Val di Nievole. Noi siamo all'ovest e quindi, e quindi abbiamo tutta questa realtà importante che oggi dobbiamo cercare di mantenere perché è una grande ricchezza dare lavoro a più di 1000 persone, eccetera, ma stiamo cercando qual è la soluzione migliore o in galleria o a seconda… in altro modo di deviare il traffico in maniera che esca dal borgo e rende il borgo tutto pedonale. Quindi può diventare totalmente parco e questo è il progetto avanzatissimo.

A: Ok.

B: Il progetto presentato a Bruxelles nel '95, questo già prevedeva, oggi si sta realizzando finalmente.

A: Va bene. Ritornando alle attività della Fondazione, a chi vi rivolgete principalmente? Ho capito che la popolazione locale magari no, non è il vostro primo target.

B: Guarda. No, anzi bella popolazione locale, prima per le cose che facciamo, ma ormai è una Fondazione ancora Nazionale, ma che ti faccio, lavora in ambito internazionale, quindi non è che ci rivogliamo.
Ci rivolgiamo per le cose locali, come sempre agli enti locali, comune, provincia, regione, poi la nostra, noi siamo e come posso dire, Eh? Come si dice, la parola, no no, controllati, no. Come ci siamo? Insomma, il controllo della nostra attività. Siamo controllati dal Ministero dei beni culturali, dal Ministro della… e dalla Corte dei conti.

Quindi il Ministro della Cultura controlla quello che noi facciamo e la Corte dei conti controlla, quindi pubblica nei fatti. In questo senso, poi, le nostre attività, come le ho detto, si fanno con le varie regioni, col Ministero con poco, con gli enti di cultura e con tutto questo, l'Europa con l'Europa, col Consiglio d'Europa molto. Io ho parlato prima del Consiglio d'Europa perché noi siamo stati gli autori iniziali della via dei giardini storici perché il nostro giardino, quello dove hanno lavorato i genitori, giardino e la Villa, è un giardino storico, monumento nazionale, anch'esso con la prima legge del 1905. Poi passammo la titolarità di questa Villa ad una organizzazione spagnola, perché? Perché qui abbiamo poi presentato la via europea della fiaba e siamo in titolari della via europea della fiaba. Abbiamo fatto una ricerca di tutte le fiabe che c'erano in ogni paese d'Europa, abbiamo fatto tutto un lungo lavoro e due anni fa il Consiglio d'Europa ha autorizzato la via europea della fiaba di cui noi siamo titolari, aggiungo che facciamo parte anche della Via della seta. La Via della seta coinvolge le quattro regioni del Nord Italia, Veneto, la Lombardia, Piemonte. E quella là vicino alla frontiera, come si chiama quella di Trieste, [Friuli Venezia Giulia] eccetera, più la Toscana, perché aveva delle filande in provincia di Lucca, molto importanti, in cui a quegli anni Collodi faceva parte della provincia di Lucca. E poi la provincia di Caserta. Queste vie fanno parte della via europea della fiaba, la nostra sede, la nostra sede che abbiamo dentro, qui viviamo in quella che era la proprietà del padrone della filanda, pensa un po'… quindi anche per quello facciamo parte della via della seta, ma come nostra titolare per noi è la via europea della fiaba che è molto importante perché coinvolge tutti e 48 paesi del dell'Europa, cioè geografica, Russia compresa.

A: Della fiaba o della seta?

B: Della fiaba, La Via della fiaba coinvolge tutti i paesi, Russia compresa. E a Collodi, c'è anche la sede della società europea di cultura, che è un'altra grande cosa. E se vuole le dico rapidamente ciò che è la società europea di cultura è nata ancora prima del Consiglio d'Europa nel 1948, da un docente di che lavorava allora per la Olivetti, laureato in scienza della politica.

A: Sì.

B: Laureato in scienza della politica, che poi la faccio breve, riuscì a fondare la società europea di cultura, quando è diventato il rettore della della… come si chiama?

di Venezia si…Rettore dell'Università di Venezia… della proposta di Venezia e poi, poco a poco ha trovato tutti…la Persia, anche paesi allora dell'est.

A: Ca' Foscari, la Ca' Foscari?

B: Fu quello che all'inizio dopo la Seconda guerra mondiale, fu il primo a far parlare l'est dell'Europa e l'ovest, praticamente è stata grandissima, fino alla caduta del muro. E io ricordo che alla caduta del muro nel 1992, il muro cadde nell' '89, riaprimmo l'ambasciata italiana a Berlino, la cui parte est faceva parte del muro. L'ambasciata est era un pezzo del muro e la riaprimmo con l'ambasciatore Vattani. A quel tempo l'ambasciata era a Bonn […], riaprimmo l'ambasciata italiana e facemmo, mettemmo insieme l'ambasciata italiana, ovviamente, poi mettemmo insieme la Treccani, che era diretta dal professor Cappelletti che poi è diventato anche presidente della Fondazione, poi, e la appunto la… si chiamava questa di Venezia… la società europea di cultura di Venezia (SEC), […] e quella sera cominciammo alle due. Abbiamo finito all'undici di sera, sono venuti più di 600 giornalisti, pensa un po', da tutta l'Europa, dalla Russia, eccetera. E da allora ci siamo parlati e posso dire che ho conosciuto Putin a Mosca proprio per la società europea di cultura nel 2003. […] E quindi c'è continuato a stare un rapporto. Ancora oggi la società europea di cultura. Eh? Quando abbiamo fatto il convegno l'anno scorso, Putin ha comunque mandato un rappresentante e noi ci teniamo ancora ad avere questo contatto. […] tifiamo per l'Europa. Però abbiamo ritenuto che almeno questa via va tenuta aperta per potersi parlare. Il prossimo convegno di quest'anno lo faremo a ottobre. E la Russia ci terrebbe molto a farla a Mosca e la Polonia la vorrebbe. Abbiamo insomma ritenuto più opportuno per ora farlo in un terreno neutro e lo faremo in Svizzera, dove è più facile per tutti arrivare; quindi, ci parleremo sperando di parlare di pace e non di guerra.

A: Speriamo. Ok, posso chiedere com'è nata l'idea di avere una via europea della fiaba?

B: Perché è nata? Perché e perché la Fondazione l'ha fatta nascere perché fin dall'inizio, quando fu fatto il parco di Pinocchio che fu fatto in un piccolo spazio che era libero in questa frazione, perché per questa frazione c'erano, cartiere, c'era un'attività eccetera. In un piccolo spazio eccetera. Fu subito acquistata una collina dove c'era un podere che era stato abbandonato con l'idea sempre di fare domani, di ampliare questo parco. Sì, quando si è fatto il progetto che abbiamo portato a Bruxelles e abbiamo detto, noi

vogliamo accanto al parco di Pinocchio, creare il paese dei balocchi che va fatto, metterci la villa, il giardino dove hanno lavorato i genitori… e così via. Vorremmo questa collina di 20 ettari che già da allora acquistammo poi negli anni si è ampliata sempre più, comprando altri piccoli terreni che si liberavano vicini a quella. Beh, nel progetto ci avevamo messo che avremmo fatto il parco degli Amici di Pinocchio. In quest'area avremmo fatto il parco… e chi erano gli amici? che sarebbero stati gli amici di Pinocchio? che oggi allora le dico… Don Chisciotte, per esempio, Pierino Porcospino, per esempio, il Piccolo Principe, per esempio, individuammo 8 delle favole più importanti d'Europa e invitammo fin d'allora 8 architetti, uno diverso per ogni nazione, e pensi un po' non so se lei si intende […] un po' di architettura. Fra questi architetti giovani prendemmo i giovani emergenti, uno si chiamava Zaha Hadid, quella che ha fatto tante opere nel mondo è diventata una delle grandi dei grandissimi architetti del mondo. Cito per esempio, in Italia la stazione ultima di Afragola, bellissima, cito il Maxxi di Roma, cito uno dei due grandi grattacieli dove c'era la vecchia fiera di Milano in Milano. Cito una grande opera a New York, l'altro era… è un altro grande architetto polacco, come si chiamava? Libeskind per dire, che ha fatto per noi una bella opera, è quello che ha realizzato, ha vinto il concorso internazionale e ha realizzato tutta l'area dove c'erano le Torri Gemelle, che sono che sono cadute e tutta l'area dove c'erano l'ha fatta lui. E così via. Altri architetti sono tutti personaggi allora giovani, ma che sono diventati tutti importanti. E allora su questa idea che già avevamo previsto di raccontare le favole di questi, qui abbiamo pensato e abbiamo dimostrato che potevamo invece a questo punto fare la via europea della fiaba e siamo andati a individuare tutte le fiabe più importanti paese per paese. Consideri che ne abbiamo censite 280 di fiabe europee degne di nota e ogni paese mediamente c'ha 5, 6 importanti che si potrebbero raccontare, per cui è stato anche difficile andare a scegliere quale, scegliere quale riteniamo la più significativa. Quindi vedi, c'è, c'è dietro un lavoro culturale non indifferente.

A: Molto bella.

B: volevo sapere a che punto eravamo e siamo quasi in fondo, immagino no.

A: Sì, secondo me ce la facciamo, alcune le posso saltare perché comunque ha già ha già risposto. Per esempio, mi ha già detto che la Fondazione collabora con la regione, con il comune, con gli istituti italiani di cultura.

[…]

B: Con la regione abbiamo un accordo con la regione, due province, due comuni. Questo accordo del parco è fatto per la regione, Comune di Pescia, Comune di Capannori, provincia di Pistoia, provincia di Lucca, il Ministero dei beni culturali. E l'ex proprietario della Villa e del giardino Garzoni che gli abbiamo poi acquistato, e poi Istituto italiano all'estero. Le collaborazioni con ormai… Eh, che con progetti che si ripetono nel cioè, per esempio, con lo sport abbiamo il Pinocchio sugli sci che è diventata la 36^ edizione e da quest'anno è entrato nei calendari internazionali di Pinocchio sugli sci. Ci hanno partecipato tutti i grandi sciatori, quelli che poi sono diventati grandi sciatori hanno cominciato con il nostro, per dire poi c'abbiamo tanto. Insomma, varie attività non le posso elencare tutte perché sono 100.

A: No, va bene, mi ha dato comunque l'idea della portata. E quali sono secondo lei fatto i fattori di successo della Fondazione? In breve, senza….

