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The Evolution of Tourism Destination Image through Travel Guidebooks

The Case of Barcelona

PhD Thesis written by / Tesi Doctoral escrita per

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The Evolution of Tourism Destination Image through Travel


Guidebooks

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RAUL SUHETT DE MORAIS

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Part I

MOTIVATIONS FOR THE VOYAGE



0.1. Acknowledgements

I get by with a little help from my friends
– *The Beatles*

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It is important to highlight that, although the effort is collective, I am the only one to blame for all the mistakes found here. :)



0.2. Abstracts and Keywords

In this short chapter, I will present an abstract for this research and the keywords related to it. The first version will be in English and, following it, there will be translations to Spanish, Catalan, and Portuguese.

0.2.1. Abstract and Keywords in English

Travel guidebooks are an exceptional source of information for future tourists. These books provide advices, suggestions, clues, tips, and much more so that the traveler can understand the Destination, being, therefore, a mediator between the visitor and the place visited. Travel guidebooks shape the tourist's experience by interpreting the Destination and, by doing so, shape the Destination itself as well. In a time when tourists are rushing to the Internet to find always-changing information similar to an Orwellian world where yesterday's facts disappear, paper guidebooks are crucial to a longitudinal because the Tourism Destination Image (TDI) they have of any given place lasts as long as their pages exist. My research aims to understand how a TDI changes through time and, in order to do so, I employ the Grounded Theory Method (GTM) to gather data from several Travel Guidebooks from different periods and determine how the image changes throughout time. The research is built over a review of the current literature on Geography, Authenticity, and, of course, Tourism. My case study is Barcelona and I have selected 13 guidebooks from 1888 –the year of the first Universal Exposition– to 2016. Due to the immense amount of data and the fragility of some guidebooks, I use the computer assisted qualitative data analysis software ATLAS.ti to help me with the coding, recoding, visualization, retrieving, and analysis of the books. Tourism Research is known to strongly rely on other areas' theories and methods to understand the phenomenon's intricate problems. Both working with travel guidebooks and applying the GTM to Tourism Research is an innovative way to provide the subject with its own research frameworks and it can help develop new paradigms, theories, and practices to the field. The research concludes that using travel guidebooks as source of data to analyze Barcelona's TDI is a valid method and it can be reproduced in any other Destination; that Barcelona has had several TDIs throughout its history as a Tourism Destination and the one we experience nowadays is only the most recent one; that a longitudinal study through a GTM framed by a Case Study Research is a valid way to

understand the evolution of a Destination's TDI; that the history of the Destination influences its TDI; that Barcelona's Grounded image has changed according to trends of each period in its history, but its Density image has remained stable focused in the Barri Gòtic. Finally, this Thesis presents some topics to future research.

Guidebooks; Tourism; Barcelona; Tourism Destination Image; Grounded Theory Method.

0.2.2. Abstract and Keywords in Spanish

Las guías turísticas impresas son una fuente excepcional de información para futuros turistas. Estos libros proporcionan consejos, sugerencias, pistas, recomendaciones y mucho más para que el viajero pueda entender el Destino y son, por lo tanto, un mediador entre el visitante y el lugar visitado. Las guías turísticas impresas moldean la experiencia del turista al interpretar el Destino y, al hacerlo, moldean el Destino también. En tiempos en que turistas corren a Internet buscando por informaciones siempre cambiantes como si viviéramos en un mundo Orwelliano donde los hechos de ayer desaparecen, las guías en papel son cruciales para un estudio longitudinal porque la Imagen del Destino Turístico (IDT) que tienen de cualquier lugar dura lo tanto que duran sus páginas. Mi investigación aspira a entender cómo una IDT cambia a lo largo del tiempo y, para ello, empleo el Método de la Teoría Fundamentada (MTF) para recoger datos de diversas guías turísticas de diferentes épocas y determinar cómo la imagen cambia a lo largo del tiempo. La investigación está construida sobre una revisión de la literatura actual en Geografía, Autenticidad y, por supuesto, Turismo. Mi estudio de caso es Barcelona y he elegido 13 guías turísticas impresas de 1888 –el año de la primera Exposición Universal– hasta 2016. Debido a la inmensa cantidad de datos y la fragilidad de algunas de las guías, utilizo el software de análisis de datos cualitativos asistida por ordenador ATLAS.ti para ayudarme con la codificación, recodificación, visualización, recuperación y análisis de los libros. La investigación en Turismo es conocida por depender fuertemente de teorías y métodos de otros campos para entender los problemas intrincados del fenómeno. Tanto trabajar con guías turísticas como aplicar el MTF en la investigación en Turismo son manera innovadora de abastecer el tópico con sus propios marcos de referencia y puede ayudar a desarrollar nuevos paradigmas, teorías y prácticas para el fenómeno. La investigación concluye que usar guías turísticas

impresas como fuente de datos para analizar la IDT de Barcelona es un método válido y puede ser reproducido en otros Destinos; que Barcelona ha tenido diversas IDTs a lo largo de su historia como Destino Turístico y que la que experimentamos hoy es sólo la más reciente; que un estudio longitudinal a través del MTF encuadrado por una Investigación de Estudio de Caso es una manera válida de entender la evolución de la IDT de un Destino; que la historia del Destino influye en su IDT; que la imagen Fundamentada (Grounded image) de Barcelona ha cambiado de acuerdo con las tendencias de cada periodo de su historia, pero que su imagen de Densidad (Density image) se ha mantenido estable enfocada en el Barri Gòtic. Por fin, esta Tesis presenta algunos tópicos para investigaciones futuras.

Guías turísticas impresas; Turismo; Barcelona; Imagen del Destino Turístico; Método de la Teoría Fundamentada.

0.2.3. Abstract and Keywords in Catalan

Les guies turístiques impreses son una font excepcional d'informació per a futurs turistes. Aquests llibres proporcionen consells, suggeriments, pistes, recomanacions i molt més per a que el viatger pugui entendre el Destí i són, per tant, un mediador entre el visitant i el lloc visitat. Les guies turístiques impreses donen forma a l'experiència turística al interpretar el Destí i, fent-lo, donen forma també al Destí. En temps en que turistes corren cap a Internet buscant per informació sempre canviat com si visquéssim en un món Orwellià on els fets d'ahir ja no existeixen, les guies en paper són crucials per a un estudi longitudinal perquè la Imatge del Destí Turístic (IDT) que elles tenen de qualsevol lloc dura allò que duren les seves pàgines. La meua recerca pretén entendre com una IDT canvia al llarg del temps i, per fer-ho, utilitzo el Mètode de la Teoria Fonamentada (MTF) per a tal de recollir dades de diverses guies turístiques de diferents èpoques i determinar com la imatge canvia al llarg del temps. La recerca està construïda sobre una revisió de la literatura actual en Geografia, Autenticitat i, és clar, Turisme. El meu estudi de cas es Barcelona i he seleccionat 13 guies turístiques impreses des de 1888 –l'any de la primera Exposició Universal– fins a 2016. Degut a la immensa quantitat de dades i la fragilitat d'algunes guies, utilitzo el software d'anàlisi de dades qualitatiu assistida per ordinador ATLAS.ti per a ajudar-me amb la codificació, recodificació, visualització, recuperació i anàlisi dels llibres. La recerca en

Turisme es coneguda per dependre fortament de teories i mètodes d'altres camps per a entendre els intricats problemes del fenomen. Tant treballar amb guies turístiques com aplicar el MTF a la recerca en Turisme són maneres innovadores de proveir el tòpic amb els seus propis marcs de referència i pot ajudar a desenvolupar nous paradigmes, teories y pràctiques per al fenomen. La recerca conclou que utilitzar guies turístiques impreses com font de dades per a analitzar la IDT de Barcelona és un mètode vàlid i pot ser reproduït en altres Destins; que Barcelona ha tingut diverses IDTs al llarg de la seva història com a Destí Turístic i que la que experimentem avui és només la més recent; que un estudi longitudinal a través del MTF enquadrat per una recerca d'Estudi de Cas és una mena vàlida d'entendre l'evolució de la IDT d'un Destí; que la història del Destí influeix en la seva IDT; que la imatge Fonamentada (Grounded image) de Barcelona ha canviat d'acord amb les tendències de cada període de la seva història, però que la seva imatge de Densitat (Density image) s'ha mantingut estable enfocant-se al Barri Gòtic. Per fi, aquesta Tesi presenta alguns tòpics per a recerques futures.

Guies turístiques impreses; Turisme; Barcelona; Imatge del Destí Turístic; Mètode de la Teoria Fonamentada.

0.2.4. Abstract and Keywords in Portuguese

Os guias turísticos impressos são uma fonte excepcional de informação para futuros turistas. Estes livros proporcionam conselhos, sugestões, pistas, recomendações e muito mais para que o viajante possa entender o Destino e são, portanto, um mediador entre o visitante e o lugar visitado. Os guias turísticos impressos moldam a experiência do turista ao interpretar o Destino e, ao fazê-lo, moldam também o próprio Destino. Em tempos em que turistas correm à Internet em busca de informações em constante mutação como se vivêssemos em um mundo Orwelliano em que os fatos de ontem já não existem, os guias em papel são cruciais para um estudo longitudinal porque a Imagem do Destino Turístico (IDT) que eles têm de qualquer lugar dura tanto quanto as suas páginas. A minha pesquisa aspira a entender como a IDT muda ao longo do tempo e, para isso, uso o Método da Teoria Fundamentada (MTF) para recolher dados de diversos guias turísticos de diferentes épocas e determinar como a imagem muda ao longo do tempo. A pesquisa está construída sobre

uma revisão da literatura atual em Geografia, Autenticidade e, claro, Turismo. O meu estudo de caso é Barcelona e selecionei 13 guias turísticos impressos de 1888 –o ano da primeira Exposição Universal– até 2016. Devido à imensa quantidade de dados e à fragilidade de alguns guias, uso o software de análise de dado qualitativos assistida por computador ATLAS.ti para que me ajude com a codificação, recodificação, recuperação, visualização e análise dos livros. A pesquisa em Turismo é conhecida por depender fortemente de teorias e métodos de outros para entender os problemas intrincados do fenômeno. Tanto como trabalhar com guias turísticos como aplicar o MTF na pesquisa em Turismo são maneiras inovadoras de abastecer o tópico com seus próprios marcos de referência e pode ajudar a desenvolver novos paradigmas, teorias e práticas para o fenômeno. A pesquisa conclui que usar guias turísticos impressos como fonte de dados para analisar a IDT de Barcelona é um método válido e pode ser reproduzido em outros Destinos; que Barcelona já teve diversas IDTs a longo da sua história e q que experimentamos hoje é só a mais recente; que um estudo longitudinal através do MTF enquadrado por uma pesquisa de Estudo de Caso é uma maneira válida de entender a evolução da IDT de um Destino; que a história do Destino influi em sua IDT; que a imagem Fundamentada (Grounded image) de Barcelona mudou de acordo com as tendências de cada período de sua história, mas que a sua imagem de Densidade (Density image) se manteve estável enfocada no Barri Gòtic. Por fim, esta Tese apresenta alguns tópicos para investigações futuras.

Guias turísticos impressos; Turismo; Barcelona; Imagem do Destino Turístico; Método da Teoria Fundamentada.



0.3. Lists

I make lists to keep my anxiety level down.
 – Mary Roach (*1959 -)

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0.3.3. List of Abbreviations

- GT. Grounded Theory
 GTM. Grounded Theory Method
 TD. Tourism Destination
 TDI. Tourism Destination Image
 CS. Case Study
 CSR. Case Study Research
 QDA. Qualitative Data Analysis
 CAQDA(S). Computer-Assisted Qualitative Data Analysis (Software)

0.4. Epigraph

*The World is a book, and those who do not travel read only a page.
– Augustine of Hippo (*345, †430)*

Judith Adler, on her paper 'Origins of Sightseeing' (1989, p. 10), mentions the following:

For Lassells, a Catholic tutor, the world figures metaphorically as a book after the manner of Plotinus and Augustine, and travel through it is treated as a commentary upon other texts. In a formulation to be repeated by other writers until the end of the nineteenth century, he writes, "They that never stir from home read only one page of this book; and, like the dull fellow who could never learn to count farther than five ... dwell always upon one lesson." (...)

The quote from Augustine of Hippo was published by Esar (1995, p. 822), but some say it is not accurate and that it has never been found in Augustine of Hippo's originals. In any case, Fougeret de Monbron also said something very similar on his book 'Le Cosmopolite, ou Le Citoyen du Monde': "L'Univers est une espece de livre, dont on n'a lu que la premiere page quand on n'a vu que son Pays" (Fougeret de Monbron, 1760, para. 1).

Like the pioneers of the modern travel guidebooks John Murray and Karl Baedeker, I would like to begin my text with a great quote from wise men in order to soothe the way through a preposterous large quantity of data and information. I think that starting a research under the auspicious advise of Augustine of Hippo is a token of good luck. As we will see throughout more than two hundred pages, sometimes the best story is not actually the real one. It all comes down to how one frames its reality. I hope you will enjoy reading it as much as I have enjoyed writing it.

1. Introduction

*A long journey begins with one step
– Kikuyu proverb*

A city's Tourism Destination Image (TDI) can be built in many ways and one of the most important tools to do so is its set of travel guidebooks¹ (e.g. Bhattacharyya, 1997). These little books full of information are the travellers'² best friend and go with them all along the route through the city advising them where to go, at which restaurant to eat, how the photo angle should be, which path to choose, what to think about the people they are going to meet... They tell them the entire experience, actually. Despite all this importance, the guidebooks are not well enough studied, as Deborah Bhattacharyya (1997, p. 373) asserts that "guidebooks, in general, are a common but little analyzed part of the tourism system and, as such, fill several functions for those in the tourist role". Understanding their importance towards their representation of the cities is fundamental to this Thesis.

Analyzing travel guidebooks is no ordinary task, for, although most people may believe that they try to represent the destination in the most accurate way, each one of them have a different idea of the city and a different public to which they want to approach. In the past, publishers should not worry very much about this, because the destinations were much more stable and the tourist was less demanding. However, throughout the 20th century, Tourism increased everywhere (UNWTO, 2018) and the destinations have changed greatly, mainly due to the fierce competition for visitors. For a number of reasons that I could not enlist here (for they are so many and so diversified), destinations are not the same as they used to be a hundred years ago and, since travel guidebooks are one of the main information sources for potential tourists (Morais, 2012), they should keep the same pace as the Destinations they talk about.

However, it is important to understand that these changes are not to be interpreted only as physical changes, those brought by Engineering and Architecture or by new urban plans. Cities can change the manners it presents itself to the visitor in many different ways and some of them do not require any construction or demolition. Most changes on a city's

¹ Unless otherwise specified, in this Thesis, all the following are synonyms for travel guidebook: guidebook, tourist guidebook, handbook, travel handbook, tourist and handbook.

² Unless otherwise specified, in this Thesis, tourist, traveler, and visitor are synonyms.

image can be made by simply having a different look on itself – presenting its resources in another way, through different glasses, using distinct filters. Focusing some parts that were previously forgotten or highlighting an aspect that was not well considered are news forms of changing a city's tourist image. These kind of changes, allied with many physical improvements, made Barcelona a city that has changed greatly during the 20th century (e.g. Palou Rubio, 2016) – from a small location in the Mediterranean to the door of the sun-and-sea tourism to one of the most successful Tourism models ever tried.

1.1. Motivations, Justifications, and Aims

The motivation for the present work was originated during the Summer of 2008, when I carried out a research on Barcelona's (then) current tourist image and I found a tourist guidebook originally published on 1929 (Soldevila, 2007). It presented a Barcelona completely different from that one it was being presented in the current tourist guidebooks. That Barcelona was, of course, not the same, for the 1992 Olympic Games changed drastically the landscape; nevertheless, attractions that were already built by the beginning of the 20th century and those that still existed by the 2000s were treated distinctly by the different guidebooks. By analyzing the past and present of Barcelona's TDI, one can understand how the process was conducted and try to provide better solutions for the tourism in the city.

This work is justified because of the few numbers of studies concerning the travel guidebooks up to now (eg Bhattacharyya, 1997) and their great role played in the visits of tourists, in a way that they influence the tourist's decisions not only before and during the trip, but also after. By studying the changes on the Tourism Destination Image, it will be possible to develop a better way to provide a more comprehensive understanding of the place visited. Also, while using the Grounded Theory Method (GTM), this research will be able to contribute to the research in Tourism because it will be a theory grounded on the phenomenon and this can help to enlarge its own scientific literature and its epistemology.

To make this study more useful to the society, it will bring in its corpus a study case on Barcelona, in Spain, which is a widely known tourism destination, both in leisure and business tourism. Catalonia's capital is an ideal case due to its history in Tourism and how the phenomenon is related to the development of the city as a whole. This work will try to

analyze the Ciutat Comtal in order to achieve one Theory and create that may be applied to any other tourism destination, so that anyone could understand how the power forces are established in a certain place and how they build one Tourism Destination Image or another.

Studying the tourist guidebooks and their relation with the city they promote could have many outputs, but here the pursuit is to compare the place they show nowadays with that of the end of the 19th century and the beginning of the 20th century – and prove that they are not the same even though some characteristics may be recognizable. I want to understand what has been said about Barcelona in travel guidebooks and has influenced the image the tourist has had about it. Also, I want to compare those several versions of Barcelona in order to provide a longitudinal, diachronic perspective of the Tourism Destination Image of the city – how it has evolved and changed through almost 130 years. Here, I do not want a picture of Barcelona's current tourist image; actually I am keen to discover whether there is any pattern of relation between the city's history during the last century and its many Tourism Destination Images. Finally, I want to be able to develop a grounded Theory that allows the analysis of other places' Tourism Destination Images through travel guidebooks – a theory grounded on Tourism studies for the development of the research in Tourism.

1.2. Research Questions, Concerns, and Interests

In Grounded Theory (GT), generally there is no hypothesis to be proven. The idea of this method is to generate theory through the data – the theory must emerge from the documents. There will be a comprehensive explanation on that in Chapter 3. Theory, but I need to be clear that, in the end of this research, a Theory will come out. Nevertheless, this research did not start with the GT in mind, so I had a few inquiries and I will address them in Chapter 6. Summary, Conclusions, and Future Research.

The first of these inquiries concerns the ubiquitous presence the Gaudí in Barcelona's promotion. I believe that this idea is new – not older than the 1992 Summer Olympic Games. Barcelona's Tourism Destination Image has changed drastically and for several times during the 20th century and the one having the architect from Reus is merely the most recent one.

The second inquiry this work discusses is that travel guidebooks are a reliable source of information on the changes of any city's tourist image. They are the documents that describe how a destination was being seen in a specific point in time and the model here presented can be expanded to any other tourism destination with a consistent series of travel guidebooks.

With the objective of not getting away from the path, the research questions that follow are to conduct this work (as if it were a guidebook) and they will be answered on the last chapter, Conclusions, so that the cycle of the study will be complete. The questions are divided into a main one, which is broad and open, and some secondary ones, which are more specific and intend to answer the themes believed to be the more important ones. The Main Research Question asks:

- How has Barcelona's Tourism Destination Image changed through from 1888 to 2016?

And, from here, we can also ask the following Secondary Research Questions, and they ask:

- What kind of relation is there between the cities' history and their tourist images?
- Can this model be used to study the tourist image of other destinations?
- What other TDIs has Barcelona had through almost 130 years?
- Are travel guidebooks a reliable source of information to determinate the changes on Tourism Destination Image?

1.3. Structure of this Thesis

This research is divided into other five chapters that will try to answer the questions raised just above: Methodology and Methods; Theory; Case study; Analyzing Barcelona's TDI Evolution; and Summary, Conclusions, and Future Research. The present thesis is divided in this way in order to facilitate the reading and present the various parts of the research.

The next chapter, Methodology and Methods, will present the ways and means used to develop the hypothesis so that patterns may emerge and a conclusion may be made. Its importance in the research lies on our way of understanding the Tourism Destination Image of a given place: the use of travel guidebooks. There, the choice, treatment, and analysis of the primary sources will be presented and discussed, so that the reader can understand the

extraction of information, how it was analyzed, and the techniques used to develop a critical view on the discourse of the travel guidebooks.

After that, there is the Theory chapter, one that will pursue the building of a solid rhetoric based on renowned authors from a wide range of areas within the Social Sciences, but mainly Geography and –of course– Tourism. In that chapter, the history of the guidebooks will be considered: their origins, objectives and forms; and there will be an investigation on what makes a book a travel guidebook. Also, this chapter will address the concepts of TDI and Authenticity in Tourism. Following the Theory, it is time for the practice: a Case Study will try to apply the ideas previously presented to the city chosen. I will study 13 nonrandomly selected travel guidebooks, trying to extract as much information as possible in order to achieve the Theoretical Saturation.

Mixing the two previous chapters is the objective of the next one, Analyzing Barcelona's TDI Evolution. It is there that the theory and the practice will be put together so that some patterns and standards should be created to consider using this methodology at other places and situations. Although all chapters are important to the thesis, this is the one that culminates all the efforts to deliver a new way of understanding the Tourism Destination Image in general and Barcelona's in particular.

Finally, the Summary, Conclusions, and Future Research chapter is presented, in which the wholeness of this work will be digested. Here, the entire research will be summarized in order to make sense as one. It is there where the findings will be concluded as well as new ideas for future research that we will come across during the developing of this one. The last chapters –which are not a part of the research itself–, References and Annexes, bring the publications used to achieve a better comprehension of the themes treated here and that have helped to build this text and data used in the research that was not explicitly used in the text.

* * *

1.4. Conclusions and Summary of the Chapter

Summarizing, this chapter presented the basic motivations and importance of this research. Also, it declared what can be expected in the end of the work by exposing its Hypotheses and Research Questions. Finally, it showed how the Thesis is structured and how each chapter can contribute to a better understanding of the subject. The next chapter, Methodology and Methods, will talk about how this research was carried out: its line of reasoning and the tools to achieve its aims.

Part II

PLANNING THE TRIP



2. Methodology and Methods

The nature science speaks about its results; the social science speaks about its method.
 – Henri Poincaré (*1854, †1912)

In this chapter, I will describe the Methodology that is the line of reasoning of this work; and the methods used to carry out this research. The chapter will start from the broad towards the more specific ideas: firstly, I will talk about how the choosing of Case Study Research was the most suitable for this work; and, secondly, I will explain how the Grounded Theory Method helped extracting the information from the data. I believe that this chapter can shed light on the backstage of this investigation about Barcelona's Tourist Destination Image (TDI).

Contents of the Chapter:

Case Study Research

Grounded Theory

Literature Review

ATLAS.ti

The Travel Guidebooks, their Coding, and their Analysis

This work is based in a qualitative methodology. Saldaña argues that qualitative research is "an umbrella term for a wide variety of approaches to and methods for the study of natural social life. The information or data collected and analyzed is primarily (but not exclusively) nonquantitative in character (...)" (Saldaña, 2011, p. 3). It has not been always the case, but the combination of qualitative and quantitative data is well accepted nowadays (Bernard & Ryan, 2010; Cohen, 1988b; Eisenhardt, 1989; Saldaña, 2011; Yin, 1994). Even though there will be some hard data and quantitative data shown throughout the text, their function is to support the qualitative analysis and provide internal validity to the research (Gerring, 2007, p. 43). Bernard and Ryan identify an ambiguity of the expression 'qualitative data analysis' in English, because it can mean 'the analysis of qualitative data' or 'the qualitative analysis of data' (Bernard & Ryan, 2010, p. 4). They provide a table to identify the possibilities of research by clearly distinguishing between data and analysis and my research falls in square A (Figure 1). I strongly believe that one of

the ways that Barcelona’s TDI can be fully understood is through travel guidebooks. With the adoption of a qualitative conceptual framework with a quantitative support, I can, on the one hand, subjectively analyze the contents of the guidebooks extracting their core, central ideas, and, on the other hand, I can back this analysis with objective data.

Analysis	Data	
	Qualitative	Quantitative
Qualitative	A Interpretative text studies. Hermeneutics, Grounded Theory, etc.	B Search for and presentation of meaning in results of qualitative processing
Quantitative	C Turning words into numbers. Classic Content Analysis, Word Counts, Free Lists, Pile Sorts, etc.	D Statistical and mathematical analysis of numeric data

Figure 1. Relationships Among Qualitative/Quantitative Analysis and Qualitative/Quantitative Data. Adapted from Bernard and Ryan (2010, p. 4).

The methodology presented here shall be the basis to address the aims, the hypothesis, and the research questions stated in the Introduction chapter. I feel, however, that it is necessary to elucidate the difference between the concepts of Methodology and Method. Like Friese (2014, pp. 2–3) said, their difference is not new and it is acceptable to invoke other researchers who came before. Birks and Mills offer us a simple and perceptive definition of both concepts as they argue that “(...) a methodology is a set of principles and ideas that inform the design of a research study. Methods, on the other hand, are practical procedures used to generate and analyze data” (Birks & Mills, 2015, p. 4). Analogously, Cañas Madueño and Fernández Sánchez agree when they clarify that

Entendemos por Metodología el estudio del método científico, es decir, la descripción del razonamiento lógico utilizado en una determinada investigación. Por su parte, el método no es otra cosa que la maquinaria disponible para la fabricación del producto científico (teorías, modelos...), maquinaria que, en muchos casos, ha sido determinante en la propia concepción del producto ya que el método utilizado supone una distinta postura filosófica ante la ciencia y su derivación nos conducirá a diferentes demarcaciones de la misma (Cañas Madueño & Fernández Sánchez, 1994, p. 34).³

³ “We understand by Methodology the study of the scientific method, eg, the description of the logic reasoning used in a determined research. On the other hand, the method is nothing but the machine available to the fabrication of the scientific product (theories, models...), a machine that, in many cases, has been determinant in the very conception of the product, for the method used presume a distant philosophical attitude in the face of science and its derivation will lead us to different delimitations of it.” (my own translation)

This chapter concerns itself with both the Methodology that oriented the research and the Methods used to guide it.

2.1. Case Study Research

From the very beginning, one thing was clear to me regarding this Thesis: it should be a Case Study Research (CSR) about Barcelona and its travel guidebooks. They are my passion and I vigorously believe that I can make a small contribution to the field by studying them directly instead of taking a more generic approach towards Urban Tourism in general and Tourism Information as a whole. This is justified by several CSR experts such as Yin, who affirms that one should use this methodology "because you deliberately wanted to cover contextual conditions – believing that they might be highly pertinent to your phenomenon of study" (Yin, 1994, p. 12). Bernard and Ryan follow the same line of thought and defend that CSR is used "to get an in-depth understanding of something" (Bernard & Ryan, 2010, p. 43). Gerring, likewise, believes that "one of the primary virtues of the case study method is the depth of analysis that it offers" (Gerring, 2007, p. 49). As I gathered more theory about this kind of Methodology, this premise grew stronger and, through the definitions and concepts from researchers specialists on Case Study Research, I will demonstrate that it was indeed the best choice.

One of the main criticisms about CSR is that it is all about one single case and, hence, not applied anywhere else. Saldaña says that, when anthropologist Harry F. Wolcott was asked what could one learn from CSR, he used to reply "All you can!" (Saldaña, 2011, p. 8). Beeton explains that

the application of rigorous interpretation, combined with reason and logic, enables the researcher to obtain place-specific conceptual insights that may then be tested for wider applicability through further case studies or the use of additional methodologies, creating a multi-method case study" (Beeton, 2005, p. 39)

and cites the experience of Pearce, Moscardo and Ross (1996) who were able to apply their theory to different types of tourist settings. Saldaña goes on to clarify, though, that any attempt to generalize and transfer the knowledge from a case study is up to both the researcher and the reader (Saldaña, 2003, 2011). The former has to be persuasive enough and the latter needs to be open-minded in order to draw the influences on how it relates to other places or situations. I pledge to try my best to make this CSR as transferable and generalizable as possible.

The literature concerning CSR tries to define a study following such methodology in many different ways. Yin, in his seminal book about the methodology, asserts that CSR is "an investigation to retain the holistic and meaningful characteristics of real-life events" (Yin, 1994, p. 3). Gillham also gives a shot on answering the question 'what is a case?' and his attempt is:

- a unit of human activity embedded in the real world;
- which can only be studied or understood in context;
- which exists in the here and now;
- that merges in with its context so that precise boundaries are difficult to draw (Gillham, 2005, p. 1).

Gerring, too, is willing to provide an answer and he affirms that "[c]ase connotes a spatially delimited phenomenon (a unit) observed at a single point in time or over some period of time. It comprises the type of phenomenon that an inference attempts to explain" (Gerring, 2007, p. 19). I take these views to be the most appropriate to my research.

Furthermore, it is important to understand what shapes a case. There are several characteristics that experts understand should be part of a CSR. Beeton lists a series of features that must be present while undertaking a research under this perspective:

1. Can explain why an innovation worked or failed to work
2. Has the advantage of hindsight, yet can be relevant in the present and to the future
3. Can illustrate the complexities of a situation by recognizing more than one contributing factor
4. Shows the influence of personalities and politics on an issue
5. Can show the influence of the passage of time through longitudinal studies
6. The reader may be able to apply it to his/her situation
7. Can evaluate alternatives not chosen
8. Can utilize information from a wide variety of sources
9. Can present information in a wide variety of ways
10. Can illuminate a general problem through examination of a specific instance (Beeton, 2005, p. 38).

Gerring also experiments on defining the essentials of a case study and claims

- (a) that its method is qualitative, small-N, (b) that the research is holistic, thick (a more or less comprehensive examination of a phenomenon), (c) that it utilizes a particular type of evidence (e.g., ethnographic, clinical, nonexperimental, non-survey-based, participant-observation, process-tracing, historical, textual, or field research), (d) that its method of evidence gathering is naturalistic (a "real-life context"), (f) that it employs triangulation ("multiple sources of evidence"), (g) that the research investigates the properties of a single observation, or (h) that the research investigates the properties of a single phenomenon, instance, or example (Gerring, 2007, p. 17).

I believe that my research fulfils these requirements and I expect to have made it evident by the end of this Thesis.

The choice of placing Case Study Research as the methodological outline and Grounded Theory Method as the method to conduct the Thesis is based on the premise that the subject is yet to be well studied. The combination of the two brings up the exploratory side of the qualitative research. Birks and Mill defend that "[t]here is a fluid interplay that occurs between methodology and method in the process of undertaking a research study" (Birks & Mills, 2015, p. 4). This unorthodox manner of researching can cause some strangeness to the more traditional reader, but I agree with Saldaña when he affirms that "there are no prescriptive, systematic, or universal formulas for analyzing longitudinal qualitative data. Each study and its methodology are context-specific and rely on the creative artistry of the analyst to make sense of it all" (Saldaña, 2003, p. 62).

The union of CSR and GTM also asks for validation of the findings outside the analyzed data. This is called triangulation and it is the most efficient way to prevent criticisms over the researcher bias (Beeton, 2005, pp. 39–40; Bong, 2002, para. 9; Eisenhardt, 1989, p. 544; Gerring, 2007, p. 17; D. G. Pearce, 2005, p. 11). Although Saldaña claims that "(...) there are no such things as “neutral,” “bias-free,” or “objective” lenses for qualitative researchers" (Saldaña, 2011, p. 23), he goes on to say that "[t]here are, however, guidelines and procedures available to enhance the credibility and trustworthiness of one’s knowledge construction to develop a vivid and persuasive account for readers" (Saldaña, 2003, p. 23). Appropriately, I use several other sources to corroborate the analysis of the data extracted from the travel guidebooks and keep this research as credible and trustful as possible.

It is also important to emphasize that this research intends to answer the fundamental question of "what changes through time" (Saldaña, 2003, p. 62) that must be answered in all Longitudinal Research (LR) (Mehmetoglu & Dann, 2003, pp. 1–2). Elsewhere in the book, Saldaña asserts that "there is no definitive length for a study to be considered longitudinal" (Saldaña, 2003, p. 12), but change must be evident. Ritchie also agrees and affirms that "at a bare minimum, any true LR design permits the measurement of differences, or the changes in a variable from one period to another. In effect, then, it is these differences over time which are the essence of LR" (Ritchie, 2005, p. 132). Further, Strauss defends that "[...] change is a constant feature of social life but that its specific

directions need to be accounted for; [...]" (Strauss, 1987, p. 6). Finally, Callejo Gallego suggests that "[l]a denominada perspectiva diacrónica o a través del tiempo del fenómeno turístico puede ser asumida a través del uso de documentos" (Callejo Gallego, 2007, p. 181). Finally, Palou Rubio (2016b, p. 15) understands that the touristic city changes through time and that patterns emerge only if one studies the Destination through time. Understanding how Barcelona's TDI has changed through travel guidebooks in almost 120 years requires the flexibility that CSR and the GTM can offer.

2.2. Grounded Theory Method

Qualitative methodologies are the most used ones when it comes to TDI analysis – one of the best examples and the main inspiration for this work is Bhattacharyya's paper (1997) regarding India's Lonely Planet travel guidebook. Nevertheless, there are no fundamentally new methodological ideas emerging from these studies: researches are mainly concerned in proving somebody else's theories or, even more commonly, other subjects' theories (see e.g. Gerring, 2007, pp. 38–39; Viedma Rojas, 2007, p. 4). Pearce (2005, pp. 7–8), citing a long list of authors who advocate for a more solid research in Tourism, asserts that most research in the field is nothing but wishful-thinking, lacking methodological rigour and techniques in order to improve the quality of Tourism research. Junek and Killion (2012, pp. 329–330) claim that there are several reasons to why GT can be useful for Tourism: theory building instead of theory testing; greater insights and in-depth understanding of the phenomenon; and understanding Tourism in a particular context. That is why Grounded Theory seems to be an appropriate path to follow in order to pursue an original way in the analysis of travel guidebooks and its connections with the evolution of the TDI. I believe it will be an important step towards creating theory for and from the Tourism area of research.

Grounded Theory was not the first option for this research, but since it was decided that it was the One, it has been proving its effectiveness time and time again. The first surprise was the realization that the presence of Grounded Theory in Tourism studies is not frequent and that I found no research applying such methodology to tourism destination image analysis. This makes this research a groundbreaking use of Grounded Theory and, mainly, an innovative manner of analyzing tourism destination image.

First described by Glaser and Strauss in the late 1960s (1967), Grounded Theory has been considered a scientific technique for the Social Sciences (Birks & Mills, 2011; Carrero, Soriano, & Trinidad, 2012; Friese, 2014, 2015; Saldaña, 2011; Strauss, 1987; Strauss & Corbin, 1990) and it "is a methodology for meticulously analyzing qualitative data in order to understand human process and to construct theory – that is, theory grounded in the data or constructed "from the ground up" (Saldaña, 2011, p. 6). Bong (2002, p. 9) also attests that GT is a good practice in science. This makes me believe that GT provides a solid scientific layer to this research. Even though Grounded Theory highly depends on the researcher's sensibility, its employment together with sources providing external validity and triangulation will enable this research to be measurable, verifiable, and extrapolative.

There is a difference between GT as a methodology and GT as a method. Although Saldaña (2011, p. 6) describes GT as a methodology, here I use it as a method, similar to Friese's statement when she claims that "GT may also be classified as method, if understood and used as a series of procedures (as often is the case)" (Friese, 2014, p. 3). Junek and Killion shed light on the matter distinguishing "between grounded theory, that is, the theory that emerges from the empirical materials, and grounded theory method (GTM), the methods and processes employed to gather, analyse and interpret empirical materials that can lead to the development or emergence of a grounded theory" (Junek & Killion, 2012, p. 327). Here in this research, I use the GT as a method towards the creation of a theory.

There are several definitions to Grounded Theory, but I believe the one given by Strauss and Corbin is the most complete one. They assert that

A grounded theory is one that is inductively derived from the study of the phenomenon it represents. That is, it is discovered, developed, and provisionally verified through systematic data collection and analysis of data pertaining to that phenomenon. Therefore, data collection, analysis, and theory stand in reciprocal relationship with each other. One does not begin with a theory, then prove it. Rather, one begins with an area of study and what is relevant to that area is allowed to emerge (Strauss & Corbin, 1990, p. 23).

Here we can understand all the core characteristics of the GT: inductive, iterative, comparative, bottom up.

Several manuals about GT (e.g., Birks & Mills, 2015; Friese, 2014) emphasize its openness and how much it depends on the researcher's subjectivity and sensibility towards the subject he or she studies. Being subjective does not mean unscientific; as Gillham says, it means that the researcher is "after the qualitative element: how people understand

themselves, or their setting – what lies behind the more objective evidence" (Gillham, 2005, p. 7). Birks and Mills "define theoretical sensibility as the ability to recognize and extract from the data elements that have relevance for your emerging theory" (Birks & Mills, 2015, p. 59). Another important characteristic of this methodology/method is that it can easily identify patterns through time (Saldaña, 2003). These two intrinsic attributes of Grounded Theory were essential in this research of such a distinctly subjective topic that are travel guidebooks and also because of the extensive timeline of almost 120 years covering Barcelona's Tourism from 1888 until 2016.

The Grounded Theory Method (GTM) is one of circles (figure 2). The coding in GTM demands the researcher to analyze the data intensively, going back and forth not only within one document, but also through all the corpus of the research. Several Grounded Theory researchers (e.g. Bernard, 2000; Bernard & Ryan, 2010; Carrero et al., 2012; Eisenhardt, 1989; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1990; among others) assert that GTM is about a constant comparative method, thus the research is never linear, but circular (Figure 1). Saldaña adds to the debate that "Grounded Theory [...] consist[s] of cumulative coding and categorizing methods with analytic memo writing as a vital heuristic for discovery" (Saldaña, 2011, p. 19). I believe that one of the clearest definitions comes from Bernard, who said that "Grounded Theory is an iterative process by which you, the analyst, become more and more grounded in the data. During the process, you come to understand more and more deeply how whatever you're studying really works" (Bernard, 2000, p. 444). In this research, I go through the whole material time and time again in order to achieve theoretical saturation and make a core category emerge from each guidebook.