B: Perché è un libro che si chiama Pinocchio e sempre lì guardi, le dico una cosa semplice. Io come vi ho detto Pinocchio, una cosa volontaria così che nasce per caso e all'inizio mi era anche un po' pesante. Poi uno finisce che e ci si abitua e poi le cominci a piacere. Le dirò che le esperienze che ho fatto nella vita, ne ho fatte tante per il mio lavoro, ma quelle che ho fatto Pinocchio sono state le più importanti e in qualunque luogo sono arrivato perfino nella profonda Amazzonia, dove io sono arrivato Pinocchio c'era già arrivato con le sue gambe. Questa è la grandezza dei Pinocchio, poi se mi dice perché è grande questo e gli altri no, io gliel'ho detto, la mia idea. Poi, ovviamente c'è la storia di vita, ognuno ci trova tante altre cose, ma il fatto che… che si adatti si possa raccontare in tutte le religioni, in tutte le civiltà, in tutti i luoghi. Te capisci una favola dove un bambino dell'India mi accompagna a vedere il grande albero dove si è impiccato Pinocchio o il bambino cinese mi porta nella sua casina, nel piccolo orticello, dietro, in un angolo ci ha fatto il paese dei balocchi, la dice lunga. Cioè Pinocchio corre con le sue gambe perché la fantasia dei bambini è quella che la fa correre nel mondo e noi e noi oggi le dico sinceramente, corriamo dietro a Pinocchio, non è che siamo noi che si porta Pinocchio, siamo noi che si corre dietro Pinocchio. Uno dei degli artisti più bravi e un negozio fra i più belli, ne ho visti a migliaia attorno a Pinocchio, l'ho trovato a… è quella città che sta nel nell'Amazzonia, come si chiama l'ultima, la terra del fuoco, però non mi viene in mente che quella cittadina che ha che ha un ordinamento speciale, perché

insomma nei secoli ci sono rifugiati tutti coloro che abbiano qualche problema con la giustizia, Eh? Ushuaia?

A: Ushuaia.

B: Ecco il più bel negozio. Un bravissimo artista, l'ho trovato a Ushuaia che lavora col legno fossile che trova in quelle profonde pinete, profondi boschi che ci sono laggiù, a Ushuaia che hanno secoli di vita, hanno centinaia di migliaia di anni, eccetera. Bellissimo, per dire, anche lì Pinocchio ci è arrivato con le sue gambe.

A: E invece quali sono le difficoltà principali che l'organizzazione deve affrontare?

B: Come sempre realizzare tutti i progetti che volevamo realizzare in loco. Quindi finire questo grande parco che stiamo finendo che stiamo realizzando. Ormai siamo nella fase finale e poi dopo è gestire tutta quella popolarità che c'è nel mondo, perché è ovvio che non possiamo andare da ogni parte. Consideri che nella sola Europa io ho censito più di 200 e passa manifestazioni fra teatrali, culturali di tutti i tipi. In Italia ce n'è oltre 80. Non si può essere da tutte le parti. Oggi stiamo vedendo un quadro dove devo andare…. in Sardegna, in Sardegna, perché si inaugura domattina una grande mostra sul Pinocchio e noi dovremmo essere là. Ma per carità, non si può andare da ogni luogo. Quindi però siamo qui che domani devo mandare un quadro che non è partito perché la macchina che è venuta a ritirarli non aveva ampiezza, quindi di lavoro c'è, n'è tanto, insomma, e l'importante, almeno che la sede di tutte, che il luogo di tutto rimanga Collodi. Vede per questo è ancora Pinocchio, che in fondo c'è dietro. Se la società europea di cultura ha poi… la società europea di cultura che è stata a Venezia per tanti anni, c'è stata un'esigenza del sindaco… Vabbè… insomma, la sede dove eravamo è stata venduta dal comune, non si sono mai trovati d'accordo, non hanno raggiunto il quorum… Eh? Berlino, perché la Merkel la voleva a Berlino, invece Sarkozy la voleva a Parigi, dopo quattro votazioni alla fine della quarta non avevano mai nessuno, raggiunto il quorum. E allora io mi sono proposto di dire, io ho una sede a Collodi intanto ve la posso proporre e poi dopo, quando vi sarete trovati d'accordo, ho avuto il 98% e quindi la sede è Collodi per sempre, tanto per dire. Quindi vede come nascono le cose… d'altra parte guardi, se c'è una sede che si occupa dell'Europa o del mondo mi creda, col sistemi di oggi può stare da qualsiasi parte. Perché oggi parliamo con tutti, senza bisogno di muoversi e così via. Quindi la scelta può essere da ogni parte.

A: Eh… volevo sapere se ricevete dei fondi europei.

B: Fondi europei… ne abbiamo vinto nel tempo diversi progetti europei. In questo momento ne stiamo costruendo di nuovi perché ne abbiamo uno che lo stiamo facendo, lo stiamo finendo, un altro, e poi ne abbiamo presentati altri quattro. Ne presentiamo di noi oggi certamente abbiamo una sede a Bruxelles, basta, le dico solo noi abbiamo una serie.

A: E sa quali fondi?

B: Come?

A: Sa quali fondi ricevete? Avete ricevuto? Non lo so, avete lavorato con Erasmus?

C: Ah ah vabbè, però Erasmus sì.

A: E fondi per lo sviluppo rurale, per esempio…. Creative Europe?

C: No, no, mi sembra di no, no, come ho fatto un progetto che si chiama Drone, che era quella sempre europeo che era per giardinieri, che imparavano a che imparano, a usare il drone, ma circa due mesi fa può darsi che quello potesse essere legato a questioni dell'ambiente. Giardinaggio, qualcosa.

A: Ok. Ricevete altri tipi di fondi, anche non europei. Non lo so, magari il comune vi sopporta? fondi regionali?

C: Eh no, abbiamo allora fondi, siamo nella tabella della Regione Toscana Culturale; quindi, dei piccoli contributi te li danno. Siamo poi nella tabella degli enti riconosciuti dal ministero della Cultura, quindi anche da quello, eh, ci sono altri bandi ai quali partecipiamo. Però ecco proprio di quelli fissi sono quelli della Toscana e dello Stato italiano. Il resto la Fondazione lo fa da solo grazie ai proventi del parco di Pinocchio. E poi, chiaramente se vanno bene dei progetti e arrivano anche da lì.

A: Ehm, avete un un'idea del numero di visitatori? Che vengono al parco?

C: Sì, 150.000 all'anno, più o meno si.

A: 150.000 all'anno.

B: Ovviamente, anche noi la problematica durante. il Covid, e quindi noi abbiamo comunque tenuto sempre il personale, ma abbiamo tenuto due anni chiuso. Eravamo sui 150.000 anno piano piano ci stiamo ritornando. E quindi siamo sui 150.000, con la possibilità ovviamente di raddoppiare come minimo una volta che abbiamo finito tutta quell'attività sulla base del di finire il paese dei balocchi e queste cose che stiamo realizzando. Siamo su 150.000 all'anno oggi.

A: Una domanda, di dove sono visitatori che vengono? Vengono dall'Italia, dall'estero?

B: Sono intanto i bambini che sono portati dai genitori, quindi essenzialmente quelli. Poi abbiamo un po' di turismo che fa la scuola, quindi c'è il turismo scolastico che nei due mesi, quando fanno le gite, poi ci sono comunque mediamente abbiamo… arriviamo ai 25% che sono eh, non italiani, 25% sono non italiani e sono essenzialmente spagnoli, francesi, olandesi, eh, tedeschi, quest'area qui sui 15, sui 15 e il 10% invece che vengono da tutto il mondo, un 10% che vengono da tutti i paesi del mondo, perché hanno l'idea di venire a vedere Pinocchio eccetera ecc.

A: Ok. Ehm, e queste persone si fermano per più di un giorno.

B: Essenzialmente, il problema è che se non finiscono, tornano il giorno dopo con lo stesso biglietto, ma normalmente il problema è che a Collodi eh, avremo un centinaio di posti letto, quando avremo finito i lavori in questa nuova Villa con giardino che abbiamo acquisito, ma altrimenti devono trovare per dormire, devono trovare luoghi a Montecatini che è a 10 km, la città di Lucca che è a 15 km qualche soggetto o in quei pochi alberghi che ci sono intorno, insomma, cioè mediamente ci stanno un giorno e poi la sera si vanno a cercare il luogo dove dormire.

A: Ok. Ah, ultime domande. Che cosa significa per lei rurale?

B: Beh, è una bella cosa, nel senso che… Eh nella? in questi 20 ettari in collina che fin

dall'inizio comprammo in parte e piano piano siamo arrivati a questo, c'è anche la volontà di mantenere oltre a mettere eh che posso dire? Questi monumenti, legati a quelle 6 7 favole che abbiamo visto, è quello di ricreare quel podere che c'era al tempo, nel senso… di… ma anche nella favola di Pinocchio ha descritto come erano i territori in cui c'è c'era la vite e c'è l'ulivo c'è. C'è il mais c'è, quello, c'è l'altro e quindi ricreiamo anche una parte. Alcuni ettari, così come vengono narrati nella favola di Pinocchio nel tempo. Qui riproduciamo quelle.

[…]

A: Grazie, l'ultima domanda è se ha altri nomi da suggerirmi per intervistare qualcun altro. Per capire il turismo letterario a Pescia, a Collodi.
[…].

A: Ok, nel comune non avete nessun appoggio?

B: No, no, il Comune sa come funziona: un anno c'è un sindaco, l'anno dopo ce n'è un altro e si ricomincia sempre da capo. Abbiamo l'appoggio di tutti, nel senso che il Comune di Pescia fa parte del progetto, come ti ho detto. Il parco policentrico è stato approvato, e continuiamo a costruirlo insieme alla Regione Toscana, al Comune di Pescia, al Comune di Capannori, e con il supporto della provincia. Quindi ci parliamo sempre, ma il comune non è il protagonista, tocca a noi trovare la forza per realizzare tutto. Ovviamente, man mano che avanziamo con la costruzione, il comune ci dà le autorizzazioni necessarie, a seconda del territorio. Se il progetto riguarda il Comune di Pescia, otteniamo le autorizzazioni da lì; se riguarda Capannori, ci coordiniamo con loro. C'è collaborazione, ma ogni volta che cambia l'amministrazione, si ricomincia in un certo senso.
[…]

B: D'accordo, ti saluto, Ciao, Buonasera Ciao Ciao.

A: Grazie mille, arrivederci, Ciao.

Annex VII Near Sawrey and the Lake District, interview with Beatrix Potter Society represenatative

The transcript of the interview is in the original language (Italian) and reported almost entirely. However, data were anonymized as much as possible. The text was slightly formatted, by summarizing concepts, or deleting some forms typical of the oral expression, to facilitate its comprehension as a written text. Parts that were considered irrelevant for this research, were removed.
The interview was done on TEAMS on 29.03.2024 and lasted 1 hour 44 minutes.
The interviewee had received the questions in advance and keeps the question at hand during the interview.

Interview

A: Interviewer
B: Interviewee

[…]

B: Eh, diciamo che nelle Lake District, a parte Beatrix, anche William Wordsworth, cioè hanno molto molto, molto valorizzato […] il paesaggio attraverso gli scritti di questi scrittori, perché io sono stata e vabbè, a casa di William Wordsworth, a casa di sua sorella, dove è nato, eccetera. E ho partecipato anche a una gita dove c'eravamo solamente io e due poeti, un inglese e un indiano. E sotto l'acqua che diluviava. Con noi lì c'era un la guida che leggeva dei passi di Wordsworth nei vari luoghi che avevano ispirato quei passi.Hai capito? Una roba, cioè ultra, cioè bellissima, ma nello stesso tempo mi son chiesta, in Italia chi è che starebbe lì sotto l'acqua?

A: Eh?

B: Perché noi non avevamo neanche l'ombrello e aveva solamente lui perché aveva il libro da difendere, diciamo, ma bellissimo. Ecco, e quindi ogni, ogni, ogni luogo ha delle

targhe, ha delle cose che quindi c'è molto. La valorizzazione di questi luoghi legati alla letteratura.

A: Se…

B: Ecco quindi questa no, ti finisco di far vedere visto che tu ti interessi anche di. architettura vedi qua, local population and housing, qua ti da' dei dati chi ci vive, chi è? Sono i dati più recenti. E le seconde case, quelle affittate, eccetera. Il turismo, quindi i dati del turismo, questi sono del 22, quindi sono sul sito, quindi sono quelli più aggiornati. Il tempo che è un po' la cosa, la pecora nera della situation, la pioggia e ci sono 55.690 siti di speciale interesse scientifico. L'interesse culturale, quindi qua ci sono tutte le aree conservate, però vai anche a vedere, vedi con il link cosa vengo, come vengono considerate, vedi le varie cose e poi se hai bisogno di altri dati puoi chiedere, ma la cosa che ti volevo anche dire è questa, che quest'anno perché io seguo questo sito? Ovviamente quest'anno hanno, non cioè nel 2023. […]
Hanno chiesto, hanno fatto un sondaggio su quali sono le caratteristiche architettoniche che le persone desiderano vengano mantenute nel Lake District; quindi, cose tipiche sono eh case di colore bianco con il tetto in ardesia. I decori in sasso, i muretti a secco che dividono le varie proprietà o le proprietà dalle strade, perché le proprietà spesso sono una a seguito all'altra.

A: Mhm.

B: A volte ci sono delle siepi e poi ci sono quelli, quei cancellini, kissing-kissing gates che sono… hai un cancellino di legno a barre dove tu apri in un momento, si chiamano kissing. Perché se c'è una persona che entra, una persona che esce si potrebbero baciare, diciamo… e poi passi di là, quindi non ci sono delle cose tipo da noi…barriere, cose di metallo, uno può entrare e uscire, è autorizzato a entrare e uscire dalle varie proprietà, ma questo non solo lì anche nelle altre zone dell'Inghilterra. E poi ci sono dei sentieri, diciamo limitrofi in modo tale che la gente non è che ti vada lì a pestare le tue produzioni. Ecco, ma tornando a Beatrix diciamo adesso magari ti faccio vedere due libri, uno che questo diventi matta e che è questo, io non mi vedo.

[the interviewee shows a book]

A: Ah sì? Ah bello.

B: E quindi non so questo qui è un è un piccolo Librino e dove c'è la mappa, la mappa illustrata di tutti gli edifici presenti nella zona di Hill Top di Eden, Near, sorry, che sarebbe questa, vedi, e per ognuno c'è la sua descrizione e questa è una pubblicazione della Beatrix Potter Society.

A: Ok, quindi la referenza la trovo nel sito, probabilmente.

B: E sai che io questa nel sito non l'ho vista, però puoi richiederla dopo.

A: Ok.

B: Ti do il nome esatto, te lo scrivo, questa è del '99 e poi invece del National Trust c'è questa pubblicazione, Beatrix Potter and the Lake District. Questo si vende sulla National Trust site.

A: Ok.

B: E anche questa Beatrix Potter e Hill Top.

A: Ok.

B: Questi son per te, secondo me sono molto utili perché ti inquadrano tutto. Vedi per esempio
Hill Top […] è perché la gente va lì, ancora oggi. Ecco quindi per dire, queste tre sono delle micro pubblicazioni. E poi c'è questa Beatrix Potter and the Lake District, questo lo puoi trovare sul sito, sono negli studies numero 7 del '96… perché ci sono questi approfondimenti… Approfondimenti, diciamo e anche questo è molto carino e questo e ne ho due di questi, di due autori diversi Beatrix Potter Farms.

B: Questo si chiama l'autrice […]

A: Ok.

B: Questa era sulle fattorie. E questo anche sulle fattorie. Questo è pubblicato dal National Trust e la scrittrice E Susan Daniel. Però questa la puoi trovare sul National Trust. […] Perché fra le altre cose sono anche mescolati con delle citazioni, sue quindi citazioni letterarie eccetera; quindi, diciamo che è può essere di aiuto. OK quindi?

A: Eh, ma e tu sei… hai vissuto lì a questo punto?

B: No, non ho vissuto.

A: Mhm.

B: Ma allora nel 2019 ci sono riuscita ad andare ed era da quando avevo 17 anni, nel '19 ne avevo […].

A: Ah.

B: Quindi fai conto, era quarant'anni che aspettavo, sono andata e sono stata un mese. E lì è proprio… ho fatto… cioè proprio sulle tracce di Beatrice e William Wordsworth, cioè ho fatto tutto e tantissime cose…. relative a loro, diciamo… e sono diventata socia sia del National Trust che della Beatrix Potter Society e quindi ho potuto, per esempio con National Trust vai gratis in tutti i siti eccetera, quindi è molto facile poi fare in più. Sei anche considerata se hai domande, cose, insomma sei più considerata diciamo. E poi ci sono tornata nel '22, dopo la pandemia nel '23, l'anno scorso ci sono andata tre volte. E ci torno anche quest'estate. Si, adesso torno. E perché adesso? Cioè se prima la prima volta ci sono stata un mese e ho visto tutti gli highlights di tutti e due, adesso vado a vedere… cioè il sasso sfiorato dal bastone di Beatrix per dirti capito, cioè leggo.

A: Beh, è solo con quest'area o anche con altri autori che hai questa passione?

B: Eh no, di auto diciamo no.

A: Ah. Si?

B: L'altro è Frida Khalo che ho fatto diverse cose in Messico, è una pittrice e suo marito…
e ho fatto indagini e ho letto tante cose. A me piace leggere quello che scrivono loro,
quindi anche di Beatrix ti consiglio le sue lettere per… Ah, ecco, ecco adesso ah no, te
lo dico subito, questa è bellissima. A te che interessa la parte anche architettonica, e a
un certo punto praticamente lei compra Hill Top nel 1905, ma deve fare delle modifiche
più che altro perché la restaura e poi costruisce a fianco un ampliamento, dove andrà
abitare un suo fattore, in modo tale che la casa rimanga sempre libera per lei e perché
lei abita ancora a Londra. Perché praticamente vabbè dopo ti faccio una breve cosa di
lei. Però in questo Libro, dove ci sono tutte la selezione delle sue lettere e lei descrive.
Come per dire, usa solo materiali costruttivi della zona, cioè pensa che è il 1905. 1905,
lei è nata nel '66, quindi 48 anni… allora bambina, epoca vittoriana, figlia femmina di
famiglia ricca cioè di Kensington. Hai capito? Arriva lì e lei si innamora di questo posto.
Ci va in vacanza per la prima volta nel 1882 e si innamora e ci torna, ci torna, cioè ci torna
con la sua famiglia. Torna con la sua famiglia, poi ci torna da sola, compra questa casa e
ha già l'idea di usare solo materiali locali.

A: Molto avanti.

B: Cioè, voglio dire tutt'oggi, a tutt'oggi non tutti nel mondo hanno quest'idea, anche
se ha preso piede no? Quindi…cioè, è pioniera in tantissime cose e quindi compreso
questo. È sì, poi descrive come fanno il tetto, come si procurano i materiali, eccetera.
Ecco quindi è molto bello questo secondo me da…[studiare] anche dal punto di vista
architettonico. E lei poi ha l'intuizione di che tutto questo bene poteva, potrebbe essere
alterato dal turismo o dall'industrializzazione. Quindi inizia… e pensa che è già all'inizio
del 900, lei inizia a fare merchandising dei suoi personaggi, soprattutto i primi Peter
Rabbit e Gemma Puddle Duck e vende addirittura ancora in vita. C'era la Carta da parati
con la anatrine, OK? per dirti no e quindi il merchandising. Lei ha… lo chiama *side show*,
lo considera un modo per fare denaro, molto facilmente per poter comprare più
possibile terra, terreni e case, in modo tale da […] restaurarle, già lei nel modo in cui lei
lo vuole fare, per poi lasciare tutto con la visione di lasciare tutto al National Trust che
viene fondato nel 1895 e uno dei fondatori, è questo…e questo e che si chiama
adesso… Te lo dico subito, eh. Canon Hardwick Ramsey, che in pratica è un amico di
famiglia ed è uno che quando lei era bambina, la incoraggiava per dipingere la
incoraggiava quando era ragazza per scrivere il suo primo libro e quindi lei condivide
con lui quest'idea di conservazione attiva perché non è *conservation* ma è *preservation*

e quindi non è solamente tenere quello che c'è, ma di apporre anche delle migliorie per che poi duri nel tempo e quindi lei regala 4000 acri che sono sì che sono 160 ettari, mi sembra e adesso te lo dico perché ce l'ho la conversione e adesso la facciamo al computer che si fa prima e 15 fattorie e tutte al National Trust. Alla sua morte, quindi, lei in pratica regala tutto quello che ha al National Trust, allora aspetta che ti faccio acri. Acri ettari. […] Allora acri 4000. Sì, 1618 ettari. È questo territorio la cosa pazzesca. Non sono solamente fattorie, non sono solamente terreni, ma sono anche i laghi.