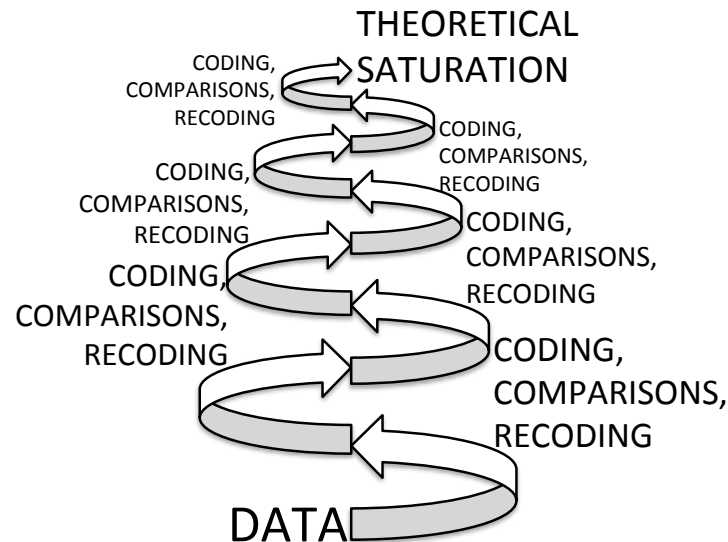


Figure 2. The iterative process of the GTM.

The main goal of adding new material to the investigation is to reach theoretical saturation. According to GTM experts, theoretical saturation is the moment when no matter how much more data the researcher gathers, no more information is added to the theory (Carrero et al., 2012; Eisenhardt, 1989; B. Glaser & Strauss, 1967; Rambaree, 2014). Regarding my research, the saturation of each guidebook happens when the whole book is analyzed and the whole case study saturation occurs when all the 13 guidebooks are analyzed. Eisenhardt has an interesting side note regarding theoretical saturation when she comments that "in practice, theoretical saturation often combines with pragmatic considerations such as time and money to dictate when case collection ends" (Eisenhardt, 1989, p. 545). Finally, Gerring, too, understands that "[p]ragmatic considerations are often – and quite rightly – decisive in the case-selection process" (Gerring, 2007, pp. 150–151). Even though I firmly believe that there is no need for more data, time and economical resources were crucial in establishing this number as the total of analyses to be done.

The iterations analyzing the codes and the search for theoretical saturation are done in order to develop a core category. According to Strauss and Corbin, it is "the central phenomenon around which all the other categories are integrated" (Strauss & Corbin, 1990, p. 116). During my constant comparisons among the codes and categories, I came to the conclusion that it would be impossible and unwise to select one single core category to the whole case study. So, I decided to develop core categories for each of the guidebooks because each of them represents a specific TDI in a certain period of Barcelona's history.

This will be explained with more detail in the chapters concerning the Case Study itself and Results.

Tourism, as a (post-)modern phenomenon, tends to borrow theories from older and more consolidated areas of study in order to explain the phenomenon. Pearce (1993) argue that much of the research carried out in the field is unsophisticated and uncritical, lacks methodological and theoretical base and concludes that "concepts and techniques are often adopted by researchers from their parent fields and applied with little or no modification or explicit rationale to tourism problems" (D. G. Pearce, 1993, p. 1). My research, for example, relies extensively in studies regarding Tourism from the Geographic perspective (Delgado, 2007; MacCannell, 1999; Williams & Lew, 2014) and the Communications (Eco, 1998; Morgan & Pritchard, 1998; San Eugenio Vela, 2009; Selwyn, 1996). On the other hand, the World Tourism Organization also concurs and says that "en la mayoría de las ocasiones, la investigación en turismo ha carecido de bases metodológicas, y ha estado sometida a escasa revisión científica"⁴ (UNWTO & CET - Comisión Europea de Turismo, 2001, p. 2). Likewise, Viedma Rojas corroborates that "el esfuerzo teórico por enunciar [las] distinciones [de la disciplina del Turismo] es un trabajo que aún no se ha desarrollado suficientemente"⁵ (Viedma Rojas, 2007, p. 4). Finally, Junek and Killion (2012, p. 325) observe that "Tourism research [...] only recently embraced the principles and precepts of grounded theory". Nevertheless, I believe the field of Tourism is mature enough to develop its own theories and Grounded Theory can help with it.

In this research, I use the Grounded Theory Method in order to establish Barcelona's TDI at certain periods in its history. The GTM is helpful because allows me to understand different ways to show the city to tourists and prove that TDI is never static; that previous TDI tend to be forgotten; and that the analysis of travel guidebooks is a means to identify the TDI evolution. Likewise, developing a theory originating at and aiming towards the field of Tourism is a way to bring new ideas to the field.

2.2.1 Literature Review

⁴ "in the majority of situations, the Tourism research has lacked methodological base, and it has been subordinated to scarce scientific review." (my own translation)

⁵ "the theoretical effort articulate [the] distinctions [in the Tourism research] is a work that has not yet been sufficiently developed." (my own translation)

Under some recommendations for applying GT or CSR to a research, the literature review should be minimal. As Birks & Mills consider,

It is the use of the literature in the initial stages of a grounded theory study that has stimulated the most debate. As is the case with many approaches to qualitative research, a formal review of the literature is delayed in grounded theory to prevent the researcher imposing existing theories or knowledge on the study processes and outcomes (Birks & Mills, 2015, p. 22).

Glaser, for example, asserts that one should read other areas and avoid one's own research area of interest in order to escape preconceptions towards the data (B. G. Glaser, 1998). Waller believes that too much conceptual framework can be a disadvantage when researching under the CSR perspective and says "that this is the reason why social investigators who carry a slender load of concepts sometimes go so surprisingly far; they have no preconceptions as to how things are going to shape up. Without concepts as an aid to observation we could see almost nothing, and yet concepts hinder us from seeing things afresh" (Waller, 1934, pp. 295–296). This line of thought suggests that the researcher should be as open-minded as possible towards the data in order to let the theory (and only the theory) emerge. This path would be very difficult for me, considering that I have been interested in the subject of travel guidebooks for a long time and have already researched about it.

Yet, there are newer GT researchers who take a different position on the matter. Birks & Mills (2015), following earlier suggestions by Strauss (1987) and Strauss & Corbin (1990), assert that, in order to acquire the researcher's sensitivity –fundamental to all GT research–, one must know about the subject. They argue that "through the comparison of theoretical concepts with coded data, the literature can potentially become a source of data in itself (...) if it earns its way into the developing grounded theory" (Birks & Mills, 2015, p. 61). Bryant & Charmaz (2007) take a similar approach to the problem and bring two reasons to why it is not possible to access the subject of research. The first one is that "anyone starting research will most certainly have some preconceived ideas relevant to the research area. A researcher can account for these ideas in some way, but certainly should not simply ignore them" (Bryant & Charmaz, 2007, p. 20). The second, "the advice about postponing exploration of the literature usually emanates from experienced researchers, who themselves have developed an extensive knowledge of a mass of literature together with a general familiarity with key topics and an array of concepts at their fingertips" (Bryant &

Charmaz, 2007, p. 20). Likewise, Bernard summarizes several other researchers' who suggest "starting with some general themes derived from reading the literature and adding more themes and subthemes as you go" (Bernard, 2000, p. 445). Bernard and Ryan also understand that one has to have some ideas about what one is going to study (Bernard & Ryan, 2010, p. 109). Also, Gillham says that "[t]he first stage it to review the context from which the research questions, the means of investigating them, and likely explanations will emerge" (Gillham, 2005, pp. 6–7). Elsewhere in the book, Gillham says that, although it is impossible to be completely open-minded and start from complete scratch, we have to be alert to our own familiarities with the subject (Gillham, 2005, p. 18) and, also, with our prejudices (Gillham, 2005, pp. 27–29). Finally, Bong (Bong, 2002, para. 13) asserts that one does not start with a "blank slate". I agree with this line of arguments and have increased my collection of bibliography on the matters treated in this PhD Thesis.

2.2.2 ATLAS.ti

This work is carried out through the use of the Qualitative Analysis software ATLAS.ti and, first of all, I need to recognize the utmost importance played by this software in my evolution as a researcher. I would like, also, to recognize its importance during the coding stage of the research, making it extremely easier and without which it would be an extraordinary task to execute due to the immense quantity of data. Although I am certain the results of the research would be substantially the same without ATLAS.ti, the research would be exceptionally difficult to carry out without the assist of a Computer Assisted Qualitative Data Analysis Software (CAQDAS).

ATLAS.ti is a Qualitative Data Analysis (QDA) software first released in 1989 by Thomas Muhr through the Scientific Software Development company, now called ATLAS.ti GmbH (ATLAS.ti, 2017a; Mehmetoglu & Dann, 2003, p. 4). According to its website, this fact makes it "the oldest manufacturer of QDA software in the world" (ATLAS.ti, 2017b). The German company has different versions for both Windows and Mac environments and I used the last update for Mac during this research – Version 1.5.3 (466).

Due to the lack of experience with QDA software, I took part on a workshop dedicated exclusively to ATLAS.ti taught by Dr Joan Miquel Verd at Universitat Autònoma de Barcelona, through the Seminario Avanzado de Investigación Cualitativa (Qualitative

Research Advanced Seminar – SAIC) on November, 18th, 2016. The help provided by the workshop itself and by the staff cannot be stressed enough. I also took part in a series of webinars on ATLAS.ti's webpage conducted by several professors and specialists – of which I would like to mention professors Susanne Friese and Johnny Saldaña whose webinars helped remarkably on my studies of the software and Grounded Theory.

On a previous research regarding Barcelona's TDI through its travel guidebooks (Morais, 2012), I coded the books the old way, using highlighter pens and taking my notes by hand and on a MS Word file. An example of the old coding method can be seen on Figure 3. The use of this style of coding, in my view, has three main inconveniences: the first and most obvious is that it takes a very long time to code and recode (Friese, 2014, p. 19). The second and most important is that it does not allow verifications for following researchers since it does not account for the history of the various changes a code undergoes during the process – which Bong (2002, para. 5) and Birks & Mills (2015, p. 38) call audit trail. Finally, it also destroys the original material, making it useless for future research.

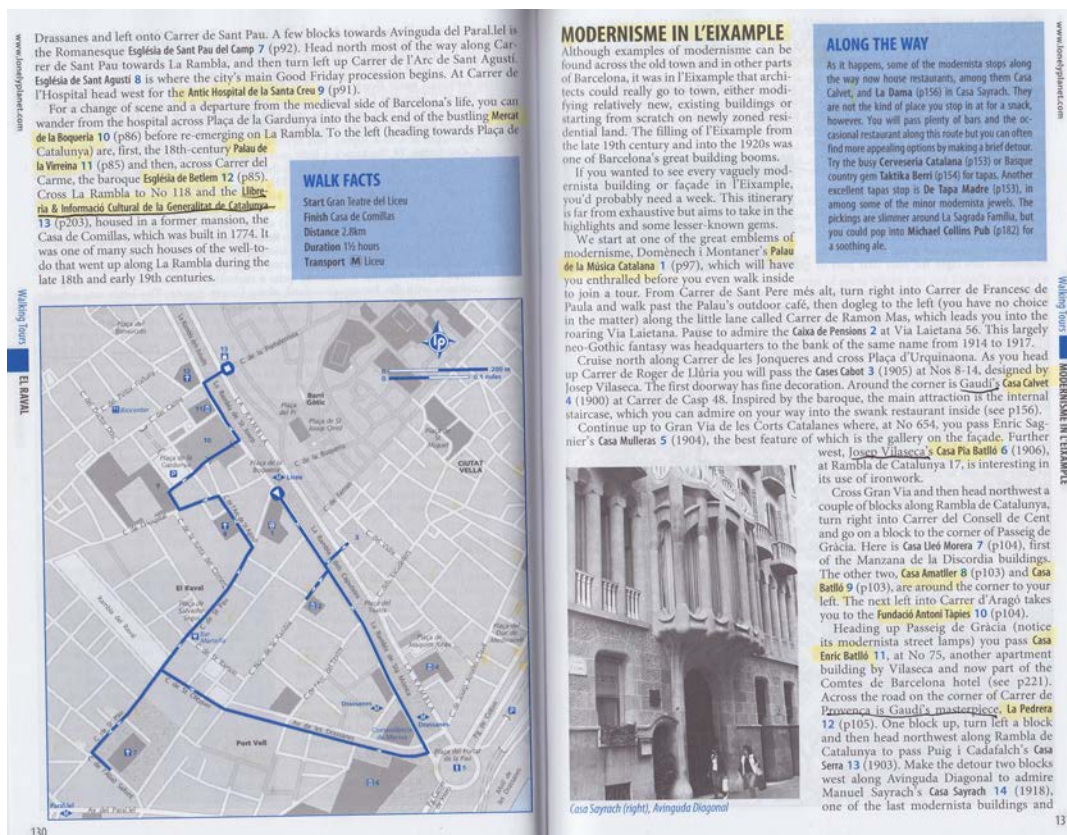


Figure 3. Lonely Planet travel guidebook (Simonis, 2006) coded for a previous research (Morais, 2007) with yellow highlighters and black pens

I was able to present a preliminary version of the analysis of three travel guidebooks that are used in this Thesis during the XXV Congreso de la Asociación de los Geógrafos Españoles in Madrid (October, 2017). I presented a paper (Morais, 2017) and exposed the methods used in this Thesis so that I could have some feedback from the audience. It was a valuable experience, for the response was indeed positive towards the usefulness of having a GTM through ATLAS.ti.

There is an enduring discussion among Grounded Theory researchers regarding whether the use of manual or computer-assisted coding is more satisfactory. Some scientists who defend manual coding argue that it gives the researcher total control over the data while CAQDAS can be a distraction from the analysis (Rambaree, 2014, p. 2). Also, some believe that CAQDAS have a learning curve that is too steep to be practical (Frieze, 2014, p. 3; Saldaña, 2011, p. 136) or that ATLAS.ti is too limited (Blismas & Dainty, 2003, p. 458). Finally, Fielding (1993) has many concerns about the use of CAQDAS, such as that they contain an implicit theory of QDA or that CAQDAS confine the analyst to a simple, albeit rapid, text retrieval. I, unlike them, believe that the computer-assisted analysis is an advance on the social sciences.

The use of ATLAS.ti to carry out this work was fruit of my study of the software mainly from papers, video tutorials, and webinars by professors Frieze's and Saldaña's work, who both strongly advocate for the use of CAQDAS in research. Both researchers assert that there are several advantages in using a software instead of the traditional, manual style. This makes me think of Nobel Prize in Physics Frank Wilczek's quote: "I try to avoid hard work. When things look complicated, that is often a sign that there is a better way to do it" (Wilczek, 2018). Additionally, Mehmetoglu and Dann assert that

[...] the software by no means aims to automatize the process of analysis. Rather, it functions as a tool that assists the analyst in structuring large and intricate data sets [...]. That is to say, the interpretation, creativity, and contextualization of the data are all still the tasks of a theoretically driven investigator (Mehmetoglu & Dann, 2003, p. 4).

I strongly agree with them and I believe that there are three advantages that were fundamental for my research and which I will explain in more detail below: keeping the originals clean; allowing me to revisit codes and previous coded material; and the creation of networks.

The oldest guidebook with which I work dates back to 1888 and I consider it to be a precious treasure. I was very interested in coding through CAQDAS because it meant that I would not have to destroy the original. As Friese (2014, pp. 39–41) agrees, ATLAS.ti allowed me to work with a virtual copy of the guidebooks by scanning them and manipulating a PDF file. This also grants that these documents can be re-used in future researchers, for they are intact.

The second advantage I cherish while using ATLAS.ti is the readiness to revisit and change the codes and to go through guidebooks which I had coded before. Again we can rely on Friese to understand how important this function is when managing so much data:

(...) When coding on paper, it is not feasible to go through all the data again (and again) to recode if one notices something interesting in interview 10 or 12. In the process of conceptualizing codes, new data get coded with the further developed codes but the previous coding is not changed because it would be too much work. In software-supported analysis, you can rename a code in interview 20 and all instances that are coded with this code are renamed. If built up properly, the coding system is consistent across the entire data set and options like looking at frequencies become a feasible choice of analysis (Friese, 2014, p. 19).

Saldaña agrees with her as he asserts that "[s]ome researchers attest that the software is indispensable for qualitative data management, especially for large-scale studies" (Saldaña, 2011, p. 136). Gibbs, Friese and Mangabeira (2002) also advocate for the use of CAQDAS because of their capacity in dealing with huge quantities of data. Thus, CAQDAS let me easily go back and forth comparing, aggregating, connecting codes throughout the corpus of my research.

When one works with Tourism and Geography, it is a given that images will play a part on the research (e.g. Fainstein & Judd, 1999; Robinson & Picard, 2009; Urry, 1990, 1999). ATLAS.ti allows the analyst to present the data in a visual, pedagogical way: the networks, the third advantage I believe ATLAS.ti brings to this work. Saldaña explains that "software packages [...] can display selected facets after coding, such as possible interrelationships" (Saldaña, 2011, p. 136). Friese goes further when she points out that "Working with the network views stimulates a different kind of thinking and allows further explorations in different ways" (Friese, 2014, p. 19). Gibbs, Friese and Mangabeira (2002) also understand that the possibility of extracting data in a visual form is an advantage of CAQDAS. Elsewhere in this text, I will produce several networks to help demonstrate how the guidebooks presented Barcelona at a certain moment in time.

Furthermore, the intensive use of networks in ATLAS.ti allows the researcher to determine the relationships among different codes. This feature leads to creating two types of hierarchy among codes: groundedness and density. On the one hand, groundedness refers to the quantity of quotes by a specific code; density, on the other hand, shows how big an umbrella a code can be. The more frequently a code is quoted in a travel guidebook, the higher in the groundedness hierarchy it will appear. Differently, a code will be higher in the density hierarchy relative to the quantity of relations to other codes it has. Therefore, one hierarchy shows the code's importance by itself and the other presents how it is related to the other codes in the guidebook.

Finally, there is a fourth characteristic of the software that I find interesting and should have used more, but which I did not give the attention it deserved. ATLAS.ti allows the researcher to log his or her memo, in the same way one may take notes on a fieldwork. I must admit I trusted my memory too much and wrote very few memos. Bryant and Charmaz (2007, p. 9) affirm that Strauss, one of the founders of Grounded Theory, "dispensed with writing memos directly and instead relied on transcriptions of team meetings"; thus, it is not completely unheard of avoiding writing memos constantly throughout the research. The ones I did write were indeed useful, but I feel it is an aspect of my abilities as a researcher that needs to be improved.

In conclusion, the use of CAQDA software is basic on today's research. Rambaree, for example, after taking into consideration the opinion of several other researchers, asserts that "ATLAS.ti has been rightly acknowledged as an essential tool that facilitates researchers' ability to undertake well-organized, systematic, effective and efficient data analysis in many studies" (Rambaree, 2014, p. 1). The critics and reservations are overwhelmed by the advantages it provides the researcher and the research itself, for it accounts for better coding processes, prevents the loss of original material, helps the presentation of the data, and stimulates a more transparent audit trail through the constant writing of memos. As Mangabeira, Lee and Fielding (2004, p. 167) say, "qualitative packages increasingly support procedures that are new or impractical without the computer; it is no longer possible to argue that the software is simply an aid to code-and-retrieve" . For all those reasons, ATLAS.ti was a crucial tool in this research.