A: Ok.

B: Sono queste tarn che sono dei laghetti e soprattutto regala anche tutto il patrimonio genetico della pecora herdwick, che non so se hai presente qual è quella che da grande ha la faccia bianca e il corpo grigio perla da piccolo. E se vai a vedere sul sito del National del District, ieri hanno messo aspetta che te lo guardo su Instagram, scusami su Instagram.
Ieri perché il cucciolo, l'agnellino è nero completamente come il carbone e poi diventa brizzolato e da grande ha la faccia bianca… e aspetta che te lo faccio vedere […] Voglio vedere se c'è quello di ieri, allora no, non l'ho visto su questo, vabbè, intanto questa è la pecorella. Oddio, la vedi?
A: Si, ah.
B: Ecco poi te ne faccio vedere alcune fatte da me che son bellissime perché l'anno scorso c'è stata la riunione annuale a settembre siamo andati, abbiamo fatto anche la herdwick experience. Che quindi era stare con le pecore accarezzarle, darle da mangiare, insomma un po' così, una cosa un po' ai miei occhi un po' turistica, però nello stesso tempo hai anche un po'…

A: Mhm.

B: Quel turismo che ti fa essere più vicino alla natura e soprattutto se pensi magari a dei bambini che non hanno visto neanche mai una gallina stare in mezzo a queste pecore in mezzo a questi paesaggi così è bellissimo.

B: Ecco quindi, OK questo quindi è un po' là e comunque lei ha lasciato il 20% dell'attuale parco del Lake District National Park, il 20%, quindi la maggior parte è stata donata da lei, quindi per dirti. E il parco è stato appunto costituito nel 1951, poi si è

ingrandito nel 2016… proprio diciamo grazie all'intervento dei poeti romantici del diciottesimo secolo e agli scrittori, artisti e conservazione e preservation del diciannovesimo secolo, tra cui William Wordsworth, Ruskin e Beatrix Potter; quindi, ti consiglio anche di andare nel sito.

A: Sì.
B: Adesso rispondiamo alle domande e che poi parte l'abbiamo già risposte però eh ti consiglio anche il sito che è bellissimo e ci sono tanti materiali, si chiama Armitt Museum.

B: [Armitt] era una persona, una donna che in pratica, insieme al marito di Beatrix e poi anche a lei e altre persone hanno fondato questo museo per valorizzare i beni naturali e artistici del territorio.

A: Ok.

B: Ed è bellissimo.

B: A me piace molto, cioè lì praticamente lei li ha donato tutta la sua collezione di acquerelli di funghi, ma sono centinaia, una roba assurda, beh meravigliosa.

A: Wow.

B: […] Ecco, ti faccio vedere solo adesso per prima di iniziare l'intervista, ti faccio vedere allora questo lo mettiamo via perché. […]

B: Comunque invece ti faccio vedere questo. Allora questo niente, allora questo qua sempre io ho fatto Eh. Settimana scorsa, poi, la farò anche la prossima settimana. Una lezione a dei ragazzi di quinta superiore della scuola dove io lavoravo, perché adesso sono in pensione. E dove portano Beatrix Potter come progetto interdisciplinare per l'esame. E allora adesso ti faccio vedere questa cosa che avevo creato io per l'occasione.

[the interviewee shares her screen]

A: Sta caricando sì.

B: Ok, questo è una sua palette originale che ho fatto la foto io l'anno scorso al museo alla mostra a Londra e quindi ho messo… aspetta, ecco… ti metto piccolina, ho messo tutti i vari aspetti, vedi artista, scienziata, storyteller, giardiniera a allevatrice, business woman e preservation[ist]. Quindi, per dire, ecco i vari aspetti suoi e quindi?

A: A tutto tondo.

B: Sì, quindi allora andiamo alle nostre domande, che quindi ti dico chi sono, da dove vengo?

A: Sì.

B: Non so da non so dove andrò a finire, ma spero spesso al District. Sinceramente però come puoi andare al…

A: Sì, inizierei con qualche dato su di te, giusto per contestualizzare. Mi serve anche per capire alla fine che tipo di persone ho intervistato diciamo Eh?

[personal data were omitted]

B: Organizzazione Beatrix Potter Society ruolo sono una socia […] da tre anni.

A: Ok, perfetto. Allora in breve, perché comunque mi hai già detto molto qual è il ruolo della Beatrix Potter Society nello sviluppo del comune e del territorio circostante?

B: Ok, più che diciamo della società, direi di Beatrix Potter, perché diciamo che la Beatrix Potter Society è principalmente un'associazione di carattere culturale.

B: Quindi, visto che poi c'è anche la domanda sul Peter Rabbit World? Beatrix Potter World son due cose molto diverse, altro è più per valorizzare i personaggi letterari è i giochi, i merchandising, anche opere teatrali relative ai personaggi eccetera, mentre la Beatrix Potter Society cerca di valorizzare e diffondere la conoscenza della figura di Beatrix Potter in tutti questi aspetti che abbiamo nominato prima.

A: Ok.

B: OK, quindi il ruolo è diverso, considerando che lei ha focalizzato la maggior parte della sue produzioni lì e che nei singoli libri ci sono. I disegni perché lei ha utilizzati i propri disegni. Io ho fatto questo e ho preso i vari librini e guardando i vari libri eccetera, ho cercato nelle District dov'era quell'immagine, quell'altra eccetera no, l'ho usato un po' come mappa per visitare questi luoghi. Quindi, visto che molti si svolgono nel Near Sawrey, è chiaro che il ruolo di Beatrix per valorizzare questo piccolo villaggio è fondamentale.

A: Mhm… poi, quando è nata l'organizzazione, come è nata allora?

B: L'organizzazione è nata nel 1980 e nata per caso, perché praticamente un responsabile della Friedrich Warne che sono gli editori ufficiali di Beatrix Potter. Lei, tutti i suoi libri li ha pubblicati con la Frederick Warne che adesso si chiama e la Penguin. Comunque dopo ti do tutti i dettagli. Praticamente loro avevano ricevuto una eredità. E di una persona, di uno studioso di Beatrix Potter, che quando è morto ha lasciato in eredità tutto, tutti i suoi averi e compresi quelli relativi a Beatrix e al Victorian Albert Museum. […] Sì, tantissime cose erano relativa Beatrix Potter. Si è pensato di fare, hanno pensato di fare una specie di raccolta a parte delle cose più importanti di questa collezione.

B: Questo signore si chiamava Linder di cognome e di nome Lindsey, quindi Lindsey Linder […]. In pratica ha detto hanno pensato di fare in modo che fosse accessibile alla maggior parte delle persone interessate a Beatrix Potter e quindi hanno fatto questa, diciamo… separazione di materiali all'interno di questa eredità, a questo punto la referente di questa collezione era a casa in maternità, quindi per dirvi che è nato tutto un po' così. Il responsabile della Warne, l'ha contattata, le ha detto, ma scusa, un secondo, ma adesso che hai tanto tempo perché non ci mettiamo insieme? […], io lei l'ho conosciuta a settembre e si l'ho conosciuta e nel 1980 lei, lui e altri tre, quindi in 5 e si sono riuniti a casa di lei […] e hanno costituito questa società.
[…]

B: E diciamo con queste finalità, diciamo culturali, ecco che non fosse semplicemente gli aspetti dei personaggi, ma che fosse una valorizzazione degli aspetti poliedrici di questa persona che non è solo, non si può chiamare solo artista, non si può chiamare solo scrittrice, solo scienziata, ma appunto ha tutte queste sue caratteristiche. Ecco, quindi, non era solo per quelli che apprezzavano i personaggi dei racconti.

A: E una domanda, tutte e 5 queste persone lavoravano per la Frederick Warne, quindi, o solo una?

B: No, uno, lui. Il responsabile della Frederick Warne a quel in quel momento il manager director.

A: E gli altri invece?

B: Io so di lei perché lei era in una libreria e che si occupava appunto della collezione Linder, e quindi era stata contattata da lui e gli altri non lo so chi fossero. Sinceramente c'era una persona del… secondo me, del… non sicuramente penso che ci fosse qualcuno del Victorian Albert Museum perché tuttora noi con la Società, anche sono andata questo weekend a Londra per la riunione è annuale della Beatrix Potter Society. L'abbiamo fatta al Victoria Albert Museum e c'era la responsabile del museo che è venuta anche nella gita che abbiamo fatto a casa della nonna di Beatrice, eh. Ha parlato di tutto quello che loro come curano… le sue, le sue, tutto quello che lei ha lasciato e tutto quello che questa persona Linder ha lasciato perché lui era un collezionista di Beatrix e ha lasciato tutto al Victoria Albert Museum; quindi, loro sono in possesso di tutto questo. E c'era anche una piccola mostra. È temporanea e perché praticamente questo collezionista, Che cosa ha fatto? È stato contattato da delle dei parenti di Beatrix, che abitavano nella sua casa. Non Hill Top, ma quella di fronte che dopo ti dico che praticamente lei ha Hill Top, non ha mai veramente vissuto come casa. Lei andava avanti e indietro da Londra, finché c'era anche suo papà e andava lì come faccio io a stare bene in un posto bello, a scrivere, eccetera, dipingere. E poi tornava a casa. E poi suo padre è morto e quindi sua mamma era da sola. Allora le ha comprato una casa vicino nel Lake District vicino a Hill Top però dall'altra parte del lago. Si va avanti indietro con un piccolo ferry e dopo ti consiglio anche qualche video che c'è bello su di lei che così poi vedi anche i luoghi. No, perché un conto è vedere delle immagini e un conto è vedere un video, e in più se vai nel nostro sito, c'è anche una parte che ho registrato io perché

abbiamo fatto un video sui suoi aspetti come artista e questo video, questi sono 9 video sono stati pubblicati adesso. In pratica, all'inizio dell'anno li abbiamo registrati a settembre. Mi hai visto?

A: Uno l'ho visto, un video di te che parli di Beatrix.

B: Sì, ecco quello sì […]

B: I video li hanno fatti loro con i droni, però le foto, visto che io parlo […] alla ricerca dei luoghi eccetera, sono tutte foto che ho fatto io. Man mano.
Insomma, negli anni che sono andata. E quindi si…Gli altri secondo me una persona e del National e del Victorian Albert, gli altri non lo so.

A: Ok. E quindi quando è nata com'è andata?