2.2.3 The Travel Guidebooks, their Coding, and their Analysis

This research is inspired on my Master's Degree's dissertation, which analyzed six different travel guidebooks about Barcelona published in 2006 and 2007. None of those guidebooks are used here, but, while searching for those guidebooks, I stumbled upon a travel guidebook published in 1929 that presented a different Barcelona. I began to wonder what has happened to the city and the guidebooks describing it during this time and thence this research was born.

This is a qualitative research based solely on the analysis of documents. Saldaña (2011, p. 31) backs the system of working only with written material and Birks and Mills also understand that "various documents in the form of published and unpublished materials can be used as sources of data in grounded theory research" (Birks & Mills, 2015, p. 82). Yin (1994, p. 80) helps with a table showing the strengths and weakness of using Documentation as a source of evidence (Table 1) and goes on explaining that they "must be carefully used and should not be accepted as literal recordings of events that have taken place" (Yin, 1994, p. 81). Callejo Gallego also sees the importance of studying documents and "su análisis puede ser de gran utilidad. La investigación del turismo, a partir de los documentos que su práctica produce, se convierte en una ventana de acceso con notables ventajas" (Callejo Gallego, 2007, p. 180). Finally, Mehmetoglu and Dann corroborate that the advantages of using such sources "include its extremely low budget quality: data are free or inexpensive to obtain and there is no corresponding requirement for a large research staff— indeed, projects of this nature can be conducted by one person, [and] [...] high levels of validity can also be achieved due to nonreactivity with respondents (i.e., the attitudes and behavior of subjects are not altered by the investigator)" (Mehmetoglu & Dann, 2003, pp. 1–2). So, using only documents is a viable alternative to quality qualitative research.

Table 1
Strengths and Weaknesses of Documentation in Qualitative Research

Source of Evidence	Strengths	Weaknesses
Documentation	<ul style="list-style-type: none"> . stable – can be reviewed repeatedly . unobtrusive – not created as a result of the case study . exact – contains exact names, references, and details of an event 	<ul style="list-style-type: none"> . retrievability – can be low . biased selectivity, if collection is incomplete . reporting bias – reflects (unknown) bias of author . access – may be deliberately blocked

. broad coverage – long span of time, many events, and many settings

Note: Adapted from Yin (1994, p. 80).

The kind of documents used in this Thesis is the travel guidebook. Serrano (1993, pp. 8–9) asserts that they “desafortunadamente siguen siendo un género desaprovechado al que no se le otorga la importancia que tiene”⁶. Baloglu and Mangaloglu (2000, p. 2) agree when they affirm that “the studies focusing on travel intermediaries have been very limited”. Also Jacobsen and Dann (2003, p. 28) affirm that “strangely, there have been relatively few studies of guidebooks by tourism scholars”. Finally, Navas (2016, p. 89) asserts that guides are the media to explain the city. A selection of 13 travel guidebooks about Barcelona was made (Table 2) among more than 50 publications urging people to visit Barcelona. Saldaña (2011, p. 16) recommends “anywhere from ten to thirty” sources to be collected. Eisenhardt explains that “the goal of [...] sampling is to choose cases which are likely to replicate or extend the emergent theory” (Eisenhardt, 1989, p. 537). I tried to keep a sensible time distance between them and also tried to have as many languages and origins as possible. Deng and Li (2014, p. 80) call this kind of nonrandom data selection a “judgmental sampling method”. Here I found two main problems: the first one concerned the difficulty in finding travel guidebooks from the beginning of the 20th century and the end of the 19th century. This kind of book is highly time-sensitive and their buyers usually throw them away as soon as they are outdated. Also, most of these few remaining available books are located elsewhere far away from Barcelona, because the majority of the owners of the guidebooks were people who traveled to or had the intention to travel to Barcelona and, thus, are not locals.

The travel guidebooks analyzed here were acquired in 4 different ways. By far, the most common one was buying them through second-hand online bookshops intermediated by Amazon: 7 guidebooks were bought in this manner. Following this method, I acquired 3 guidebooks brand new in bookshops in Barcelona. Finally, 2 of the guidebooks were obtained in second-hand bookshops in Barcelona and 1 was bought in a second-hand bookshop in Belo Horizonte, Brazil. Table 2 below compiles all the information.

⁶ “unfortunately are still an unexploited genre that has not been credited with the importance it deserves.” (my own translation)

Table 2
List of Travel Guidebooks Used in this Research

Name of the Travel Guidebook	Year of Publication	Author	Language	Number of Pages	Origin of purchase
Barcelona y su Provincia	1888	Modesto Martí de Solá	Spanish	480 pages	Second-hand bookshop in Barcelona
Guía del Turista en Barcelona	1922	(not mentioned by name)	Spanish	56 pages	Through second-hand online bookshops
L'Art d'Ensenyar Barcelona	1929 (facsimile from 2007)	Myself (Carles Soldevila)	Catalan	60 pages	New, bookshop in Barcelona
Guía del Turista en Barcelona / Guide du Turiste a Barcelone	1935	(not mentioned by name)	Spanish and French	238 pages	Through second-hand online bookshops
Guía Turística de la Provincia de Barcelona	1952	(not mentioned by name)	Spanish	155 pages	Through second-hand online bookshops
Barcelona "Jaime Miravall"	1964	Jaime Miravall	Spanish	100 pages	Through second-hand online bookshops
Guide Julliard de l'Europe	1964	Henri Gault & Christian Millau	French	From page 295 to 396	Through second-hand online bookshops
Tot Barcelona	1970	(not mentioned by name)	Catalan	127 pages	Second-hand bookshop in Barcelona
Barcelona and Costa Dorada	1988	(not mentioned by name)	English	144 pages	Through second-hand online bookshops
Frommer's Barcelona plus Majorca, Ibiza, and Minorca	1990	F. Lisa Beebe	English	Up to page 106	Through second-hand online bookshops
Un Gran Fin de Semana en Barcelona	2000	Marie-Agne Demory	Spanish	127 pages	Through second-hand online bookshops
Guia Turismo	2007	Annelise	Portuguese	160 pages	Second-hand

10+ Barcelona		Sorensen & Ryan Chandler			bookshop in Belo Horizonte
Lonely Planet Barcelona	2016	Regis St Louis & Sally Davies	English	288 pages	New, bookshop in Barcelona

Note: Table created by the author

The second difficulty was finding a way to code these guidebooks with ATLAS.ti. As I explained in more detail elsewhere in this Thesis, the software is well known among social researchers for its capability of handling big volumes of data, but it was not possible to scan the publications in manner that the software could actually read the texts. Some of the text was readable, but only small pieces of it and in spread throughout the page. If I could not mark bits of texts in order to code them, it would be impossible to use the software making the task of coding the guidebooks severely problematic. Luckily, one of my Department colleagues, Mr Aureli Lojo, gave me the idea of coding everything as an image. So, instead of considering the text a set of letters and words, I highlighted the part where the text was, but using the image function of the ATLAS.ti (Figure 4). I will never be able to thank Mr (and future Dr) Lojo enough.

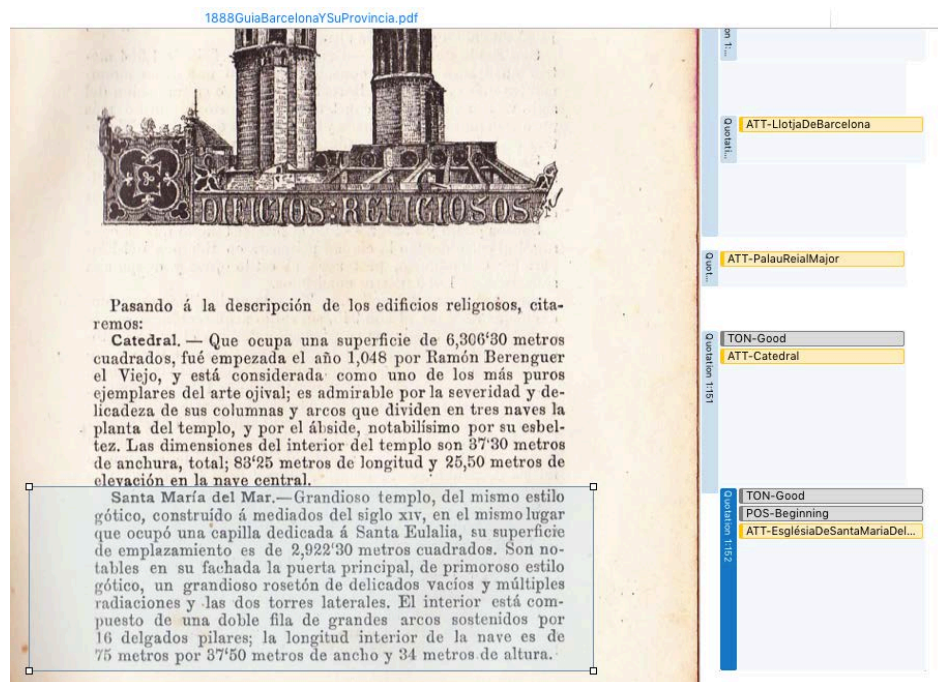


Figure 4. The solution to the impossibility of coding bits of text was to consider every bit of information an image.

The coding process is the first step when working under the GT approach. It must be carried out carefully because the Theory that will emerge will do so from it – the whole project depends on how well the data is coded. In my research, I adopted the instructions of several other GT analysts (e.g. Bernard & Ryan, 2010; Birks & Mills, 2015; Junek & Killion, 2012; J.R.B. Ritchie, 2005; Strauss, 1987; Strauss & Corbin, 1990) who defend an open coding –which Charmaz (2002) calls initial coding– followed by an axial coding. Carrero, Soriano and Trinidad (2012, pp. 47–50) defend that there should be an open coding, followed by a selective coding (when the constant comparison lies), and, finally, a theory coding (the search for the core category). Accordingly, first I broke down the data in order to have as many options of labels as possible; later, I started the comparison, aggregation, and reassembling (to use Junek and Killion's, (2012), expression) of codes in order to create broad subcategories that could lead to a core category for each guidebook.

From the beginning of GT studies, the search of a core category was the main drive of the research. However, as Birks and Mills comment, the "the importance of selecting a core category appears to have lessened, with a broader approach being taken that describes how categories and their sub-categories integrate together to form an abstract grounded theory of a substantive area of inquiry" (Birks & Mills, 2015, p. 100). I understand that summarizing the whole history of Barcelona's TDI in one core category is impossible; so, I have decided to search for a core category (and several subcategories) for each guidebook analyzed here.

I tried to code the selected guidebooks chronologically; only two were coded out of the order because they were added after the process had begun: the 1922 *Guía del Turista en Barcelona* and the 1935 *Guía del Turista en Barcelona* (they both have the same name). I started coding with an extremely broad and open-minded perspective, trying to capture every mention of any tourist attraction or tourist activity in the area of the *Província de Barcelona*. I indeed expected that this would allow me to later combine and aggregate codes, but I wanted to have them separated in the beginning to give me the general idea of how diverse Tourism in Barcelona could be. Although early in the process I realized that some aspects of the Tourism in the *Província de Barcelona* were specific to a certain point in time, I maintained my aim to be as open-minded as possible.

After all travel guidebooks were open coded, or as some researchers put it "broken down" (Junek & Killion, 2012, p. 328; Strauss & Corbin, 1990, p. 62), I started analyzing them in order to regroup them in new, more complex codes that unite tourist attractions and tourist activities that shared common characteristics. As an example, several churches that were mentioned only once merged into one more general code called ATT-Architecture-Religion.

The codes were divided into 15 categories (Table 3) and each quotation was assigned one or more codes. The categories have 4 distinctive groups: the Main codes are dedicated to what motivates the tourist to visit Barcelona; the Other tourism-related codes show all the services needed to care for the tourist while he or she is in Barcelona; the Quality codes have to do with tools used by the guidebooks to emphasize certain aspects that they believe to be more important to the tourist; finally, the Other codes group aggregates all those codes that did not fit in any of the previous categories (e.g. Publicity, Information about the guidebook, etc.). All this information is compiled in one memo saved at the ATLAS.ti file named Instructions for merging codes.

Table 3
List of Code Categories used in this Research

	Name of the Category	What it is about	Example of codes inside
Main codes	Activities	Tourist Activities	ACT-Nightlife
	Attractions	Tourist Attractions	ATT-Catedral
	Locations Inside Barcelona	Cities, towns, and points of tourist interest located in the Província de Barcelona	BAR-Vic
	Locations Outside Barcelona	Cities, towns, and points of tourist interest not located in the Província de Barcelona	LOB-Tarragona
	Neighborhoods	Barcelona's neighborhoods and districts	NEI-BarriGòtic
	Personalities	Personalities who attract tourists to Barcelona	PER-AntoniGaudí
Other Tourism-related codes	Services	Services provided to tourists	SER-Hotel
	Practical Information	Practical Information given by the guidebook to help the tourist understand Barcelona	PRA-Visas
	Transports	Everything related to	TRA-Trains

		means of transportation in and to Barcelona	
Quality codes	Tone	How the attraction, activity, personality, etc. is presented: good; bad; mixed; neutral	TON-Good
	Images	How images are presented: < 1/4 of the page: small; 1/4 of the page < X < 1/2 of the page: medium; 1/2 of the page < X < 1 page: big; > 1 page: extra big	IMG-Big
	Position	The position of the quotation in the guidebook: 0 < X < 33% of the total number of pages: beginning 33 < X < 66%: center > 66%: ending	POS-Center
	Hotspots	Whether the attraction, activity, personality, etc. has a dedicated section in the guidebook: chapter; subchapter; route; list	HOT-Chapter
	Text Features	Any distinctive manner to present the written text bold; italic; underlined; highlighted	TXT-Bold
		No quotation was coded with these codes	
Other codes	Other Codes	Quotations that did not fit in any of the previous categories	OTH-Publicity

Note: Table created by the author

After the first round of coding came the process of refining the codes by merging them in order to search for the core category of the guidebook. The second memo describe this process with 3 rules:

- Codes with 03 or less quotations in only 01 guidebook will be merged either to a related code (with more quotations or mentioned in more guidebooks) or to the Supercode,
- Codes with 03 or less quotations in more than 01 guidebook may be merged – each case should be analyzed separately, eg: Codes with quotations in 01 or more guidebook will be merged if the number of quotations of pictures without description is higher than the number of quotations of text (road names and chapter names not included), and
- Codes of Cities and Countries outside the Provincia de Barcelona will be merged to the Supercode if they appear in only one guidebook.

A few exceptions were made in order to identify specific characteristics of a guidebook or a period in history and they are explained in the respective sections regarding the different guidebooks.

After the codes were merged and a core category was found for each guidebook, networks were constructed in order to create a visual notion of Barcelona's TDI in a specific guidebook. Saldaña (2011, p. 117) and Bernard and Ryan (2010, p. 282) assert that some researchers prefer the narrative to achieve synthesis, while others rely more on displays and models – he himself prefers to visualize in order to create a narrative. Burns and Lester (2005, p. 49) call for more visual images within research in Tourism. I believe the combination of the two is the best way to fully explain the data. One way to take advantage of visual effects to present data is through networks. ATLAS.ti's network function allows the analyst to generate connections among the codes and the image that emerges is a map of the Tourism in Barcelona through the respective guidebook. This helped enormously to identify the core category, as an example is shown in Figure 5. Another one is to produce word clouds to present both the grounded and the density hierarchies for the analyzed travel guidebooks, highlighting those with more quotes – Figure 6 is an example.

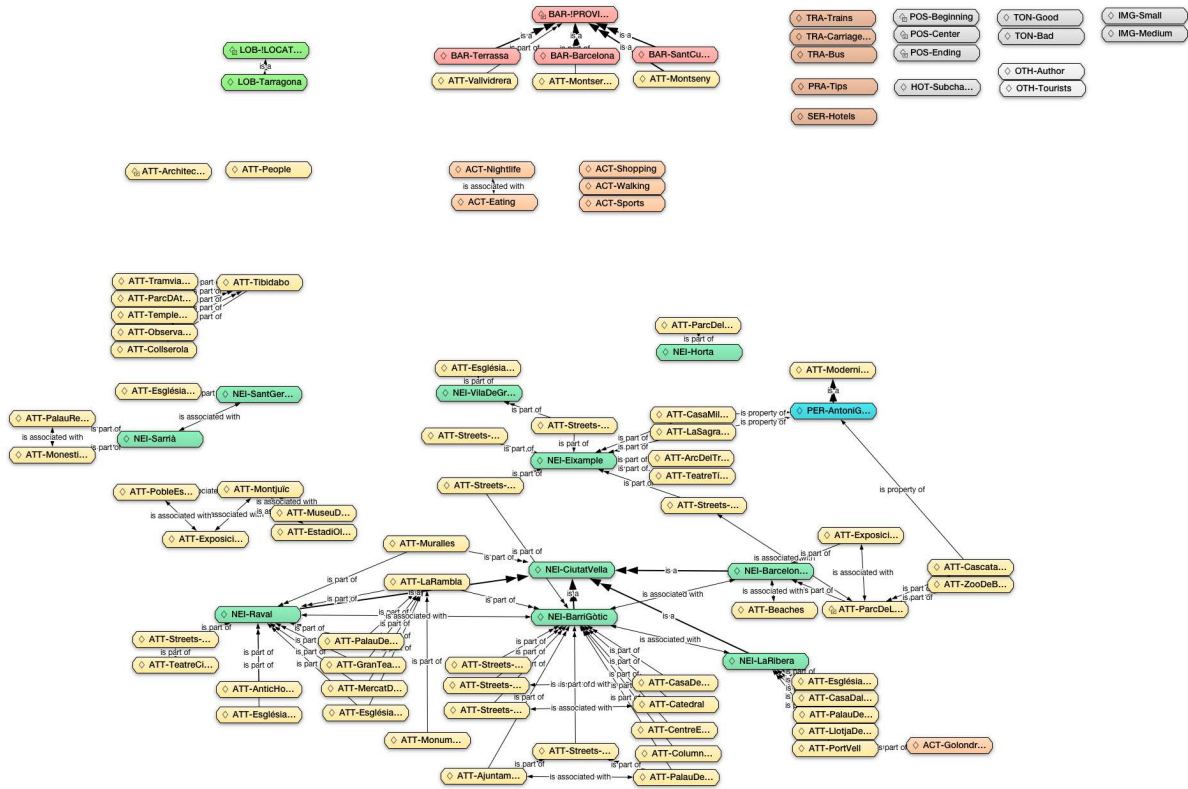


Figure 5. Example of a network of an analyzed travel guidebook's codes.



Figure 6. Example of a word cloud for an analyzed travel guidebook. The biggest the code, the more quotes it has.

A final use of the data from ATLAS.ti was the number of quotations for any specific code in a given guidebook. This is the limited participation of quantitative data that it was used in this research with the main goal of providing internal validity to the qualitative

analysis. This stage completes the extraction of data (both qualitative and quantitative) from the CAQDAS.

The last step in the analysis of the guidebooks is the writing of the findings and the production a map. Each one of them has a subsection in the chapter Case Study with all the above-mentioned information with links to the academic, governmental, and cultural literature that was researched to provide external validity to the findings. Together, all the analyses of the guidebooks will be the ground from where the theory will grow in the following chapter.