B: L'abbiamo detto, quante persone lavorano nell'organizzazione? Al momento della sua nascita 5, e attualmente, adesso me lo sono fatto dire e nel 2024,12 persone non pagate e una invece che è l'amministratore finanziario pagato.

A: Ok.

B: Ok poi?

A: E poi, però, quanti membri ha?

B: Un migliaio, il massimo che c'è stato, è stato un migliaio e ci sono persone e non solo inglesi, non solo italiane, allora, un gruppo enorme. Giappone, il Giappone ha ricostruito all'interno di uno zoo Hill Top.

A: Veramente?

B: Te lo giuro. E dopo ho conosciuto due persone giapponesi eh ma… fanatiche e una l'ho conosciuta adesso nel weekend, domenica, quando siamo andati alla gita era la mia vicina di corriera ed è una scrittrice giapponese che poi mi ha detto, Il mio amico […], che è stata anche, perché ha parlato con lei,[…] premiata nel passato

401

[…]

A: Ah.

B: E quindi no, i giapponesi. Hanno fatto anche diverse mostre e sono veramente super super, Eh. Infoiati, come si dice a Bologna, di Beatrice e dei suoi personaggi. Quindi avevo un dubbio su una cosa da dire nel mio video, ho scritto a questa ragazza giapponese, ma subito ha risposto su dov'era in quale favola era presente il Post Office Art Deco che è lì a Near Sawrey […] io avevo il dubbio e quindi ho approfittato dai potevo andarla a cercare, poi dopo invece ho detto dai, lo chiedo così mantengo anche un po' i rapporti così e me l'ha subito detto.
A: Che bello.

B: Ecco, OK.

A: Sì.

B: Poi invece la filosofia, che è quella che un po' già ti ho detto, che quindi è soprattutto allora è stata registrata come charity nel Regno Unito nell'ottanta. Esiste per promuovere lo studio e l'apprezzamento della vita e dei lavori di Potter che non è stata solo l'autrice di libri per bambini, ma anche un'artista, sia di paesaggi che di natura anche scientifica. E il ha tenuto un diario che dopo ho iniziato prima a dirtelo, ma te lo finirò dopo. Quello della mostra è stata una allevatrice, è una conservationist, una persona che ha salvaguardato e preservato il Lake District ed è responsabile di grandissime parti. Questo te l'ho già detto del territorio del Lake District che ha lasciato al National Trust e quindi in pratica la Beatrix Potter Society ha lo scopo di proteggere l'integrità e anche là il lavoro unico e inimitabile di Beatrix Potter.

A: Ok.

B: Ok, quindi questo è tanto che ci sono delle all'interno della società delle persone. Come ti ho detto, uno è responsabile della protezione dei dati, della privacy, eccetera, e c' è un altro, se qua ti dico solo mostre, ma anche pubblicazioni, o che se ha bisogno di immagini e vengono da richieste alla Potter Society che le dà con… ci sono delle procedure particolari. Ecco insomma come…

A: Per la proprietà intellettuale.

B: Esatto, come proprietà intellettuale. Poi Dimmi.

A: È la Beatrix Potter Society, che gestisce anche i beni materiali, cioè la casa no?

B: No, quella lì, dà gli oggetti.La casa è gestita dal National Trust.

A: Ok.

B: Sì, la casa è gestita da un'altra e però gli oggetti all'interno, che sono tantissimi perché lei era anche una collezionista, quindi in pratica ogni… Ah io l'anno scorso ci sono andata nella casa due volte in tutto ci sono già stata 5 volte, ho spesso visto cose diverse, tanto che a settembre avevo visto delle cose diverse rispetto a luglio e quindi ho detto con la guida ma scusate come cos'è, com'è che avete cambiato? E lei ha detto, ma che cosa? Io le ho detto tipo 7, 8 cose ma oddio dico eh sì, io ho una grande capacità di osservazione, poi mi interessa molto… gli oggetti ne abbiamo tantissimi e quindi tramite anche delle foto, perché sia lei che suo papà avevano la passione per la fotografia. Suo padre ha diverse foto anche alla…E come si chiama? La galleria Portrait alla National Gallery di Trafalgar Square. Nella parte dei portrait ci sono diverse foto fatte dal papà di Beatrix. Io ho visto due mostre, a parte quella di lui e quindi in alcune foto fatte da lui, a lui piaceva molto fare foto delle persone vicino alle case o nelle case e quindi vedevi. Loro hanno rimesso le cose guardando le foto, capito invece di metterle a caso, è solo che poi le foto sono, si vede dalle foto che lei aveva, tanti oggetti, quindi nello stesso posto, nel tempo lei cambiava gli oggetti e quindi anche il National Trust li cambia. Poi ci sono degli oggetti che sono di proprietà della Beatrix Potter Society e quindi e quelli vengono chiesti in prestito. Ci sono degli accordi in pratica.

A: Ok.

B: Ehm, OK, c'è una sede fisica… no.
Non c'è però per aprire una charity devi dare un indirizzo e quindi è stato dato un indirizzo che non ti so dire quale sia, ma non c'è niente. Insomma, non c'è un ufficio o una o un qualcosa e come dice qua per riunione, incontri.

A: Ah.

B: E OK che quale ruolo ha avuto nello sviluppo del paese? Enorme, perché?

A: Eh scusa, se ti fermo, però tipo l'amministratore finanziario che lavora, lui dov'è?

B: Penso da casa sua.

A: Ah OK.

B: Perché deve gestire… Non so il perché l'acquisto, per esempio, di alcuni beni che magari alla quale la. Alcuni oggetti no, le quali la Beatrix Potter Society è interessata per dire. E quindi chi lo fa?

A: Sì.

B: Chi non lo fa… oppure gestione di eventi come questo che abbiamo fatto, che si fanno due volte all'anno, di solito a settembre, alla fine di settembre e alla fine di marzo e li gestisce la Beatrix Potter Society e quindi chiaramente ci vogliono dei budget.
[…]

A: E invece, se tutti questi oggetti dove sono conservati quando non sono esposti?

B: Questo non te lo so dire. Molti sono al Victorian Albert Museum, li conserva proprio il Victorian Albert Museum e quelli della Beatrix Potter Society…E adesso questo mi posso fare l'appunto che te lo aspetta… davanti al foglio che avevo qua. Allora?
[…]

B: Ok quindi questo lo chiedo.

A: Sì.

B: E poi what's role that Beatrix Potter played in the development of Near Sawerey OK, quindi direi fondamentale un po' per tutte le cose che abbiamo detto, è una cosa che

lei ha sempre chiesto come National Trust e quando lei ha lasciato in eredità tutti questi beni e che non fosse consentito costruire e non fosse consentito vendere. Ok, quindi è, è chiaro che, diciamo che… Ha avuto un ruolo molto importante nel conservare il paesaggio, com'era certo che per dire, ti dico questa perché eh, a forza di andarci, poi io vado sempre nello stesso posto, eccetera, quindi parlo con le persone così… non c'è più neanche il panettiere, ma non li che non c'era mai stato, neanche a Hawkshead, che è a 4 km, quindi devi andare in macchina a Ambleside per comprare il pane. OK? Perché con questa cosa di non costruire, non fare, non brigare, Eh, alla fine molte, molte persone, sono persone che vengono d'estate o affittano d'estate e magari abitano da un'altra parte. Però, hanno conservato le costruzioni, le cose com'erano. Quindi diciamo che dal punto di vista… dopo c'è forse un'altra domanda, no?

A: Eh ma…

B: Su questo e ci sono dei pro e dei contro, questo è poco ma sicuro.

A: Quindi, Ambleside quanto è distante da Near Sawery?

B: Te lo dico subito, lo vediamo subito.

A: Ma indicativamente eh…posso cercare dopo…

B: Eh sarà 7 km, allora aspetta un secondo che te lo dico.

A: E sostanzialmente quindi la zona è rimasta, com'era, preservata. E però magari è più difficile viverci a questo punto.

B: Esatto, esatto.

A: Quindi sono seconde case o case turistiche?

B: 7 dice… tre minuti sono 7,1 miglia, quindi 10 km si.

A: Ok.

B: Sì. Oppure se persone locali…. per dire quando lei ha costruito, ha restaurato Hill Top… allora innanzitutto ti dico questa… che lei andava avanti e indietro da Londra, ogni estate stava tre mesi con la sua famiglia, prima in Scozia e poi dal 1882 fino al 1905, anno in cui l'ha comprato, è sempre andata in varie proprietà. Lì, nel Lake District nelle zona del… Near Sawrey che in una zona più alta dei laghi vicino a Keswick ,un posto che si chiama Keswick al Derwentwater, i laghi vengono chiamati Waters e le montagne vengono chiamate fells. FE, doppia L, S. Perché usano il linguaggio tipico, tradizionale, per indicare i luoghi, anche questo è importante secondo me per mantenere a tutt'oggi. È un po' come in Galizia che si usa il gallego invece che lo spagnolo per dire no è, è sempre un segno della lingua… è un elemento culturale, come lo sono tante altre cose, ecco. E quindi eh lei… perché ti ho detto questo, che allora andava avanti e indietro? Ah, si portava dietro tutto, compreso tutti i tuoi animali domestici, anche quando era ragazzina, si portava dietro conigli, cani, gatti chiudevano proprio la casa Kensington e si andava tutti con anche i servitori, tutti là, e si portava dietro tutto. E lei si è innamorata pazzamente di questo posto. Perché di questi posti, perché sono veramente… Dopo ti faccio vedere alcune foto, c'è qualcosa di… che ti prende l'anima veramente e quindi però pensa che era nel 900, cioè all'inizio del 900, cioè anche a cavallo di due guerre. Guerre perché lei è morta nel 43. Quindi si è vissuta la prima guerra mondiale e l'inizio della seconda. E lei addirittura Eh, a un certo punto usava il suo giardino per il suo orto, per allevare, per coltivare piante, per il paese, per il paesino e allevava conigli per e galline e per avere uova e carne, per dire no, quindi? E all'inizio la vedevano come un po' estranea là. Principessina da Londra e poi, visto il suo amore per questo posto, per queste persone e la sua grandissima umiltà e disponibilità è stata molto amata. Ecco poi lei a un certo punto, nel 1905 il suo, tu hai visto il film Miss Potter?
A: Sì.

B: Il film Miss Potter, ecco il suo fidanzato Norman muore. Lei però va avanti nel progetto di comprare Hill Top, quando ecco, è questo che ti volevo dire quando lo compra, lei vuole controllare i lavori, ma non può stare lì perché li stanno facendo. Quindi va nella stradina di fronte, nella seconda casa, si chiama Bell Green e che adesso anche quello è un bed and breakfast.
È lì, dentro ci sono le lettere appese perché ci sono stata due notti anche lì e le lettere appese che lei prese da questo libro che lei mandava da lì, proprio relativi ai lavori. Capito quindi, per dire, ecco. E a fianco c'è un pub e che c'era allora e c'è ancora adesso è presente nel libro di Puddle Duck ed è anche in quello, ci ho anche dormito perché il

mio posto è un posto speciale, è quella casetta bianca coi fiori dell'inizio del mio video. Io vado sempre lì, però l'anno scorso, cioè scusa nel 2022 e aveva solo due notti e stavo lì sei quindi mi ha detto chiedi a Bell Green e ne aveva due notti, chiedi all'altra, aveva due notti e poi loro sono gentilissimi hanno detto ma tu vai a fare le tue cose di Beatrice, han portato il mio zaino, l'uno a casa dell'altro, nei vari soggiorni, tre soggiorni in sei giorni ho soggiornato in tre posti diversi per dire, ecco. E quindi quando poi lei va lì in pratica Eh. E quando poi si il suo notaio… E cioè conosce un notaio a Hawkshead, che è molto disponibile e alla fine si innamorano e si sposano nel 1913, quando lei ha 47 anni, quindi lei ha avuto la sua prima chiave di casa a 39 anni. Di casa a 39 anni Hill Top nel 1905 e si è sposata a 47 anni e quando si è sposata, in pratica ha lasciato completamente il nome, e ruolo di Potter, è diventata Miss Heeils, è sempre stata anche lì. Mi hanno detto i proprietari di Castle Farm che lei era molto riservata e il papà di questo signore l'aveva conosciuta. Ovviamente, e diceva che lei parlava solo di allevamento, di pecore, di campagna, era appassionata a quello, cioè il mondo di scrittura era finito. E da quando si è stabilita lì come moglie di questo notaio, ha iniziato la sua attività di allevatrice e conservatrice di paesaggio. In pratica ha continuato a dipingere, quello sì, però la scrittura è terminata. OK e quindi questo è il paese. Ecco, e lei col marito è andata abitare di fronte in una casa che si chiama Castle cottage e hanno una cosa molto carina che non è scritta ma me l'ha detta la signora giapponese, la ragazza giapponese mi ha portato lì. Ci sono due querce hanno messo loro due, marito e moglie, il seme, quindi queste querce che nascono così, sono nate così, adesso son gigantesche e nella parte destra guardando la casa. Adesso la casa è di proprietà di una, cioè ce l'ha in affitto in gestione una. È di olandesi che la danno in affitto, però spesso non ci sono persone perché penso che oltre che è grande visto che abitava via, penso che non sia proprio a buon mercato. Ecco, diciamo affittarla.

A: Quindi non è visitabile sostanzialmente.

B: No, quella no. Purtroppo, c'ho provato più volte, sono andata lì, ho bussato ai vicini, ho fatto di tutto e il mio padrone di casa c'è stato a una festa di Natale, quindi mi son fatta descrivere un po' da lui. Però no, non ci si può andare a visitarla.

A: Quindi lei ha vissuto più in quest'altra casa?

B: Sì, dal 1913 al 1943. Per trent'anni, però, era proprio dal giardino di Hill Top vedevi la sua casa, vedi la sua casa dopo ti faccio vedere una foto e quindi Eh, devi solamente attraversare la strada e fare un sentierino e sei già lì. Semplicemente era una casa più comoda perché Hill Top è una fattoria del diciassettesimo secolo. Che poi lei ha restaurato, però comunque ha cercato di mantenerla con la struttura di allora e quindi non era così abitabile come l'altra, ecco. Ok e poi l'altra era mhm.

A: Era solo sulla sua tomba…

B: Ecco la tomba non esiste la tomba non c'è, perché lei ha lasciato le sue ceneri al suo pastore, che le diffondesse in un luogo segreto che non è mai stato rivelato. Ecco no di questo quando tu hai scritto tomba ho detto boh, magari lei ha letto da qualche parte, invece l'ho chiesto anche a un'altra.

A: E io ho visto una lapide in internet…

B: No, tu se hai visto una lapide non è di lei la lapide che gira è quella che è al… che io ho visto naturalmente a Londra, al Highgate Cemetery che è la lapide di Friedrich Warne che era il padre di Norman e nella stessa lapide c'è scritto anche che lì ci sono i resti di Norman, di un altro figlio e della sorella che si chiama Millen, che è diventata dopo la morte di Norman la migliore amica. C'è anche nel film di Beatrix, forse hai visto quella?

A: Ho guardato, l'ho riguardato adesso.

B: Infatti ho detto, boh?

A: La popolazione locale se svolge un ruolo nello sviluppo del paese.

B: Sì.

A: Capisco che questo paese comunque no, è concentrato sulla ehm, figura di Beatrix Potter. E comunque altre attività [è] difficile svilupparle proprio per questa natura di conservare il posto e.

B: Esatto, quindi diciamo che portano avanti la conservazione dei beni. E c'è un forte sviluppo del turismo, diciamo, è un po' di nicchia, cioè non è che ci sia, ti dico che in quella zona lì i bambini, non cioè diciamo che nel World of Beatrix Potter bambini a gogo perché son tutti i giochi, cose, attività eccetera. Lì invece, e anche hai Hill Top, ci sono delle cose anche per bambini, però. E c'è la sua casa, il bambino deve capire che la scrittrice lavorava da lì… è più toccante, secondo me per un adulto capire tutta questa cosa che c'è dietro.

A: Mhm.

B: Ecco, non ci sono dei giochi da bambini, a Hill Top, ecco. Ok, diciamo che… E poi in alcuni punti ci sono i suoi librini aperti perché magari c'è la finestrina di Hill Top che c'è anche nel librino e quindi il bambino può riconoscere nel librino che ha letto a casa per dire che veniva da lì.
A: Sì.

B: Ecco, c'è questa, diciamo questi collegamenti. Ok, poi?

A: Ok, che tipo di attività svolge l'organizzazione?

B: Ok, qui mi son fatta dare tutto l'elenco e quindi te lo dico allora… È educare il pubblico, promuovere la ricerca sulla vita e il lavoro di Beatrix Potter da un punto di vista comunque della volontariato della charity e per un beneficio del pubblico della sì del pubblico.

B: E poi la società diffonde i risultati delle varie ricerche E gli obiettivi sono quindi incrementare i mezzi di comunicazione per scambi di idee a livello mondiale tra i vari membri anche le istituzioni e il pubblico eccetera. E sponsorizzare e sostenere dei progetti di volontariato relativi alla vita e al lavoro di Beatrix. Tenere meeting e dove la conoscenza è l'opinione sulla vita e il lavoro di Potter possono essere diffusi e discussi. E a marzo, la settimana scorsa, il weekend scorso abbiamo discusso se era importante coinvolgere nelle nostre riunioni annuali persone non membre della società per interessarle ed eventualmente farli diventare, oppure se era meglio fare qualcosa solo per gli esterni. Si sta valutando questa cosa, OK, cosa può essere meglio per allargare l'interesse? E produrre o assistere la pubblicazione e la produzione riguardo oggetti, ma

anche… come si dice? Immagini. E organizzare visite a luoghi di interesse legati alla vita e al suo lavoro. E quando i fondi lo permettono organizzare delle aste anche questo sì, delle aste per… o altre occasioni per scambiare o vendere oggetti relativi a Beatrix Potter e per poi, eh, perché vadano in luoghi dove il pubblico li possa vedere. E OK poi a chi si rivolgono le attività dell'organizzazione?

A: E abbiamo detto, soprattutto adulti.

B: Ok, sono soprattutto adulti esatto.

A: E esterni, quindi non hai locali da quello che ho capito?

B: Ed esterni, interni ed esterni. Ci sono molte persone, anche… allora l'altro giorno eravamo una trentina alla riunione. C'erano almeno 5 o sei persone dagli Stati Uniti. Potevi partecipare anche online, ma son venuti di persona e una dal Canada, ma ce ne sono diversi dal Canada, dall'Olanda e del dall'Italia eravamo in tre. E dal Giappone c'era una. Quindi sì, principalmente i posti sono e poi anche Croazia. So che ci sono, non c'erano lì, ma erano presenti. Sono presenti tra i soci. Poi, e questa era la [domanda] 11.

B: Poi esistono dati statistici sul numero delle presenze in paese.

A: Sì, sì, sì.

B: Posticipare questo qui… lo devi guardare lì, nel sito del District eh ti dico solo questo, che il Lake District National Park da quest'anno, da febbraio ha una sede, un ufficio a Hawkshead è scritto HAWKSHEAD come testa di falco.

A: Ok.

B: E hanno aperto lì la sede per favorire il fatto che ci siano persone che sono a disposizione per spiegare, per condurre a fare passeggiata. Lì va tantissimo il trekking, la bici fuoristrada. E si queste cose, passeggiate varie, eccetera. Un altro centro del parco è a Brockhole che è sempre e sul lago Windermere, dall'altra, nell'altro versante, versante est. Versante est ed è dove abitava una cugina di Beatrix e ci si arriva con la barca. Quindi se prendi il ferry e vai al di là del Lago, vai a Brockhole on the Windermere,

prendi la barca e vai a Brockhole e li c'è questa casa. Lì ci sono diverse attività per bambini e una sede del Lake District National Park, dove ci sono diverse attività per bambini. E io, visto che lì non c'ero mai andata. Il pomeriggio prima del mio registrazione del mio video la mattina sono andata in biblioteca a finire di scrivere tutte le cose e mettere in ordine e stampare e poi ho preso l'autobus e la barca e sono andata a Brockhole a prendere il tè. Guardando il panorama, e così avere l'ispirazione per fare il mio video la mattina dopo, […] Però è un luogo comunque di ispirazione.

A: Che meraviglia. Con chi collabora l'organizzazione? Ho capito sicuramente con il National Trust.

B: Sì, con il National Trust e con Armitt Museum and Library, Victorian Albert Museum. Poi il Friedrich Warne, scritto WARNE, publisher che ora è parte della Penguin Random House. E poi anche Birnam Arts, è scritto proprio così. Questo non lo conosco, me lo sono fatto dire.

A: Ah OK.