* * *

2.2. Conclusions and Summary of the Chapter

*In this chapter, I **explained the Methodology and the Method used in this Thesis** to carry out the research. It comprises two main parts: the Methodology chosen is the Case Study Research (CSR), whereas the Method is the Grounded Theory Method (GTM). I claimed that, by merging these two ideas, it would be possible to develop a theory of how Barcelona's TDI has evolved from the end of the 19th century up to the beginning of the 21st century.*

*The upper level is that of the Methodology and I asserted that **the Case Study Research** was the best option because it is useful to explore new ways to approach a problem and because it allows the researcher to immerse deeply into the subject of analysis. Considering that Tourism still is an under-theorized subject (see subchapter 3.1.1. *Tourism as an Under-theorized Subject* for more), it seemed appropriate to completely immerse myself into the topic to gain as much information as possible in order to achieve the theoretical saturation required for a Grounded Theory Method.*

*The lower level of this chapter is that of the Method and I argued that the **Grounded Theory Method** could help the research to profoundly understand the Tourism Destination Image in Barcelona. I affirmed that the GTM is best used in a longitudinal research (LR) because Tourism is a dynamic phenomenon and only studying it diachronically can bring truly useful results. Although the original recommendations on GTM regarding literature review says otherwise, I affirmed my position in favor of visiting the previously published*

literature in order to execute a more thorough research. Nevertheless, I tried to maintain myself away from direct literature concerning the Case Study (ie the history of Tourism in Barcelona, Catalonia, and Spain) for as long as the analysis of the data was active. Also, I exposed the way the CAQDA software ATLAS.ti helped to carry out the coding and analysis of the travel guidebooks investigated here: because of the massive size of the collected data, I explained that it would be extremely difficult and dangerous to the reliability of the analysis to do it without electronic help. Additionally, I exposed the method through which the coding was carried out and presented the category list in order to make the research as transparent as possible. Finally, I explained the tools I used to present the analysis of the data, providing comments and examples on how the validity of the findings can be assured.

In the next chapter, I will address the theories behind this Thesis and how previous research and theories may support to my findings.



3. Theory

If I have seen a little further it is by standing on the shoulders of Giants
 – Isaac Newton (*1643, †1727)

In this chapter, I will describe the theoretical basis that supports this research. As it will become clear throughout this chapter, the study of Barcelona's guidebooks can be framed from different perspectives. In order to identify the most important contributions to the state-of-art of the available framework, I will present three main lines of thought that will comprise 1. the relation between Tourism and Geography; 2. the definition of Tourism Destination Image (TDI); and 3. the history of travel guidebooks. Each of these subchapters will help to understand this research's starting point under a different light.

3.1. Tourism and Geography

It is not possible to understand Tourism outside Geography. As an activity that is intrinsically attached to a space, Tourism is always geographical. Williams and Lew (2014, p. 3) linked Tourism to Geography because the former's dimensions include:

- human-environment interactions and landscape;
- conservation and management of places and environments;
- environmental perceptions and sense of place; and
- spatial behaviour and human mobility.

These four dimensions of the Tourism phenomenon are related to Geography and are explored in this research. Both subjects are connected from the beginning Crouch argued that

Leisure/tourism happens in spaces. That space may be material, concrete and surround our own bodies. Space may be metaphorical and even imaginative. That imaginative space is not only in contemporary virtual leisure but in the imaginative practice of the subject. Metaphorical space in leisure includes abstractions of city and country, nature, and many leisure/tourism practices happen in spaces that are culturally defined (Crouch, 2013, pp. 2–3).

Among several other defenses of the study of Tourism through with a geographer's gaze (Anton Clavé, Palomeque, Gómez, & Rebollo, 1996; Araújo & Lacerda, 2009; Britton, 1979b, 1979a; Crouch, 2013; Hall & Page, 2006; G. Hughes, 2011; Inostroza Villanueva, 2016; Johnson, 1999; Lacerda, Sancho, Pena, & Deus, 2011; López Palomeque, Canoves, Blanco Romero, & Torres Delgado, 2014; Palomeque, 2001; Palomeque, Gómez, Rebollo, Anton

Clavé, & Valentí, 1997; Shaw & Williams, 1994; Williams & Lew, 2014; Yáziqi, 2007), there are two that I especially like: on the one hand, there is Jansen-Verbeke's (2008, p. 17) vivid argument when she claimed "geographers as founders of the tourism perspective, creators of (tourist) maps and often the best writers of travel guides"; on the other hand, Britton (1979a, p. 278) is blunt by quoting J. B. Jackson when he said that "Tourism is essentially a geographical experience". Finally, it is important to quote Lozato-Giotart (1990, p. 7) who says that "es el crecimiento y el desarrollo de las actividades turísticas en el espacio lo que justifica una geografía del Turismo"⁷. Establishing a connection between visitors and the places they visit is the main concern of tourist information and, therefore, travel guidebooks. Geography, thus, is fundamental to understand Tourism and it is giant's shoulder from where this research can see further.

In the following 4 sections, I will lay the theory used in this research to understand its significance and where it fits in the Academia world. It will become clear that Geography was an appropriate choice to study the evolution of Tourism Destination Image through Travel Guidebooks.

3.1.1. Tourism as an Under-theorized Subject

Although, as seen above, there is a wide recognition of the importance of research in Tourism, there are still many areas to cover. Williams and Lew (2014, p. 11) have concluded, not long ago, that there is "a lack of unified conceptual grounding for the study of tourism" and that leads to the field as being under-theorized. Jansen-Verbeke (2008, p. 18) also understands there is "little coherence of clear methodological framework" within the Tourism research. Finally, Page believes that "Tourism does not exist as a social science subject in its own right, and researchers usually approach the analysis of tourism with their own disciplinary perspective" (Page, 1995, pp. 3–4). He continues to assert that "with researchers adopting a disciplinary approach rather than a range of distinct tourism methodologies in the study of tourism, research remains fragmented and methodologically unsophisticated" which brings the focus of such studies on the results rather than in on methodology (Page, 1995, pp. 4–5). The under-theorizing of Tourism urges researchers to look for other fields' methodologies to understand its problems. This hunt for methods

⁷ "it is the growth and development of tourism activities in the space that justify a geography of tourism". (my own translation)

outside the subject weakens it by forcing the subject of investigation of Tourism into frameworks initially thought to contain other subjects that might not completely agree with our field.

The idea of creating a new methodology to study Tourism can be of help to future researches in the field and for new approaches within the field. Hall and Page (2006, p. 26) were concerned with the “lack of a clearly articulated or agreed-upon methodological or philosophical approach to geography per se, let alone the geography of tourism and recreation” and it “may create an intellectual and perceptual minefield for the researcher, particularly as the value position of the author will have an enormous bearing on the results of any research”. This Thesis, then, aims to help the development of methodologies for Tourism research created by Tourism research so that the subject of study is coherent with the framework used by the analysts interested in the field.

It might seem inconsistent to talk about the independence of Tourism research in the section dedicated to the links between Tourism and Geography, but it is unconceivable to start any new field from scratch. Because Tourism always happens in a physical Space and in a specific Time, “as an intrinsically eclectic discipline, Geography is better placed than others to provide the type of holistic perspective that a multi-dimensional phenomenon such as Tourism requires” (Williams & Lew, 2014, p. 11). Therefore, it is relevant to have Geography as a starting point to develop new paradigms for Tourism research. In this Thesis, though, I am most interested in two of the countless dimensions that the phenomenon encompasses: Space and Time.

3.1.2. The Importance of Studying Urban Tourism

Tourism in cities is as old as Tourism exists. However, such condition may have been overlooked in the Tourism studies up until recently. Page is one of the authors who indicates that “urban areas have been neglected in most academic research studies of tourism” (Page, 1995, p. 1) and he believes that Tourism being a sub-discipline of other social science subjects may be the reason for such a lack of interest (Page, 1995, p. 3). D. G. Pearce (2001, p. 926), for example, pinpoints the 1990s as the beginning of the interest in Urban Tourism, while Law (1992, p. 599) locates it in the late 1980s. Nevertheless, Urban Tourism is not an old topic of research in the field. The fact that cities have multiple

functions and that Tourism is generally incorporated into the fabric of the city's day-to-day life may be one of the reasons that Urban Tourism was not an attractive subject for research.

The general interest in Urban Tourism in the last quarter of the 20th century may be explained by the replacement of industries for services in the economy of cities in developed countries. Adherent to this interpretation is Law (1992, p. 600) who cites both the deindustrialisation and the perception of Tourism as an important economic sector to explain the shift in interest on Tourism research towards urban areas. Fainstein and Judd (1999b, p. 12) also assert that "in the 1980s some cities managed to make a smooth transition from industrial wasteland to tourist mecca". Kotler et al. (1999, p. 128) see this time as the moment when European cities started thinking of urban planning and Tourism, as a characteristic of a place with quality of life and preservation of history, was the perfect economic sector for substituting Industries, who were generally seen as a contaminating sector. As it will become more evident in the next chapter, Barcelona was a place full of changes in the 1980s and 1990s and it checks all the points of an interesting case to be studied under Urban Tourism.

In this research, I believe that Urban Tourism is an appealing subject and I agree with Edwards, Griffin, and Hayllar when they affirm that "urban tourism has been subject to some research attention in recent years, this effort has arguably not reflected its degree of importance relative to tourism in other types of destinations" (Edwards, Griffin, & Hayllar, 2008, p. 1033). In their studies, they list a series of attributes that make cities alluring to Tourism:

- Large populations to attract friends and relatives,
- Better development than non-urban areas,
- Easy access through several means of transportation,
- Large stock of accommodation, and
- Multiple facilities that attract multiple markets (Edwards et al., 2008).

The list can be easily applied to Barcelona (Resina, 2016, p. 9) and it is impossible to study its Tourism without taking into account its urbanity.

The most important characteristic of Urban Tourism for this research, though, is its capacity of framing the visit. Donaire Benito and Galí Espelt (2008, p. 436) state that

urban tourism is, in reality, a process of construction (material or symbolic) of a certain route that selects some streets and some spaces and, as a result of doing so, rejects others. Therefore, the urban labyrinth is reduced to a form of tourist path, that is the setting where tourists' experiences take place.

Understanding the intricate ways that a city guides its tourists through its territory is why this work is carried out as a study on Urban Tourism.

Urban Tourism is, above all, a complex network of attractions. Dellaert, Borges, and Timmermans (1995, p. 347) agree that most research done has addressed tourist attractions on their own. Urban Tourism, nevertheless, intends to comprehend the destination as a whole, as a complex entity that changes through time. Yes, the urban tourism destination is indeed made up of distinct tourist attractions, but it is also more than the sum of its parts, much like in a Gestalt, holistic way (Moura, 2003) of seeing the city.

3.1.3. Tourism in Space and Time: Location

The tourist is a dot wandering both in Space and Time. In this respect, I find that Santos' (2008) definition of Location as the union of both concepts is appropriate. So, to explain Location, first I must clarify what Santos understand for Space and Time. Firstly, he presents the idea that “o espaço não pode ser apenas formado pelas coisas, os objetos geográficos, naturais e artificiais, cujo conjunto nos dá a Natureza. O espaço é tudo isso, mais a sociedade”⁸ (Santos, 2008, p. 12). This means that the space to which I refer, according to Santos, is formed by both the physical aspects (buildings, streets, monuments, etc.) and the intangible facets (culture, laws, climate, etc.).

This idea of the space being the sum of physical and social worlds is expressed elsewhere in the literature as well. An example from our own research group Tudistar is when Inostroza Villanueva affirmed, in his thesis, that “el espacio turístico es una construcción social”⁹ (Inostroza Villanueva, 2016, p. 33). This goes in the same direction as Williams and Lew when they said that “places are socially constructed, rather than just physical entities” (Williams & Lew, 2014, p. 151). Hall and Page explain that “this concern with conceptions from cultural geography, where space is something metaphorical, whereby it is something that shapes people's enjoyment of leisure/tourism, derives much of

⁸ “Space cannot be shaped only by things, the geographical objects, natural and artificial ones, whose set gives us Nature. The space is all this, plus society.” (my own translation)

⁹ “Space is a social construction.” (my own translation)

its origins from humanistic geography [...] and cultural studies” (Hall & Page, 2006, p. 8). A final comment on this comes from Pearce who believes that “los destinos – o más específicamente las comunidades locales de los destinos – como constructos sociales”¹⁰ (D. G. Pearce, 2014, p. 28). So it is defined that space, in this research, has the characteristics of both material and social elements.

This research is interested in more than just space: Location is also made out of time. Santos teaches us that

O movimento dialético entre forma e conteúdo, a que o espaço, soma dos dois, preside, é, igualmente, o movimento dialético do todo social, apreendido na e através da realidade geográfica. Cada *localização* é, pois, um momento do imenso movimento do mundo, apreendido em um ponto geográfico, um lugar. Por isso mesmo, cada lugar está sempre mudando de significação, graças ao movimento social: a cada instante as frações da sociedade que lhe cabem não são as mesmas (Santos, 2008, p. 13) (italycs in the original).¹¹

Santos, in a very pompous writing, is saying that the Location is a place with a history and that is exactly how this research understands the Tourism Destination (or a Location). Be it a whole city or just a building, it is not simply a monument to be seen how it is now, but to be seen how it came to be like this today. History – or, in other words, Time – is of the utmost importance, at the same level as the place.

It was mention in the Methodology chapter that this is a Longitudinal Research (LR). This means that this work’s meaning is based on the premise of “what changes through time” (Saldaña, 2003, p. 62). Several authors whose researches involve methodology of Social Sciences approve of the use of LR (Callejo Gallego, 2007; Gerring, 2007; Ritchie, 2005; Saldaña, 2003, 2011; Yin, 1994). Likewise, geographers see the importance of understanding the transformations of the subject over time (Bonin, 2001; Gallarza, Saura, & García, 2002; Lynch, 1960; Robinson & Smith, 2006; Smith, 2005; Tasci & Gartner, 2007). In this latter case, though, they are specifically interested in the physical and cultural developments of areas subjected to study. Santos asserts that “a análise, qualquer que seja, exige uma *periodização*”¹² (2008, p. 13) and that is because “o espaço está em evolução

¹⁰ “destinations –or, more specifically, local communities from destinations– as social constructions”. (my own translation)

¹¹ “The dialect movement between shape and content (to which, summed, the space presides) is, equally, the dialect movement of the social whole, grasped in and through the geographical reality. Each *location* is, thus, a moment in the immense movement of the world, concentrated in a geographic point, a place. Because of that, each place is always changing its signification, thanks to the social movement: at each instant the fractions of society contained in it are not the same.” (my own translation)

¹² “the analysis, whichever it may be, requires a periodization” (my own translation)

permanente”¹³ (2008, p. 28). Butler also agrees with this idea when he affirms that “there can be little doubt that tourist areas are dynamic, that they evolve and change over time” (2006, p. 3). Gallarda, Saura, and García believe that “the correct way of assessing the influence of time on image formation should be not the comparisons of different samples, but longitudinal sampling studies, although this kind of research is difficult in tourism” (Gallarza et al., 2002, p. 61). Britton, too, recognizes the importance of studying Tourism from both Time and Space perspectives by saying that it is “a phenomenon variably distributed in space (and time)” (1979a, p. 278). Finally, Williams and Lew, on explaining Urry’s (1990) conception of the gaze, say that there is a “clear tendency for Tourism geographies to change through time” (Williams & Lew, 2014, p. 154). All these authors strengthen the necessity of studying Tourism through time aiming to understand the present in a contextualized way.

Another justification for this LR in a PhD Thesis in Geography is that historical studies are not common in the field. According to Hall and Page,

Quite a number of substantial studies have been published on the history of tourism, many of which have described the evolution of tourism and recreation in different eras, typically as monographs [...]. These types of historical studies have been apparent in the tourism and recreation literature in the English-speaking and French literature [...]. Yet geographers have not played a major role in developing the historical analyses of tourism and recreation demand, with some notable exceptions [...], which are based upon two important processes of development: continuity in the patterns and nature of demand through time, and contextual changes as the continuity in tourism and leisure phenomena is shaped by evolving social, political, cultural and economic forces within society (Hall & Page, 2006, pp. 33–34).

In the same direction, Butler explains that

there can be little doubt that tourist areas are dynamic, that they evolve and change over time. This evolution is brought about by a variety of factors including changes in the preferences and needs of visitors, the gradual deterioration and possible replacement of physical plant and facilities, and the change (or even disappearance) of the original natural and cultural attractions which were responsible for the initial popularity of the area. In some cases, while these attractions remain, they may be utilized for different purposes or come to be regarded as less significant in comparison with imported attractions (Butler, 1980, p. 5).

A LR study that analyzes the patterns in a continued manner throughout Time can help understand how the Tourism Destination (or a Tourist Attraction) has evolved to what it is today.

¹³ “Space is in a permanent evolution.” (my own translation)

So, both Time and Space are fundamental dimensions to understand the Tourism Destination and Adler corroborates this when she claims that “space and time [...] are the baseline elements of all travel performance” (Adler, 1989, p. 8). One final note, though: Santos warns us that we may not mistake Location and Place, for “o lugar pode ser o mesmo, as localizações mudam. E lugar é o objeto ou conjunto de objetos. A localização é um feixe de forças sociais se exercendo em um lugar”¹⁴ (Santos, 2008, p. 13). A place that once served a function, today may be used for a completely different goal. While studying the Tourism phenomenon, the researcher should be prepared to understand this multi-faceted object: what it was and what it is; how it changed and why it changed. So, it is natural to understand that analyzing places is not the concern of Tourism, but that the field should investigate Tourist Attractions – and Tourism Destinations as a whole – as Locations.

Finally, I would like to present Rabassa Figueras’ (2012, p. 179) thoughts on Destinations. She explains that 1. destinations are a mix of tourist products that offer an integrated experience to consumers; that, traditionally, 2. they are well defined geographic areas; but, lately, 3. destinations may be defined as a subjective area interpreted by the tourist’s own concepts; finally, 4. it is formed by a system that encompasses several tourism resources and infrastructures. To that, and following the concepts discussed above, I would add that a destination is also a product of the history of a geographic area and that 5. the passing of the time should be taken into account.

* * *

To summarize this subchapter 3.1, I would like to present Figure 7 below. It represents the components of the Tourism Destination understood as a Location, with space (made up of both physical and social aspects) and time as its elements. This image will be part of a larger one that will receive more inputs throughout the remainder of Chapter 3.

¹⁴ “the place may be the same, the locations change. And place is the object or the set of objects. The location is a beam of social forces acting in a place.” (my own translation)

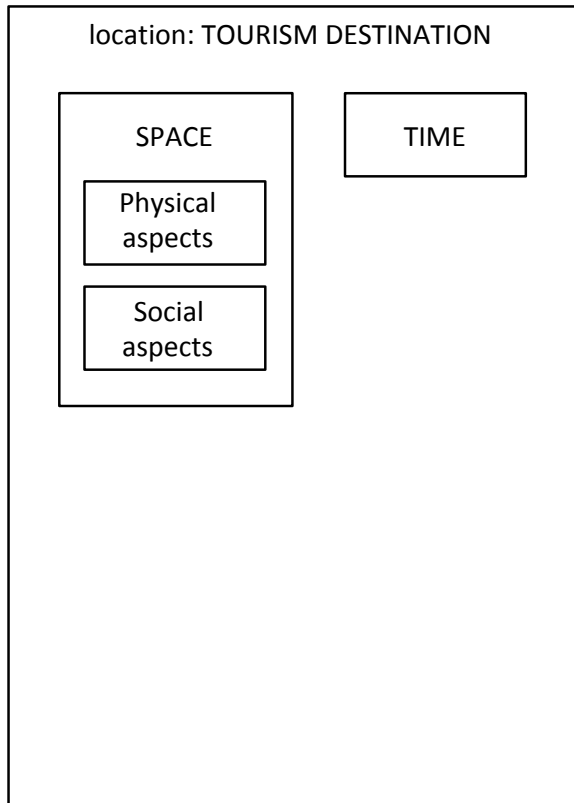


Figure 7. Representation of the elements of the Tourism Destination

3.2. Tourism Destination Image

Tourism Destination Image (TDI) is a concept that many authors have struggled to define (Camprubí Subirana & Prats Planagumà, 2009, p. 116; Jacobsen & Dann, 2003; Stepchenkova & Mills, 2010). There are so many definitions in the literature that one might expect that creating one's own definition is necessary to carry out a research on the topic. Gallarda, Saura and García (2002, p. 60), Kock, Josiassen, and Assaf (2016, pp. 28–29), and Servidio (2015, p. 237) all list several definitions from an incredible number of authors. Others, like Bandyopadhyay and Moraes (2005, pp. 1006–1007), Beerlí (2004a, p. 658), Beerlí and Martín (2004b, p. 623), Bigné, Sánchez, and Sánchez (2001, p. 607), Chen and Tsai (2007, p. 1116), Choi, Lehto, and Morrison (2007, p. 119), and Marine-Roig (2011, p. 119), prefer to merge several definitions into a new one. It is very hard to choose one single definition, mainly because they all say basically the same.

There are, however, two definitions that I believe suit this research best come from Kotler et al. (1999) and from Galí Espelt and Donaïre Benito (2006). The first one (Kotler et al., 1999, p. 160) says that a Destination's image can be defined as

the sum of beliefs, ideas and impressions that people have of that place. Images represent a simplification of a large number of associations and pieces of information connected with the place. They are a product of the mind trying to process and pick out essential information from huge amounts of data about a place.

It is very comprehensive for it talks about the all the aspects of a person's feelings about a destination, but it does not concentrate only in the traveller. After all, this research is trying to understand the TDI through guidebooks, which are usually read before the trip. Moreover, their definition takes a communal look into TDI. In this research it is important to not individualize image because the type of media studied aims to create a shared image. Also, it mentions the simplification and selection of the destination that occurs when creating an image: travel guidebooks are a framed way to present the city.

The second definition complements Kotler's. Galí Espelt and Donaire Bennito (2006, p. 124) understand, like Tasci and Gartner (2007, p. 422), that the perceived images can be divided into pre-, during-, and post-trip and affirm that

Existen tres categorías de imágenes percibidas: la percepción *a priori* (la construcción mental que hace un individuo de un lugar sin que haya existido una conexión física con el mismo), la percepción *in situ* (la constatación que hace el sujeto entre lo que ha imaginado y la realidad) y la percepción *a posteriori* (la imagen idealizada que nos llevamos de los lugares).¹⁵

Their definition expands Kotler's because it acknowledges that images change throughout the experience of travelling to a new place. Accordingly, McKercher, and Lee's (2009, p. 715) claim that "one of the most prolific research topics in tourism revolves around identifying images for a particular tourist destination [and that] previous image research has proved the practical and theoretical significance of image studies". Although all three images are equally important, and following Kim, this research will pay attention only to a priori and in situ images.

3.2.1. The Intangibility of the Destination: Information

When consumers have a great investment of any kind of resources into a product they want to purchase, they tend to investigate thoroughly before buying it. This is even

¹⁵ "the set of values, ideas, ideologies, pre-conceived images, experiences, knowledge, individual perceptions, subjective and unique introspections, that are built in the mind of visitors. There are three categories of perceived images: the *a priori* perception (the mental construction that one has from a place without having a physical connection with it), the *in situ* perception (the ascertainment that the subject makes between the imagined and the reality), and the *a posteriori* perception (the idealized image that we take from the visited places)." (my own translation)

more true in Tourism, for the product cannot be tested and the level of uncertainty and risk is high (Gitelson & Crompton, 1983, p. 2; Martín-Santana, Beerli-Palacio, & Nazzareno, 2017, pp. 14–15; Morgan & Pritchard, 1998, p. 45; Snepenger et al., 1990, p. 13). Sheldon (Sheldon, 1993) summarizes that “information is the lifeblood of the Tourism industry”. Thus, the prospector tourist engages in information searching to minimize the danger of being surprised.

It is true that one of the most cited reasons to travel is to see new things, new cultures, new places (Nash et al., 1981). Lee and Crompton (1992, pp. 732–733), quoting a few works on the subject, concluded that “empirical studies that sought insights into tourists’ motives consistently reported novelty seeking as a key motive”. In this sense, Snepenger et al. (1990, p. 13) and Baloglu and Mangaloglu (2000, p. 2) classify tourists who do not know any friends or relatives in the destination as being destination-naïve and Fodness and Murray (1997, p. 505) understand that novelty in Tourism is highly connected with information search. The search for novelty, however, is conditioned by a dichotomy: Fun + Security.

The first half of this duality is that most tourist leave home eager for a relaxing time, distractions, entertainment, leisure (Boorstin, 2012; Edensor, 2001; Fainstein & Gladstone, 1999; Lippard, 1999; MacCannell, 1999; MacLeod, 2006; Suvantola, 2002; Urry, 1990; Williams & Lew, 2014). The case for the recreational tourist is so strong that I argue that all of Cohen’s (eg 1974, 1979b, 1979a, 1984, 1988a) typologies search for pleasure. In short, the tourist is keen for Fun.

The most obvious characteristic of the Fun part of the search novelty is the pleasure the tourist will experience once in the Destination. Nevertheless, the trip begins before the traveler leaves home. The daydreaming that tourists excitingly enjoy during the time previous to traveling is part of the Fun of Tourism. This aspect is well documented in the literature (Eco, 1998; Graburn, 2001; Morgan & Pritchard, 1998; Suvantola, 2002; Urry, 1999) and Urry (1990, p. 13) is clear about it when he points out that

Tourism necessarily involves daydreaming and anticipation of new or different experiences from those normally encountered in everyday life. But such daydreams are not autonomous; they involve working over advertising and other media-generated sets of signs, many of which relate very clearly to complex processes of social emulation.

Daydreaming, then, is an important part of the a priori image (Galí Espelt & Donaire Benito, 2006; Tasci & Gartner, 2007) that marks the true beginning of the trip. Nevertheless, daydreaming has its intrinsic risks. As we will see elsewhere here (chapter 3.2.2), daydreaming about the destination is bound to generate expectations and they must be met in order to achieve satisfaction.

Yet, there can be no satisfaction on complete novelty. Fun without security is not fun at all. On this, Lynch (1960, pp. 5–6) have to say that

It must be granted that there is some value in mystification, labyrinth, or surprise in the environment. Many of us enjoy the House of Mirrors, and there is a certain charm in the crooked streets of Boston. This is so, however, only under two conditions. First, there must be no danger of losing basic form or orientation, of never coming out. The surprise must occur in an over-all framework; the confusions must be small regions in a visible whole. Furthermore, the labyrinth or mystery must in itself have some form that can be explored and in time be apprehended. Complete chaos without hint of connection is never pleasurable.

To wander around in a space without any understanding of the surroundings is not gratifying and Tourism is, after all, the search for pleasure. As Lynch (1960, p. 4) says, “a clear image of the surroundings is thus a tasteful basis for individual growth”. Costa-Pau (1966, pp. 12–13) agrees when he claims that “hom pot fruit de l’aventura, però d’una aventura còmoda, concreta i econòmica”¹⁶. Finally, Koshar (2000, p. 8) asserts that “tourism may be a direct and tangible path to the feeling of being unsettled, but in a pleasurable manner, without the physical and psychological costs that displacement has for involuntary travelers”. That is the main reason the tourist needs information before and during the trip: a controlled entertainment – ie Fun + Security.

In this sense, it is important to underline that the Fun tourists seek is mainly the (Barthes, 1970)ary. It has been said that Tourism is simply an escape from the boredom of day-to-day life (Bærenholdt, Haldrup, Larsen, & Urry, 2017; Cohen, 1979b; Eco, 1998; Edensor, 2001; Goulding, 2000; Goulding & Goulding, 2006; Lippard, 1999; MacCannell, 1999; Redfoot, 1984; Urry, 1990). Schouten (2007, p. 29) goes even further by saying that “the core of the tourism industry is the commodification of escapism, the commercial answer to the longing of humankind for another reality beyond the dull gray of everyday experience”. Bærenholdt et al. (2017, p. 4) claim that spaces are converted to tourist attractions only after they are perceived not as ordinary, but as “places of excitement and

¹⁶ “one may enjoy the adventure, but a comfortable, concrete, and economic adventure.” (my own translation)

extrordinariness”. Lippard (1999, p. 5) also agrees: she says “tourists make places extraordinary by their presence”. Tourists go to *extraordinary* places because they are tourist attractions. This liberation from the ordinary towards the *extraordinary* is what motivates the tourist to travel.

However, it is not easy to understand the *extraordinary* without any kind of familiarity, mediation, or interpretation. Crompton (1979, p. 422), for example, asserts that organized tours reduce the anxiety on destination-naïve tourists and they tend to focus on the familiar, recognizable attributes before proceeding to the unknown. Lee and Crompton (1992, pp. 733–734) affirm that there is a limit to how much novel stimulus the tourist can absorb and it is shaped like an inverted U-shaped function, concluding that there has to be some kind of familiarity within the novel stimulus. Thus, because of the unpredictability inherent with Tourism, “the search for information enables travelers to reduce the level of uncertainty and enhance the quality of a trip” (Bieger & Laesser, 2004, p. 357); Luy and Hwang (2015, p. 54) and Fodness and Murray (1997, p. 505) have an almost identical opinion. So, in order to improve the quality of the trip by establishing some familiarity with the destination and arranging some patterns of security for the time away from home, the tourist is willing to spend time and money to search for information before traveling. Figure 8 below is another piece towards a bigger image regarding the relationship of Tourism Destination and its Image.

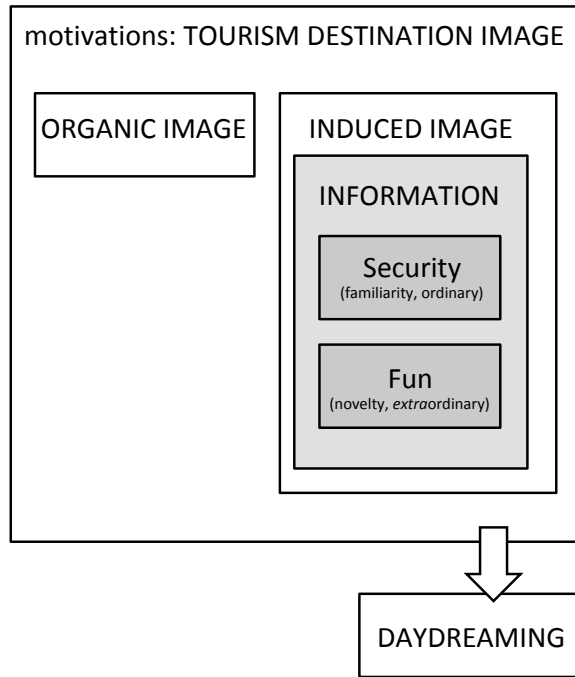


Figure 8. The TDI has two components (Gartner, 1994) and this Thesis focus on the Information aspects of the Induced Image, highlighted in gray. The TDI is the basis of Daydreaming.

3.2.2. The Tangibility of the Destination: Recognize

It has been established that the goal of searching information before traveling is to have a better trip by understanding the destination in order to have more Fun with all Security possible. By daydreaming about the trip, the future tourist will generate some expectations about the Destination. Boullón (2006, p. 164) is aware of it when he says that “sólo al circular por sus calles y situarnos en cualquiera de los espacios abiertos que dejan los volúmenes edificados, podemos decir que estamos viviendo en la ciudad”¹⁷. Also, Urry (1990, p. 3) believes that “places are chosen to be gazed upon because there is an anticipation, especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered”. Thus, the presence of the tourists in the Destination is the culmination of their preparation – and they are expecting to meet the *extraordinary* they have been promised.

The preparation for the trip also generates expectations on the tourist (Bærenholdt et al., 2017; Boorstin, 2012; Gartner, 1986; Marine-Roig & Anton Clavé, 2016; Percy, 1989; Redfoot, 1984). The expectation created before traveling will determine the level of

¹⁷ “only when we are walking through its streets and by standing at any of the open spaces allowed by the buildings, we can say that we are living the city”. (my own translation)

satisfaction with the trip. As Tasci and Gartner (2007, p. 421) say, “if the destination lives up to pre-trip expectations and anticipations, the visitor will experience satisfaction, if not dissatisfaction occurs”. Urry (1990, p. 13) agrees when he claims that tourists “seek to experience 'in reality' the pleasurable dramas they have already experienced in their imagination”. Delfín (2009) has a very similar opinion. Holcomb (1999, pp. 55–56) complements this thought by arguing that “the product is usually sold before the consumer sees it [...] – a reality check comes only after arrival”. Tourists, then, expect to match the TDI they learnt back home with the DI they encounter during the actual trip.

The resemblance between TDI and the Destination is of the utmost importance. Several studies show that “en buena parte, la valoración general deriva de la imagen previa percibida [y] as valoraciones más negativas se registran en aquellas personas que tenían unas expectativas y se encuentran con una realidad totalmente contrapuesta”¹⁸ (Galí Espelt & Donaire Benito, 2006, p. 127). Kotler et al. (1999, p. 125), on the other hand, understands that placemarketing “succeeds when citizens and business are pleased with their communities, and the expectations of visitors and investors are met”. Chon (1992b, 1992a) calls this relationship “evaluative congruity” and explains that the study’s findings show that there is a pattern (Table 4). Also, Gunn (1997, Chapter 5, Capacity to Clarify, par 4) summarizes by illustrating that

a successful attraction is rewarding to the participants. Of course, attendance figures alone do not reveal the depth of user satisfaction. This is the major challenge in designing and establishing attractions. If the visitor leaves feeling disappointed, uninterested, or even defrauded, the attraction may have succeeded in attracting but not in carrying out its complete function. If a developer is to produce successful attractions, his plans and establishments must elicit user satisfaction. To achieve this objective a thorough understanding of market segments is required.

Finally, Fainstein and Judd (1999b, p. 4) endorse that “the product must plausibly resemble the representation, and thus cities often remake themselves in conformity with their advertised image”. The study of the satisfaction of the tourist with the balance between TDI and the Destination is helpful to Destination Management Organizations (DMOs) so that they can adapt the tourist’s expectations and the services, products, and experiences provided.

¹⁸ “in a large proportion, the general valuation derives from the previous perceived image [and] the most negative valuations are registered from people who had some expectations and are faced with a completely opposed reality.” (my own translation)

Table 4

Evaluative congruity of a tourist's pre-visit expectations and outcome perceptions

Pre-visit expectations	Outcome perceptions	Level of satisfaction
Negative	Positive	High satisfaction
Positive	Positive	Moderate satisfaction
Negative	Negative	Low satisfaction
Positive	Negative	Least satisfaction

Note: Based on Chon (1992b, pp. 5–6).

Another topic important to the discussion of harmony between expectations and reality is that DMOs should be aware of their pre-trip TDI in order to offer a product that coincide with tourists' assumptions. More than to discover, tourists actually travel to recognize (Escudero Gómez, 2005, p. 75). This is not a new idea, for there are several authors who corroborate this idea (Augé, 1998; Boorstin, 2012; Fuentes Vega, 2017; Gunn, 1997; MacCannell, 1999; Urry, 1990). Also, it is widely known that DMOs are willing to change their cities in order to better match the tourists' desires (Bandyopadhyay & Morais, 2005; Gartner, 1986; Gunn, 1997; Hunt, 1982; Marine-Roig & Anton Clavé, 2016). I want to improve the notions brought up by, for example, Boorstin (2012) and Redfoot (1984) that travel guidebooks play an important role in framing the expectations and the Gaze and, consequently, having an influence in the shaping of the city itself.

Based on these conclusions, it is important to note that satisfaction is connected with the interpretation of the Location. If tourists understand the Destination before they arrive, it is more likely that they will level their expectations with what they might face. Puczko (2006, p. 231) agrees and asserts that "interpretation is understood to be a tool to enhance the visitor experience as well as to make the operation of the attractions successful". Fuentes Vega (2017, p. 24) understands that the search for perceived images avoids that reality disappoints the tourist's expectations. This is why travel guidebooks are a reliable source of information both for the tourist and for the researcher interested in a priori TDI.

Finally, I would like to present the final image (Figure 9) of the relationship between the Destination and its TDI. It is important to remark that this diagram is thought to be used

on this Thesis and that there many other elements not shown that are important in the formation of a complete TDI.

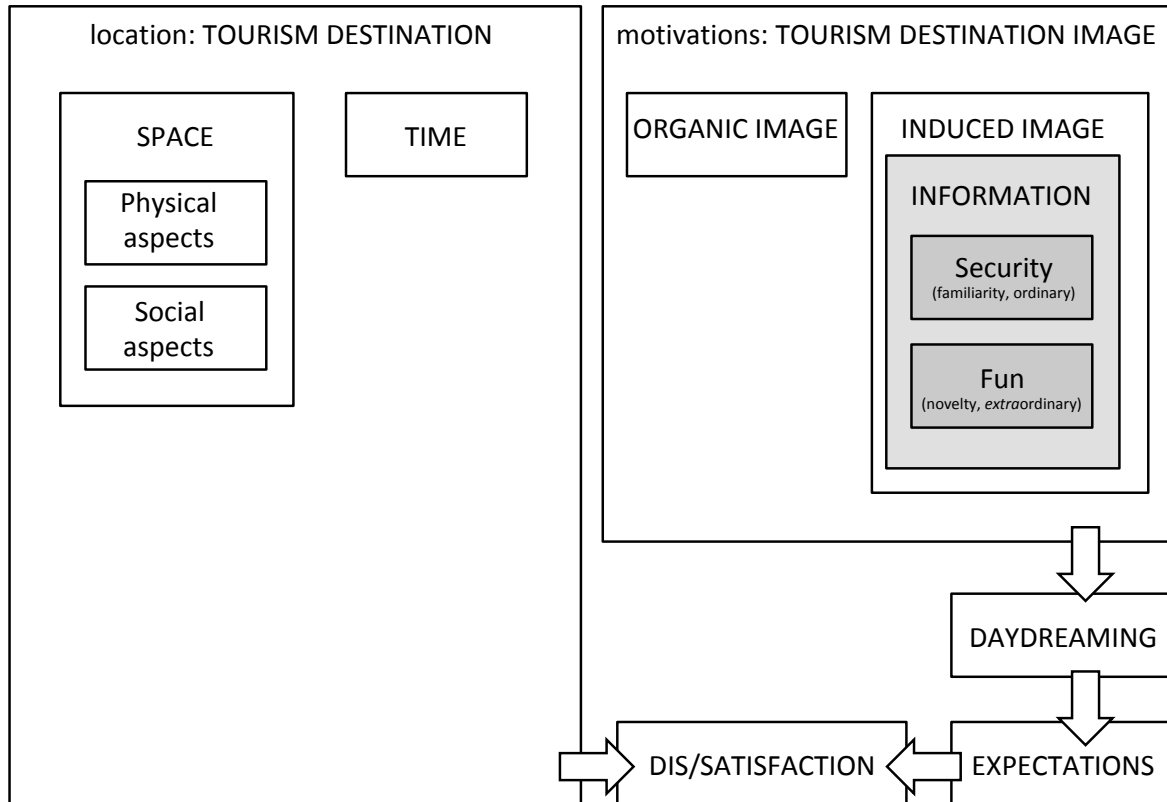


Figure 9. The balance between the Destination and its TDI comes down to the level of satisfaction by the tourists regarding how much of their expectations were met.