B: Poi la 14. Qual è il rapporto che c'è tra Society e World of Beatrix Potter?

B: Ok, no, noi lo menzioniamo nel nostro sito e condividiamo cose sui social media relative alle loro attività. Nel passato siamo andati a vedere il loro musical, però son due cose molto diverse, cioè il Beatrix Potter World è una cosa molto, molto, molto commerciale, è una specie di Disney World subtitled Potter World. Se proprio devo dirti.

A: Ok, e chi è che lo gestisce?

B: Non te lo so dire a questo. Però secondo me se vai nel sito lo trovi nel sito della Potter World.

A: Sì, sì.

B: Dove io attingo per fare i miei regalini alle varie persone, per dire e dove comunque ci sono, dei cioè prezzi molto buoni rispetto per dire a Londra che costa il doppio. E poi?

411

A: I fattori di successo della Beatrix Potter Society.

B: No, secondo me e questo ti posso dire una cosa personale, perché poi magari ognuno ha la propria visione, il fattore di successo sono il fatto di puntare molto sugli aspetti culturali, che sono quindi culturali ed ambientali, che sono quindi indelebili. Un aspetto di gioco, personaggio, merchandising, oggi va, domani non va… un autore, un paesaggio, cioè è qualcosa che fa parte dell'eredità culturale del paese. Ecco, e quindi la società appunto ha questo. E proprio nei suoi obiettivi mantenere questa cosa di farla conoscere, quindi secondo me ora non so il sito l'hai visitato, è molto bello ed è nuovo.

A: Sì.

B: E quindi anche questa è molto importante.

A: Quindi la comunicazione.

B: E quali sono le difficoltà principali che la loro azione si trova ad affrontare?

B: Non te lo so dire, cioè nel senso che si si sono, si è parlato e per dire una signora americana, durante la riunione ha detto che se uno vuole fare delle donazioni perché si vive anche di donazioni, mentre se tu doni ad altri enti le puoi dichiarare nella dichiarazione dei redditi per dire, nella società non ancora, quindi chiedeva che questo fosse riconosciuto per dire. Diciamo che io sono una delle persone più giovani.

A: Ok.

B: C'è qualcuno più si ci sono delle persone di quarant'anni, tipo […], una ragazza americana, un'altra ragazza italiana. Però molti sono anche molto più anziani di me, quindi eh, un po', e forse è il fatto di… Vogliamo cercare di e allargarlo a persone più giovani per dire, io sono stata in un istituto superiore, qua a Bologna, dove lavoravo io. L'Istituto alberghiero in una classe del tecnico turistico e di 25 ragazze di 19 anni, nessuno aveva mai visto o sentito nominare né un personaggio di Beatrix, lei per dirti, capito comunque anch'io mi sono appassionata quando sono andata in Inghilterra e non quando ero bambina. Bambina, non c'era, adesso magari forse c'è di più, però quando ero bambina io c'erano altre cose per dirti quindi il fatto di Eh. Coinvolgere anche io ho proposto di dare delle borse di studio all'università sia per Studi letterali

412

letterari che scientifici, perché praticamente lei aveva fatto questi studi sulla lei era affascinata dai funghi perché non erano né vegetali né animali, erano un po' misteriosi eccetera e faceva questi acquerelli anche delle spore ed era appassionata della germinazione delle spore. Ha fatto una pubblicazione che praticamente non ha potuto presentare perché era una femmina, era una donna, quindi la sua pubblicazione è stata presentata da un suo amico. E questa cosa, comunque Linnean Society di Londra, OK della quale io sono una grande appassionata, seguace o sono andata anche a fare dei laboratori […] in Inghilterra con i loro naturalisti.

[…]

B: Per adesso hanno riconosciuto, ti dico solo che il 5 di dicembre del '23, il Museo di storia naturale di Londra ha dato il nome Potteromices, come famiglia e Potteromiceti come genere a un fungo che è il più vecchio fungo ritrovato, che attacca le collezioni delle Museo di Storia naturale, riconoscendo il valore della di Beatrix come micologa.

E quindi io ho proposto, visto che c'erano delle cose che loro proponevano, se era importante per noi o no, ecc. più dare altre idee.

Io avevo proposto di sostenere giovani ricercatori, in particolare donne, e che ci fosse una commissione mista, composta da uomini e donne, includendo anche qualcuno della Society, per assegnare borse di studio finalizzate ad approfondire ricerche relative ai funghi o ad altri aspetti naturali, sia in collaborazione con la Linnean Society che con il Kew Gardens. Lei andava con suo zio a esplorare e studiava molto, osservava eccetera. Oltre ad avere una passione per gli animali (ne avevano molti, lei e suo fratello), quando questi morivano, oltre a seppellirli, a volte pubblicavano un necrologio sul giornale. Tuttavia, poi li bollivano e studiavano le ossa. Le misuravano, le studiavano; erano dei piccoli scienziati. Capito? Hanno anche un cabinet, che sarebbe una cassettiera.

A: Mhm.

B: Immagina una cassettiera con 15-20 cassetti, larga circa 70 cm e alta così. In uno di questi ci sono tutte farfalle essiccate, appuntate con spilli, come in un museo. In altri cassetti ci sono uova piccole, uova grandi, e pelli di lucertole. Avevano delle lucertole come animali domestici, avevano anche dei pipistrelli. Tutto così, capito?

A: Sì.

B: Quindi loro facevano...appunto, tanti studi. Dopo tutti questi studi, facevano disegni. Sono tutte cose che sono rimaste. A mio avviso, bisogna sfruttare il potenziale dei giovani. Ma come li attiri? Vai da un ventenne, che magari ascolta musica rap, e gli parli di Beatrix Potter?

A: Sì.

B: Però, visto che adesso si parla tanto di STEM e del ruolo delle donne nelle STEM, secondo me ci sta. Anzi, nell'ambito STEAM, che include anche le arti.
Tra le mie proposte c'era questa idea, e un'altra che prevedeva un legame con la parte letteraria dell'università.
Un'altra cosa che ho proposto è la possibilità di fare un abbonamento. Io l'ho fatto per un amico, l'ho pagato a prezzo intero. Però, se ogni membro della società potesse regalarlo a un amico per Natale, ad un prezzo agevolato, magari quella persona si appassiona e...

A: Ah.

B: ...continua, no?

A: Abbonamento a che cosa?

B: Alla società, cioè, non è proprio un abbonamento, è un'iscrizione, una membership card.

A: Ok.

B: […] Abbiamo già parlato del successo del paese di Near [Sawrey], giusto? Scusa, sì, sicuramente è la bellezza.

A: Mhm.

B: Il legame con i suoi racconti. E il fatto che sembra di vivere in un'altra epoca, in un altro mondo.

A: Mhm mhm.

B: Non so se ti è mai capitato, ma quando ero ragazzina, intorno ai 10 o 11 anni, sono stata in un paese in provincia di Piacenza o Parma, che sembrava medievale. Era stato lasciato com'era all'epoca, ma, pur essendo curiosa, mi sembrava tutto finto.

A: Mhm, sì, mancava qualcosa.

B: Esatto, ma lì invece ti sembra di essere davvero nel suo mondo, è tutto così naturale, non so come spiegare... quindi sì.

B: Bisogna mantenere questa unicità, originalità e naturalità dei luoghi.

A: Ok.

B: Ecco, questa è la principale difficoltà.

A: Certo.

B: Una delle difficoltà te l'ho già detta: per esempio, lì non c'è nessun negozio, neanche a Hawkshead. È una cosa bruttissima, e io ho scritto al National Park. Ho scritto anche alla compagnia dei trasporti. Devo dire che i trasporti sono eccezionali, e visto che si parla anche di sostenibilità...
A un certo punto, tutto il turismo è organizzato in modo sostenibile: tutti i parcheggi del National Trust sono gratuiti per i membri del National Trust. Si lasciano le macchine nei parcheggi esterni e all'interno si viaggia solo con autobus, normali o doppi, alcuni con la parte superiore aperta (anche se piove sempre!).
Però va bene, almeno puoi vedere il panorama dall'alto, e costa pochissimo. Una volta facevi un biglietto e potevi scendere e risalire. Adesso, invece, costa due sterline a corsa. L'anno scorso l'hanno testato da marzo a giugno, poi l'hanno prorogato fino a luglio, e poi ancora a settembre e ottobre. Ora è tutto l'anno e ogni corsa costa solo 2 sterline, quindi davvero poco.

A: Mhm

B: Ti porta ovunque. L'unica cosa che hanno tolto è l'autobus piccolo, tipo quelli che ci sono qui nel centro […].

A: Sì.

B: Ce n'era uno piccolino che andava dal ferry e passava per Near Sawrey e arrivava fino a Hawkshead. Io ho scritto al National Trust e alla Society. Questi luoghi sono stati valorizzati, e le persone vengono proprio per apprezzare l'ambiente. Ma se non metti l'autobus, io non posso venire a piedi e sono costretta a prendere la macchina.

A: Mhm.

B: E quindi questo causa inquinamento. Devi rimettere l'autobus. La compagnia degli autobus si chiama Stagecoach. Lo puoi vedere anche sul sito del Lake District National Park. Ho scritto loro tantissime volte. C'era un autista, un signore gentilissimo, che dava tutte le informazioni. Era davvero un servizio fantastico. Potevi lasciare la macchina in albergo, anche dall'altra parte del lago. Attraversavi con il ferry (solo una sterlina), prendevi l'autobus e arrivavi a destinazione. Ora, invece, ci sono più di tre miglia da percorrere, di cui una parte nel bosco.
B: Se vai dal ferry, ci sono tre miglia fino a Hawkshead. Quindi ogni giorno devi aggiungere 8 km a piedi alle tue passeggiate. L'ultima volta che l'ho fatto, ho percorso 32 km. È lunga, hai capito?

A: Mhm.

B: Per favorire questo, secondo me sarebbe l'ideale avere autobus a basso consumo e basse emissioni. Avere questo significherebbe avere molte meno macchine. Il parcheggio non è il massimo; devi arrivare prima. Ci sono Hill Top Tower Bank e la casetta dove vado io, poi c'è il parcheggio e da lì devi fare 200 metri a piedi.

A: Mhm.

B: Diciamo che a Hill Top non vedi nessuna macchina perché è leggermente in salita e non c'è parcheggio. Di fronte c'era la fermata dell'autobus, con un cartello triangolare col coniglio. È bellissimo, c'è ancora quello.

A: Ehm.