3.3. Authenticity in Tourism

Authenticity in Tourism, like most of the other ones presented in this chapter, is a controversial subject to define. Authors have been trying to apply it in many ways and there is a long history of discussion in the literature. In this subchapter, I will present the main ideas developed on the matter since the 1960s. A few of the most quoted works (Boorstin, 2012; Braudillard, 1995; Cohen, 1988a; Eco, 1998; MacCannell, 1999; Selwyn, 1996)¹⁹ on the theme will be analyzed here This will be an important foundation for the following topics, which will be progressively more focused on the way travel guidebooks are important frames for the Destination.

¹⁹ The authors and their ideas will not be presented in this order; the name order is related to APA's conventions.

3.3.1. Boorstin's Pseudo-Events

I want to start the discussion on Authenticity in Tourism by introducing the ideas of Boorstin on the topic, mainly taken from his seminal book 'The Image: A Guide to Pseudo-Events in America'. The edition read for this Thesis is the one published as an eBook celebrating the 50th anniversary of its 1st edition from 1962. It is an insightful exercise to read a book that was written more than half a century ago and that has also a foreword from 1987 (celebrating its 25th anniversary) where the author mentions important technological improvements such as the VHS, cable TV, the Walkman and cellular telephone [sic] (Boorstin, 2012, para. 2 [Foreword to the 25th Anniversary Edition]). Such advances (which already may seem extremely old today) did not make a big difference on Boorstin's view on the Authenticity. Actually, he believes that his theories were reinforced by the technology.

Boorstin sees the tourist as someone completely detached from reality. He misses the times "when men had any choice" about traveling and that they did it to see the unfamiliar (Boorstin, 2012, para. 3 [From Traveler to Tourist: The Lost Art of Travel]). Unlike the romantic traveler from ancient times, he argues that the tourist lacks any desire to understand the real world and, instead, "pay others to [...] deceive" them (Boorstin, 2012, para. 8 [Introduction, Extravagant Expectations]) and that the "tourist now fills his experience with pseudo-events" (Boorstin, 2012, para. 8 [From Traveler to Tourist: The Lost Art of Travel]). He continues to shift the scale towards the ancient traveler by saying that he "was active. Now he became passive. Instead of an athletic exercise, travel became a spectator sport" (Boorstin, 2012, para. 1 [From Traveler to Tourist: The Lost Art of Travel, Section II]). It is very similar to the example given by one of his critics, MacCannell, when he (MacCannell, 1999, p. 27) compares taking cultural products (and Tourism is one for him) to watching televised professional sports:

Cultural productions, then, are not merely repositories of models for social life; they organize the attitudes we have toward the models and life. Instant replay in televised professional sports provides an illustration. The "play" occurs and the sportscaster intervenes (his role similar to that of the priest) to tell the audience what is important about what has happened, what to look for, what to experience.

To finish this disappointment with the modern tourist, Boorstin believes that "people go to see what they already know is there" (Boorstin, 2012, para. 5 [From Traveler to Tourist: The Lost Art or Travel, Section VI]), that "we go more and more where we expect to go [because]

we go more and more, not to see at all, only to take pictures” (Boorstin, 2012, para. 7 [From Traveler to Tourist: The Lost Art or Travel, Section VI]).

There are many critics to Boorstin’s view on modern tourists. Suvantola (2002, p. 59), for example, points out that, although Boorstin’s analysis is “useful to understand some tourist experiences, [it] also omits significant aspects of tourism”. Redfoot (1984, p. 292) does not agree with the author either when he claims that Boorstin attributes the tourist condemnation to inauthenticity to “bourgeois philistinism” and label him as a “cultural despiser” (Redfoot, 1984, p. 303). Both these authors argue, then, that Boorstin’s tourist is highly stereotypical and extremely rare in the real world. The biggest critics of Boorstin’s ideas are MacCannell, who took the responsibility from the tourist to the system, and Cohen, who saw authenticity as a negotiable element. Their ideas will be discussed soon.

The main contribution from Boorstin to this Thesis, though, is connected with his views on travel guidebooks. It is not the most popular ideas from his book, but it fits well into my research. For him, “modern guidebooks have helped raise tourist expectations” (Boorstin, 2012, para. 14 [From Traveler to Tourist: The Lost Art of Travel, Section IV]). Boorstin believes that tourist attractions (and I would argue that the Destination as a whole as well) serve as pseudo-events because tourists are promised that their experience will be in a particular way. This promise, however, is made to all tourists alike, removing any kind of spontaneity to the experience. He claims that the travel guidebook is nothing but a detailed and itemized list of what can be expected from the Destination, much like a script for actors in a stage. He goes on to blame the German publisher Karl Baedeker, one of the pioneers on modern travel guidebooks (see more on subchapter 3.4), and especially on his star-system. Boorstin (2012, para. 19 [From Traveler to Tourist: The Lost Art of Travel, Section IV]) finally argues that

the tourist looks for caricature; travel agents at home and national tourist bureaus abroad are quick to oblige. The tourist seldom likes the authentic (to him often unintelligible) product of the foreign culture; he prefers his own provincial expectations. The French chanteuse singing English with a French accent seems more charmingly French than one who simply sings in French. The American tourist in Japan looks less for what is Japanese than for what is Japanesey.

Boorstin’s tourist is the ideal tourist who searches home away from home, the one that ultimately gives up all the Fun for all the Security he or she can have. The next author to be analyzed, MacCannell, will shift the one to blame.

3.3.2. MacCannell's Staged Authenticity

During the 1970s, MacCannell came up with a new theory regarding the authenticity of the Destination. Differently from Boorstin's ideas, MacCannell argues that the tourist is an active agent in the search for authenticity. He actually is a big fan of the tourist – he says that “it is intellectually chic nowadays to deride tourists” (MacCannell, 1999, p. 9). MacCannell believes, in contrast to Boorstin, that it is the system imposed by the Tourism phenomenon that prevents the tourist to achieve an authentic experience.

In his most known work, ‘The Tourist: A New Theory of the Leisure Class’ originally published in 1976 with the main chapter (Chapter 5, ‘Staged Authenticity’, pp. 91–107) being a paper published 3 years before²⁰, MacCannell explains how the Destination is nothing but a succession of stages designed to maintain the tourist inside the bubble and never really see the authentic product. He bases his theory on Goffman's (1959) back and front region, where the latter is

a place, relative to a given performance, where the impression fostered by the performance is knowingly contradicted as a matter of course. There are, of course, many characteristic functions to such places. It is here that the capacity of a performance to express something beyond itself may be painstakingly fabricated; it is here that illusions and impressions are openly constructed. [...] Here the performer can relax; he can drop his front, forgo speaking his lines, and step out of character (Goffman, 1959, p. 112)

and the former is “the place where the performance is given” (Goffman, 1959, p. 107). MacCannell adapts and expands this idea to the Tourism Destination.

MacCannell reminds us that “the rhetoric of tourism is full of manifestations of the importance of the authenticity of the relationship between tourists and what they see” (1999, p. 14). He argues that tourists are motivated to travel in order to have authentic experiences (Fainstein, Hoffman, & Judd, 2003, p. 8; Frow, 1991, pp. 127–128) and, although they may believe they are doing it right, “often it is very difficult to know for sure if the experience is in fact authentic” (MacCannell, 1999, p. 100). MacCannell explains that the difficulty lays in the fact that many times what seems to be a back region is actually a front region made to convince the tourist of an authentic place (Cohen, 1988a, p. 372; MacLeod, 2006, p. 179), alienating the tourist from the Destination (Goulding, 2000, p. 837; Morgan & Pritchard, 1998, p. 10; Suvantola, 2002, p. 52). The author, then, lists a continuum of six

²⁰ In this Thesis, the 1999 edition is used.

stages leading from Goffman's front region to Goffman's back region (MacCannell, 1999, p. 101):

- Stage one: Goffman's front region.
- Stage two: a touristic front region that has been decorated to appear, in some of its particulars, like a back region.
- Stage three: a front region that is totally organized to look like a back region.
- Stage four: a back region that is open to outsiders.
- Stage five: a back region that may be cleaned up or altered a bit because tourists are permitted an occasional glimpse in.
- Stage six: Goffman's back region; the kind of social space that motivates touristic consciousness.

Maccannell, however, warns us that the first and the sixth stages (ie front and back regions) should be understood as ideal poles of touristic experience.

Preparing for Braudillard's and Eco's subchapter later on this Thesis, MacCannell argues that the tourist settings are often more than merely copies or replicas of the local reality; they are, actually, "copies that are presented as disclosing more about the real thing than the real thing itself discloses" (MacCannell, 1999, p. 102). For the author, these are inferior experiences (Gottlieb, 1982, pp. 167–168; Redfoot, 1984, pp. 291–292) because a touristic experience is always mystified – he claims that a false back is more dangerous than a false front, defining it as a superlie that drips with sincerity.

Here in this Thesis, MacCannell has also another influence and that is on his ideas on the relation between markers and sights, signs and attractions (Marine-Roig, 2011, p. 121; Smith, 2005, p. 404). He (MacCannell, 1999, p. 109) uses Semiotics to explain that it

locates the *sign*, which it treats as an original unification of subject and object, in the place of the old subject-object split at the center of scientific investigation. In Charles Sanders Peirce's original formulation, *a sign represents something to someone*.

He applies this concept to tourist attractions with a useful function:

[represents / something / to someone] sign

[marker / sight / tourist] attraction

This means that a marker is an element of the Tourism phenomenon whose function is to represent the sights to tourists. He adapts the "term *marker* to mean information about a specific sight" (MacCannell, 1999, p. 110) and it may be as diverse as oral stories told about

a Destination, dissertations on an attraction, and even travel books. Nevertheless, I find that the most comprehensive definition comes from Suvantola (2002, pp. 98–99):

Markers are things, ideas and narratives that point to what they mark; they contribute to our image of the marked. Of course advertising is not the only creator of markers; markers of a destinations or a travel experience can be, for example, postcards, posters, books, news, advertisements and even our daydreams. All the information and misinformation we have about places and peoples can be used in creating markers. Significant producers of markers, apart from deliberate advertising are travel literature, movies and art. (...) an image created and enforced by sufficiently powerful markers and sustained by the travel industry, defines a destination more than any 'realities' of the place. Powerful markers promote matching images. The consequent image of the place is vivid and therefore powerful, and acts as a new marker in turn. It is easy to empathetically live a narrative description provided by a good book or a movie, instead of scattered pieces of information. Furthermore, these kinds of markers are often the main sources of information we have about the places.

For this Thesis, then, a marker is synonym for travel guidebooks.

This contribution from MacCannell's theories is very important because markers are what give the Destination all their meaning. As he says, "usually, the first contact a sightseer has with a sight is not the sight itself but with some representation thereof" (MacCannell, 1999, p. 110) and quotes Mark Twain to explain that recognition is a marker -> sight replacement, meaning that "information about the object gives way to the object itself" (MacCannell, 1999, p. 113). A Destination without any explanation, any representation, makes no sense to the tourist. When the tourist does not understand the attraction, frustration is unavoidable. A Destination without representation is worse than one with a bad representation because, while the latter leads to dissatisfaction, the former leads to a no-experience. Information is, then, essential to the tourist's experience.

3.3.3. Cohen's Negotiable Authenticity

After analyzing two authors with an objectivist and museum-linked conception of authenticity, I would like to move on to an author whose ideas are on the spectrum of the constructive authenticity. As Wang (1999, pp. 351–352) explains,

Objective authenticity involves a museum-linked usage of the authenticity of the originals that are also the toured objects to be perceived by tourists. It follows that the authentic experience is caused by the recognition of the toured objects as authentic. (...) By constructive authenticity it is meant the result of social construction, not an objectively measurable quality of what is being visited. Things appear authentic not because they are inherently authentic but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers.

Cohen and his work are on the constructive authenticity side of the question. His ideas on authenticity are a critical view on the static nature of authenticity presented by both Boorstin and MacCannell (Cohen, 1988a, p. 375; MacLeod, 2006, p. 177). Cohen-Aharoni (Yemima Cohen-Aharoni, a different researcher, not Erik Cohen who is the main author of this subchapter) explains it in terms of object-based authenticity, one where “original objects have an aura of authenticity while the copy does not project the same quality”; and experience-based authenticity, that is based on the visitor’s experience (Cohen-Aharoni, 2017, p. 74). Cohen, on the other hand, believes that the concept of authenticity may be different for different people and he argues that “MacCannell and others who adopted his conceptual framework did not raise the possibility that the tourist and social analyst may conceive of authenticity in different terms” (Cohen, 1988a, p. 374). So, for Cohen, authenticity is negotiable.

Cohen believes that each tourists are capable of defining their own concept of authenticity and “they seek authenticity in varying degrees of intensity” (1988a, p. 376). This means that a mass tourist and a drifter tourist (Cohen, 1973) will be more or less prepared to accept “as ‘authentic’ a cultural product or attraction which more concerned tourists, applying stricter criteria, will reject as ‘contrived’” (Cohen, 1988a, p. 376). He affirms that it should not be a question of whether the tourist had given up searching for authenticity as Boorstin claimed nor whether the system had been hiding authenticity from the tourist like MacCannell believed, but “what endows his [or her] experience with authenticity in his own view” (Cohen, 1988a, p. 378). For the author, tourists will accept authenticity in their own terms and will enjoy the experience even if they suspect that it is a staged setting (Castéran & Roederer, 2013; Cole, 2007; Selwyn, 1996). Authenticity is now a variable that only the traveler could identify.

Because Cohen understands authenticity as being negotiable among different types of tourists, it is only logical that the same idea is applied to different moments in time (Cohen, 1988a, pp. 379–383; Cohen & Cohen, 2012b; Saarinen, 2004, p. 168). Destinations change through time and, according to Cohen, the tourist is an active agent in creating new attractions or changing existing ones (MacLeod, 2006, p. 186), mainly by reproducing the established script. He mentions that new cultural products can, given time, become accepted as authentic (Cohen, 1988a, p. 382). Also, Cohen sees no restriction on multiple functions being accepted at the same time (Cohen, 1988a, p. 383): Destination is capable of

having multiple TDI simultaneously. Finally, Cohen understands that the staging can be either a substantive staging, “which consists of the actual tampering with the site of an attraction, or of the outright creation of contrived attractions” (Cohen, 1989, p. 32), or a communicative staging, which is the construction of an image by merely presenting and interpreting the Destination through information. Chronis (Chronis, 2012, p. 1799) believes that tourism is about storytelling and adds that “selling a tourism destination, then, is not an effort to sell the place per se, but a place narrative” – and that is the kind of staging in which this research is interested.

In order to create a communicative staging, Cohen argues that an (apparent) authoritative voice is needed (Cohen, 1989, p. 53). He explicitly explains the case of tourist guides in Thailand that could create an apparent authentic communicative stage even though they had left their original tribes long ago. However, by claiming their heritage as locals, they were able to convince tourists that the experience was indeed authentic. I believe that this authoritative voice can be transferred to travel guidebooks as well (see more about this on subchapter 3.4. Travel Guidebooks).

3.3.4. Selwyn’s Hot and Cool Authenticities

The next stand on the subject comes from Selwyn’s ideas on hot and cool authenticities. He developed two opposed versions of authenticity and calls them cool and hot authenticities. The cool kind is an etic way of looking at the object or the experience and establishing whether it is authentic based on scientific, formal terms. This is the kind of authenticity most used in traditional museums, for example. The hot kind is its contrary and it is an emic way of understanding the object or the experience through social, cultural reasoning. This is most seen in adventure tourism where the danger is not actual danger, but the feeling is present for the tourists.

While cool authenticity is static, based solely on the declaration by some kind of authority with some kind of proof, hot authenticity is an accumulative process that requires continuous repetition in order to be considered authentic. In this sense, cool authenticity is static, a point in time – it requires a synchronic understanding. On the other hand, hot authenticity is dynamic and forever changing in time – it needs a diachronic comprehension. The cool authenticity is a given, a strict assertion of factualness, whereas the hot

authenticity requires an unceasing practice that self-reinforces the experience. Table 5 below summarizes it.

Table 5
Differences between Cool and Hot authenticities

Characteristics	Cool Authenticity	Hot Authenticity
Point of view	Etic: an external authority attests that the object or experience is original and worth of Gaze	Emic: the people involved with the object or experiences are the ones who understand that it is authentic
Verification	Scientific methods, formal presentation, derives from proof	Social validation, cultural acceptance, derives from continuous performance
Who decides	Some kind of authority	People involved (tourists)
Procedure	It is a given	It is a process
Time	Synchronic, a single declaration, static	Diachronic, accumulative reinforcement, dynamic

Note: Based on Selwyn (1996), Cohen and Cohen (2012a), Cohen-Aharoni (2017), Cole (2007), MacLeod (2006), Wang (1999).

This way of looking at authenticity will be useful to understand the evolution of Travel Guidebooks and it will become apparent that the way they present the city has changed in the past century. I believe that the documents analyzed here in this research will be able to provide examples for both understandings of authenticity.

3.3.5. Baudrillard's and Eco's Hyperreality

A fourth approach on authenticity that I believe it is relevant to this Thesis is the Hyperreality theory developed, separately, by Baudrillard and Eco. They both understand that the modern society as one immersed in experiences that go beyond the real: they are hyperreal. What we see and touch and listen and taste is made to boost the sense over all limits. Reality cannot be so full, so fakes are built – and they look like more real than the

originals (Brown, 1996, p. 41; Urry, 1990, p. 85) blurring the boundaries between the copy and the original (Cohen-Aharoni, 2017, p. 74; Fainstein & Gladstone, 1999, p. 27; Wang, 1999, p. 356). As Eco puts it, “to speak of things that one wants to connote as real, these things must seem real. The ‘completely real’ becomes identified with the ‘completely fake’. Absolute unreality is offered as real presence” (1998, para. 10 [1. Travels in Hyperreality]). Eco argues that the constant search for authenticity asks that “everything must equal reality even if [...] reality was fantasy” (Eco, 1998, para. 25 [1. Travels in Hyperreality]). In this world, the fake is better than reality.

Baudrillard’s ideas are similar. He (Baudrillard, 1995, p. 1) believes that

It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory – precession of simulacra – that engenders the territory

Reality is thought as a result of the model. The illusion precedes the construction. From here, Baudrillard (1995, p. 3) develops the difference between dissimulation and simulation:

To dissimulate is to pretend not to have what one has. To simulate is to feign to have what one doesn’t have. One implies a presence, the other an absence. [...] Therefore, pretending, or dissimulating, leaves the principle of reality intact: the difference is always clear, it is simply masked, whereas simulation threatens the difference between the “true” and the “false,” the “real” and the “imaginary.”