B: Ok, cosa andranno a vedere? Il paesaggio naturale di Beatrix Potter, che si è mantenuto così per più di 100 anni.

A: È sostenibile?

B: Sì, si cerca di mantenere la sostenibilità. Sono molto attenti alla sostenibilità nella Lake District, e anche per quanto riguarda la sostenibilità alimentare. La maggior parte dei posti espone chi sono i produttori, per esempio di uova, carne, latte e formaggi, quindi tutte produzioni locali.

A: Qua, come è cambiato il paese? Non importa perché non è cambiato; questo punto ce l'ho...

B: Sì, nel senso che prima c'era solo lei, affascinata. Adesso il suo esempio ha fatto affascinare tante altre persone.

A: Ok, e vabbè, non è più attuale. Se beneficia di fondi europei, a meno che non faccia parte di alcuni programmi come Erasmus.
B: No, la società no. Però abbiamo altri... Eh? Come si chiama? Altri fondi, altri di...del Regno Unito, tra cui questo link si chiama Linder, scritto così: Linder Foundation.

A: Mhm.

B: Che è quell'idea di quel signore che ha lasciato tutta la sua collezione di cose al Victoria and Albert Museum. Lui e loro hanno finanziato il nuovo sito e tutti i film e le riprese con i droni, eccetera. Quindi danno un forte contributo. L'altro si chiama Routledge Trust, è scritto "Routledge Trust". Routledge è una dama che è la referente della nostra società e che adesso ha 93 anni, è stata un'attrice di cinema e teatro e ha fatto un video bellissimo su Beatrix sulla sua vita.

A: Ok.

B: E lei va in giro vestita da Beatrix e racconta le cose nei vari luoghi, eccetera.

A: Ok. Brevemente, per te, che cosa significa "rurale"? Cosa ti viene in mente?

B: Eh... Mi viene in mente campagna, paesaggio, natura...E mi viene in mente Virgilio. E bellezza, ma anche fatica. Perché quello che per noi è bello, che siamo turisti e appassionati, è frutto del lavoro di chi lavora la terra e fa in modo che tutto questo esista. Un grande contributo lo danno le pecore. Questa razza è particolarmente forte e quindi vive e c'è tutto. Una cosa su questo la puoi vedere nel sito del National Park. Praticamente, mangiando di continuo, fanno sì che l'erba venga mantenuta, cioè che il paesaggio rimanga così, senza erbacce, perché se ne mangiano. Mantengono questa struttura. Un'altra cosa che ti volevo dire è che lei non sapeva niente di giardinaggio. Aveva un giardiniere e, quando è arrivata a Hill Top, ha ovviamente preso un giardiniere. Ma è una cosa che io ammiro molto di lei. Anche per molte altre cose. Una cosa che mi piace, e ho capito due anni fa, a 58 anni e con il mio quinto diploma universitario, è l'importanza di interessarsi sempre a nuove cose e approfondirle. Per lei, il "Lifelong Learning" era molto importante. Quando ha lasciato la sua vita da scrittrice e ha intrapreso quella da allevatrice e giardiniera, andava in prima persona insieme al suo giardiniere a imparare. Si faceva regalare piantine da altri; se le piacevano, scriveva lettere chiedendo di riceverle. Se vedeva delle piantine che le interessavano, diceva: "Ho visto queste piantine, mi piacciono e vorrei averle". Le metteva nel suo giardino, che a lei piaceva un po' selvaggio, non tutto ordinato.

A: Sì, all'inglese.

B: È tuttora così. E la cosa bellissima che ho detto nel mio discorso è che le coltivazioni attuali sono state fatte grazie a una ricerca basata sulle sue descrizioni e i suoi disegni, che ci sono ancora. C'è un orto al Beatrix Potter World con l'elenco di tutte le varietà che lei aveva nel suo orto e che sono state conservate. Alcuni semi, come quello che noi chiamiamo "carota di Beatrix", in realtà è un ravanello allungato, chiamato "Long Scarlett" perché è rosso. Era solo un seme nella banca dei semi, ma tramite Beatrix è stato riscoperto, ricoltivato e ora è normalmente coltivato lì, nel suo orto. Si può comprare ed è in commercio.

A: Ah.

B: Capito? Quindi anche questo è una cosa per me molto bella. Se vuoi, te lo mando.

A: Sì.

B: Il testo del mio discorso, nel senso che una cosa per me molto bella, che alcuni discorsi attuali come e biodiversità stabilità. Eh, cibo salutare eccetera che non erano a lei noti perché non erano concetti di allora. Però erano comunque nella sua testa ed ora la sua figura, i suoi personaggi possono essere utilizzati per promuovere queste cose tra i bambini, per esempio la c'è stata una… io, lo dico lì, nel mio video, la campagna delle Nazioni Unite era proprio sulla sostenibilità e il cibo sostenibile ed era per raggiungere uno dei 17 obiettivi della sostenibilità. E quindi io la vedo come, cioè io ho voluto fare quel discorso.

A: Sì.

B: Era sulla sua carriera di artista, ma io ho voluto dare anche un'impronta di sostenibilità, ambiente e paesaggio. L'amore per la bellezza, che non è solo dire "questo è bello", ma anche saper cogliere quelle piccole modifiche che si possono fare per mantenerlo o renderlo ancora più bello. Questo è un concetto che ci hanno molto trasmesso nel Master di paesaggio, e per me lei è proprio l'esempio perfetto di tutto questo. Per questo motivo, secondo me, non è solo un personaggio del passato, ma anche del futuro. È per questo che mi piacerebbe coinvolgere i giovani, perché tutti questi temi sono fondamentali per il futuro.

A: Ok, un'ultima domanda: hai qualcuno da consigliarmi che potrei contattare per avere una visione più completa?

B: Sinceramente non saprei, non so cosa sappiano gli altri. Quello che non sapevo, l'ho chiesto ad […], che oggi lavora come responsabile […], e alcune cose me le ha spiegate lei.

A: Mhm.

B: Le cose che non sapevo, le ho chieste a lei. Ti posso chiedere anche di altre cose che ti interessano, come sugli oggetti, e ti farò sapere di sicuro. Hai visto i libri?

A: Sì.

B: Ok, l'ultima cosa […]. C'è una storia interessante su Linder. È stato contattato da alcuni parenti di Beatrix che, dopo la sua morte, erano andati nella sua casa, la Hill Top Farm, dove abitava col marito, e hanno trovato dietro una stufa un pacco di quaderni legati con una cordicella. Quando li hanno aperti, non si capiva molto: c'erano solo numeri e caratteri incomprensibili. Hanno dato i quaderni a un collezionista, che li ha esaminati per molto tempo finché non ha trovato una data: "1793". Accanto c'era scritto "diciassettesimo". A quel punto, ha capito che faceva riferimento alla morte di Luigi XVII, il figlio di Luigi XVI di Francia, che fu ucciso durante la Rivoluzione francese. Pare che una donna, che visse fino a 107 anni, avesse assistito a questa esecuzione e lo avesse raccontato. Beatrix lesse questa storia e ne rimase così colpita da scrivere un diario segreto, usando un codice tutto suo. Dall'età di 14 fino ai 32 anni, scriveva su questo giornale segreto. Parlava di politica, arte, cultura, tutto ciò che sentiva discutere attorno a lei. Suo padre, che era un avvocato ma viveva di rendita grazie alle sue eredità, passava molto tempo in circoli culturali, vacanze e incontri artistici. La portava con sé a mostre e musei, come la Royal Academy, il Victoria and Albert Museum e il Museo di Storia Naturale. Erano posti dove andava spesso con suo padre. Andavano anche al cimitero di […], dove io vado spesso, e lei portava a spasso il suo coniglio al guinzaglio, oppure il suo cane, perché abitava lì vicino. Tutte queste idee e considerazioni, la sua curiosità e il suo umorismo tipicamente inglese, li annotava su questo giornale. Ma, per non farsi capire, scriveva in codice. Dopo molti anni, quel collezionista è riuscito a decifrare tutto. Se vai sul sito del Victoria and Albert Museum, puoi cercare la "Lindsay Linder Collection" e vedere di cosa si tratta.

B: Puoi vedere tutta la spiegazione completa del "Linder Code" e della decodifica sul sito del *Victoria and Albert Museum*. È davvero interessante vedere tutto quello che ha scritto Beatrix, ed è un vero privilegio leggere direttamente ciò che lei stessa ha documentato.
Ho trovato anche affascinante leggere le lettere di Frida, per esempio. C'è una differenza sostanziale tra ciò che dicono gli altri di una persona e quello che si capisce leggendo direttamente le loro parole.

A: Leggere le fonti dirette, certo.

B: Esattamente, è molto importante.

A: Ok, allora, grazie mille. Non voglio farti arrivare in ritardo.

B: Se hai bisogno di altre cose, scrivimi. Ti do anche il mio numero, così puoi contattarmi quando vuoi.

A: Volentieri, me lo segno.
[…]

B: Ti mando anche il trattatello che ho scritto per il film e per il video. In più, sul sito ci sono tre newsletter al mese, intensissime. Ora si sta pensando di rendere tutto accessibile online anche per chi non fa parte della Society.

A: Interessante.

B: Ho scritto un articolo e ho tenuto una lezione l'11, e ne farò un'altra a breve. Devo anche preparare un altro articolo per martedì sulla mia esperienza, con feedback da parte degli studenti. Hanno fatto temi bellissimi in italiano e, per l'inglese, ho preparato un test, che è andato bene.

A: È fantastico.

B: Lavoro qui, in un istituto tecnico e professionale per il turismo. Il mio obiettivo sarebbe organizzare una gita l'anno prossimo per i ragazzi, ma purtroppo è molto costoso andare in Inghilterra.
[…]

B: Grazie mille, speriamo bene. Puntiamo al turismo letterario!

A: Esattamente.

B: Trova quei libri e vedrai che ti saranno utili. I due del National Trust sono fondamentali.

A: Grazie ancora, ci sentiamo presto.

B: Buona Pasqua, ciao!
[…]

Annex VIII Template for case studies

Introduction
Short intro to the chapter and aim of the chapter.

The place
Geographical location, number of inhabitants, brief history of the place.

Relation with rurality
Type of territory, land use, meaning of rurality.

The author and the books
Biographical data about the author and major books related to the place.

Literary destination
What type of literary heritage and how is it valorised?
How literary heritage has changed the place? Who are the main actors and what are the activities done in the destination?

Development and governance
How the place became a literary destination?
Who manages the literary heritage?