He, then, concludes that “it is dangerous to unmask images, since they dissimulate the fact that there is nothing behind them” (Baudrillard, 1995, p. 5). In the same direction, Augé translates these ideas to Tourism when he (Augé, 1998, p. 31) says that

vivimos en una época que pone la historia en escena, que hace de ella un espectáculo y, en ese sentido, desrealiza la realidad, ya se trate de la guerra del Golfo, de los castillos del Loira o de las cataratas del Niágara. Esa distancia para crear el espectáculo nunca es tan notable como en los anuncios publicitarios de turismo, los cuales nos proponen “tours”, una serie de visiones “instantáneas” que nunca tendrán más realidad que cuando, al regresar del viaje, las “volvemos a ver” a través de las diapositivas cuya vista y exégesis impondremos a unos circunstancias resignados.²¹

The authors see a very bleak society, where nothing is what it seems to be and all the illusions are nothing but that.

²¹ “we live in a period that puts history on the stage, that makes it a spectacle and, thus, derealizes reality, be it the Golf War, the castles in the Loire valley, or the Niagara Falls. The distance to create a spectacle is never so evident as in Tourism publicity that propose ‘tours’, a series of ‘instant’ visions that will never be more real than when, back home, we ‘will see them again’ through photos whose sight and origins exegesis we will impose on resigned guests.” (my own translation)

Image, in Baudrillard's theory, has four phases (Baudrillard, 1995, p. 6). Voase (2010, pp. 107–109) explains them in a didactic manner and I paraphrase:

1. 'Reflection of a basic reality'. Pure representation. Example: An iconic sign, which, though not equivalent to the reality that it represents, faithfully reproduces it. A person's passport photography.
2. 'Masks and perverts a basic reality'. Example: A commercial in which two women are having breakfast, there's a knock on the door and a famous tennis player joins them for breakfast.
3. 'Liquidation of all referential'. Example: The inclusion of a fictional character in a list of ambassadors for a famous watch company.
4. 'No relation to any reality whatever; it is its own pure simulacrum'. The fake is more real than the real (G. Hughes, 1995, pp. 782–783). Pure simulation. Example: A look-alike that looks more like the person than the person itself.

There is the paradox of authenticity through Baudrillard's eyes: the quest for authenticity is so intense that the capitalist society is always compelled into creating more and more "authentic" images (Castéran & Roederer, 2013; Frow, 1991; Goulding, 2000; Resina, 2016), even though most of the times there is nothing farther from reality than images in the Tourism phenomenon.

The hyperreality presented by Eco and Baudrillard fits in this research because it shows that in our (post-)modern society, we tend to observe those things we are searching for. As Schirato and Webb (2010, p. 29) affirm in a footnote,

It is perhaps worth pointing out the consistency with which we see, in the literature, an anxiety over the truth of the sign: from Don Quixote's logic of the sorcerer [sic], through Bacon's concern about idols, to Baudrillard and the forgery, it seems we are always looking for 'the real' in what we see.

Reality is less important than to confirm our ideas (Goulding, 2000, p. 837). Schirato and Webb assert that people's reality have always been framed in one way or the other (Schirato & Webb, 2010, p. 19). Escudero Gómez (2005, p. 73) comments that

O noso entendemento require a suxeición a certos esquemas simplificadores da realidade. A actividade selectiva da nosa mente tórnase unha chave interpretativa do cotián. Estas chaves teñen moito de cliché, por iso as imaxes que adoptamos do espazo xeográfico son estereotipos de lugar. As nosas representacións cognitivas

son inferidas en base a eses estereotipos, ou rumores, que no sempre son exactos ou corresponden a representacións da realidade.²²

Thus, formal (cool, scientific, objective, real) authenticity in Tourism is less important than to corroborate our pre-conceived ideas about a place.

3.3.6. The (Re)Production of the Tourist Performance

Tourists are social beings. Because of that, they are under the same pressures the rest of social beings are subjected in day-to-day life. Gherardi comments on this need to be part of the collective when she defines taste as “a sense of what is aesthetically fitting within a community of practitioners — a preference for ‘the way we do things together’” (Gherardi, 2009, p. 535). Tourists like to do what other tourists do. In the same direction, MacCannell (1999, p. 92) remembers Goffman when he “has found that it is no longer sufficient simply to *be* a man in order to be perceived as one. Now it is often necessary to *act out* reality and truth”. Edensor (2001, p. 60) asserts that Tourism involves “the ongoing (re)construction of praxis and space in shared contexts”. Tourists need to be recognized as tourists in order to fulfill their place in the world.

By accepting that they are tourists, people tend to reproduce the script they are told. Their actions are framed by the circumstances and are repeated ad infinitum. Tourists act both as consumers of images created by others and producers of images that will be consumed by following tourists (Donaire Benito & Galí Espelt, 2011, p. 292). Bispo also agrees with this idea when he proposes his practice-based approach (Bispo, 2016). Once more, Gherardi (2009, p. 536) explains it:

Practices are not only recurrent patterns of action (level of production) but also recurrent patterns of socially sustained action (production and reproduction). What people produce in their situated practices is not only work, but also the (re)production of society. In this sense, practice is an analytic concept that enables interpretation of how people achieve active being-in-the-world. A practice is not recognizable outside its intersubjectively created meaning, and what makes possible the competent reproduction of a practice over and over again and its refinement while being practised (or its abandonment) is the constant negotiation of what is thought to be a correct or incorrect way of practising within the community of its practitioners.

²² “Our comprehension needs to be subjected to certain schemes that simplify reality. Our mind’s selective activity becomes the key element to interpret every-day life. These keys have a lot of cliché, which is why the images we adopt of our geographic space are stereotypes of the place. Our cognitive representations are inferred on the basis of these stereotypes, or rumours, which are not always accurate nor correspond to representations of reality.” (translation by Carlos Arabas Balbás)

Bærenholdt et al. (2017, p. 2) share an analogous argument when they

argue that tourism is not so much about going places as it is about particular modes of relating to the world in contemporary cultures. Tourism is a way of being in the world, encountering, looking at it and making sense. It incorporates mindsets and performances that transform places of the humdrum and ordinary into the apparently spectacular and exotic.

The constant practice of being a tourist makes that being one keeps on being reproduced.

This constant (re)production of Tourism practices is not random, though. Edensor (2001, p. 63) argues that “tourist performance is socially and spatially regulated to varying extents”. There are several ways in which Tourism and tourists can be regulated, but here in this research the main system is the travel guidebook. Supplementary to Cohen’s (1989) concept of communicative staging, Edensor develops the idea of directed performances. These are those performances where tourists are constantly being told what to do, where to go, what to think, how to behave. Edensor (2001, p. 73) gives special attention to travel guidebooks when he says that they are

replete with cues about what to look at, what information to consider. As condensed suggestions to familiarize tourists with cultures and spaces – shorthand cues for performance – such directions inevitably omit infinite other ways of looking at and understanding sites. In this sense, guidebooks are a kind of master script for tourists which reduces disorientation and guides action.

He notes that even those tourists who intend to avoid looking like a tourist often rely on travel guidebook. Although they may read guidebooks thought to those who want to wander off the beaten track, they are still following instructions thought to condition, regulate, frame the touristic performance.

It is clear that travel guidebooks play an important role in the framing of the touristic performance. By helping the construction of a communicative staging through a directed performance, tourist guidebooks contribute to the (re)production of the Destination and its TDI. Tourists buy and read these books in order to know not only which tourist attractions they should see, but also how to perform in a tourist setting. Also, travel guidebooks instruct tourists on the most appropriate way to interpret the Destination and this is a fundamental aspect of the framing of the Destination, because it shapes the daydreams and expectations on the pre-trip period; it conditions the performance during the actual trip; and frames the post-trip discourse that will influence on their dis/satisfaction and will be perpetuated into future word-of-mouth recommendations.

3.3.7. Urry and The Tourist Gaze

The last take on authenticity in this Thesis comes from Urry and his widely accepted concept of the tourist Gaze. The author argues that the way that tourists appreciate the environment when traveling is not innocent, but it is an activity socially and systematic organized developed by professionals much like the gaze of a medic (Donaire Benito & Galí Espelt, 2011, p. 292; Suvantola, 2002, pp. 48–49; Urry, 1990, p. 1). Urry claims that the system of the Tourism phenomenon works in such a way that the image into which the tourist gazes is always planned. In this research, I too argue that TDI is always framed in a conscious way.

This rigid situation sounds like MacCannell's or Boorstin's impossibility of escaping the fake and seeing the real product. But Urry's ideas are different. He is not concerned as much on the originality or the falseness of the experience, but how the Destination is portrayed to the tourist (Morgan & Pritchard, 1998, p. 10). In this direction, he affirms that "there is no single tourist Gaze as such" (Urry, 1990, pp. 1–2), but that it varies by society, social group, and time (Chronis, 2012, p. 1799; Goulding, 2000, p. 836). So, differently from Boorstin or MacCannell, who had a single tourist in mind for their research, Urry believes that there is no universal experience that is true to all tourists at all times (Robinson & Smith, 2006, p. 1). He explains that the tourist Gaze is built through difference and comparison and, since every tourist has different values and expectations, the Gaze can never be equal between two tourists. Thus, for Urry, authenticity is not actually in the tourist attraction, but in the Gaze of the tourist.

The action of choosing a place to be gazed upon is not an accident (Suvantola, 2002, p. 42). Tourists choose to visit a Destination because there is information to help on this decision and, according to Urry, it generates "an anticipation, especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered" (Urry, 1990, p. 3). This Gaze through information is combined with the ordinary life of the tourist to be compared with the *extraordinary* characteristic of the Destination. Tourists, then, gaze at the different from their point of view.

Accordingly, Urry asserts that the Gaze is "constructed through signs, and tourism involves the collection of signs" (Urry, 1990, p. 3). By this the author means that the tourist

attraction is not interesting by itself, but it is an attraction because it of its sign (Suvantola, 2002, pp. 169–170). Moreover, the tourist's journey is a constant pursuit for signs that must be seen (or rather gazed upon) and checked off the list (Fainstein & Judd, 1999b, p. 7). Tourists know which attractions/signs should be on their list because “there are markers which identify the things and places worthy of tourist nodes” (Urry, 1990, p. 47). For Urry, one of the most influencing kinds of markers is the travel guidebook (Urry, 1990, p. 4) because they serve as surrogate parents who “relieve the tourist of responsibility and protect him/her from harsh reality” (Urry, 1990, p. 7). Also, the markers circumscribe the world for the tourist to gaze upon by signposting “a relatively small number of tourist nodes [and] the result is that most tourists are concentrated within a very limited area” (Urry, 1990, p. 47). Thus, markers, such as travel guidebooks (Marine-Roig, 2011, p. 122), restrict the options so that the tourist can feel comfortable in a limited, safe area with a highly framed Gaze.

Finally, I believe it is important to highlight that Urry understands that

Much of what is appreciated is not directly experienced reality itself but representations, particularly through the medium of photography. What people 'gaze upon' are ideal representations of the view in question that they internalise from postcards and guidebooks (and increasingly from TV programmes). And even when they cannot in fact 'see' the natural wonder in question they can still sense it, see it in their mind. And even when the object fails to live up to its representation it is the latter which will stay in people's minds, as what they have really 'seen'.

By that Urry wants to clarify that tourists, generally, do not Gaze at the Destination per se, but they experience the signs that markers deliver (Cócola Gant & Palou Rubio, 2015; Fainstein & Gladstone, 1999, pp. 30–31; Fainstein & Judd, 1999a, p. 264). The tourist experience, then, is constructed, framed, mediated, and interpreted (Donaire Benito & Galí Espelt, 2008, p. 436; Maccannell, 2001; Morgan & Pritchard, 1998, p. 9). When visiting a Destination, the Gaze is what is taken and enjoyed, not the reality.

3.4. Travel Guidebooks

Travel guidebooks are the main source of data for this Thesis and they are the main contribution to the results of this research. In this subchapter, I will present the

characteristics of a travel guidebook; a short history of the genre²³; the distinction two kinds of travel guidebooks used in this work; and a conclusion explaining this Thesis' understanding on the analysis of TDI through travel guidebooks. It was mentioned in the Introduction, but I would like to remind that both “guidebook” and “handbook” are synonyms in this text, as well as the accompanying adjectives “travel” and “tourist” for those nouns.

3.4.1. What Makes a Book a Travel Guidebook

The first step is to define a travel guidebook. It seems easy enough to spot a guidebook on the bookshop shelf with its colorful pictures and any Destination's name in huge letters. I did not find any one comprehensive definition for the concept – there are a few that are very limited to a particular field of knowledge. So, I want to be more specific and present an amalgamation of several thoughts on the matter from distinct authors who work on the subject. In the following paragraphs, I will present 10 characteristics that any modern²⁴ travel guidebook must have. They are not listed in any order – all are of equal importance.

1. Stimulate and Inform

It is known that the travel guidebook is a secondary, induced source of information and it is generally bought after the decision to travel has been made (Baloglu & Mangalolu, 2000; Baloglu & McCleary, 1999, p. 874; Beerli & Martín, 2004b; Fakaye & Crompton, 1991; Gartner, 1994; Grønflaten, 2009; Gursoy & McCleary, 2004; Ho, Lin, & Chen, 2012; Lyu & Hwang, 2015; Suvantola, 2002). However, the handbook must be written in such a way that to make readers feel encouraged to proceed with the trip and choose the tourist attractions they may visit (Baloglu & McCleary, 1999, p. 870; Beerli & Martín, 2004a, p. 661; Camprubí Subirana, 2009; Camprubí Subirana & Prats Planagumà, 2009; Escudero Gómez, 2005; Gursoy & McCleary, 2004; Ho et al., 2012). They must understand that the trip will be safe and that they have all the information they might need in the Destination (Foulke, 1992; Fuentes Vega, 2017; Nieto & Solà, 2016; Sheldon, 1993; Smecca, 2009; Suvantola, 2002).

²³ Smecca (2009, p. 110) argues that “guidebooks are defined a ‘sub-genre’ and distinguished from other sets of texts, such as travel books and tourist websites”.

²⁴ As it will become clear later on, by “modern” travel guidebook I mean the ones published after John Murray and Karl Baedeker pioneered the genre in the 1830s.

2. Generate expectation

It is not enough that tourists feel safe to travel – they must feel excited as well (Foulke, 1992; Graburn, 2001; Robinson & Picard, 2009a). The pre-trip moment is filled with expectation and daydreaming and it is an essential part of traveling (Bærenholdt et al., 2017). It is here that the guidebook has the opportunity to imprint its own TDI in the mind of tourists (Boorstin, 2012) – and those images will be the ones they will be checking once in the Destination (Escudero Gómez, 2005; Smecca, 2009). A coherent correlation between expectation and actual experience is fundamental for the tourist's satisfaction (Marine-Roig, 2011).

3. Model the experience and the performance

Tourists must be given a certain script on how to be tourists (Adler, 1989; Escudero Gómez, 2005; Hunt, 1982; Koshar, 2000; Mackenzie, 2005; Robinson & Picard, 2009a). It is important for the whole traveling experience that visitors act like visitors because part of the adventure of being away from home and the everyday life is exactly to act like tourists (Allen, 1996; Edensor, 2001; Grabum, 1983; Lew, 1991; Redfoot, 1984; Suvantola, 2002).

4. Select and frame

There is no time to see everything (Lerivary, 1975), so it is the guidebooks' responsibility to select among the offer and let tourists know what is worth their gaze (Allen, 1996; Boorstin, 2012; Brémond, 2012; Camprubí Subirana, 2009; Fussell, 1980; Koshar, 2000; Mackenzie, 2005; Palou Rubio, 2016b). The mere fact that a tourist attraction is listed makes it worthy of being visited (Gritti, 1967; Lew, 1991; Robinson & Picard, 2009a). Guidebooks shape and delimit both the Destination by including some things and excluding others (Adler, 1989; Allen, 1996; Balibrea, 2001; Bonin, 2001; Donaire Benito & Galí Espelt, 2008; Escudero Gómez, 2005; Hobson, 2015; Jacobsen & Dann, 2003; Lew, 1991). Moreover, the guidebook also must indicate when to go, how to get there, how much it costs, where to take the pictures, etc., framing the experience for the tourist (Bærenholdt et al., 2017; Fainstein et al., 2003, pp. 26–27; Lerivary, 1975; Smecca, 2009; Suvantola, 2002).

5. Mediators and Interpreters

Travel guidebooks share an important characteristic with tourist guides (Foulke, 1992), ie people who guide other people, and it is that they must mediate the experience (Cohen, 1985; Koshar, 2000; Marine-Roig, 2011; Suvantola, 2002). The tourist is seeing something that is out of his own background (Graburn, 2001; Holloway, 1981) and it is fundamental that the guidebook interprets what is happening in terms that the tourist will understand (Allen, 1996; Bonin, 2001; Holloway, 1981; Smecca, 2009). Being capable of translating the importance of the experience to the tourist is fundamental to the overall satisfaction with the trip (Aulet Serrallonga, 2009; Brémond, 2012).

6. Authoritative voice

It is crucial that the tourist trusts the guidebook because there is always the need to corroborate the tourist's experience. Tourism is, above all, a social and shared phenomenon that must be regulated (Suvantola, 2002). If there is any doubt that the attraction is not what it seems, the experience is ruined (Nolan Jr, 1974). Thus, the guidebook's message must be perceived as an authority, as a specialist, as a teacher to be respected and believed (Allen, 1996; Baloglu & Mangaloglu, 2000; Gritti, 1967; Jacobsen & Dann, 2003; Koshar, 2000; Lerivary, 1975; Lew, 1987; Lynch, 1960, p. 134; Marine-Roig, 2011).

7. Impersonal and Scientific style

Different from travel books, travel guidebooks must have an impersonal voice and present facts (Allen, 1996; Foulke, 1992; Hobson, 2015; Marine-Roig, 2011). The travel book tells a story that someone experienced and it is usually understood as partially fictional (Fussell, 1980; Hobson, 2015), whereas the travel guidebook is always read as how the experience for the reader should be and tourists expect that all the information inside the travel guidebook is factual (Allen, 1996; Fussell, 1980; Jacobsen & Dann, 2003; Koshar, 2000; Lew, 1991; Smecca, 2009).

8. Succinct and Informative

Guidebooks are meant to go directly to the point when advising the tourist on what to do in the Destination (Adler, 1989; Foulke, 1992; Serrano, 1993; Smecca, 2009). It is

known that the first few editions of John Murray's²⁵ handbooks were full of quotes from influential writers and several other types of flourish information (Goodwin & Johnston, 2013; Saunders, 2012), this was a short-lived trend (Allen, 1996). The information on guidebooks must be easy to find and to understand (Foulke, 1992; Goodwin & Johnston, 2013; Hobson, 2015; Lerivary, 1975; Lew, 1991; Smecca, 2009).

9. Portable

Travel guidebooks must be made to go with the tourist to the Destination. They must be easy to carry while sightseeing and in front of a tourist attraction. They must be ready at all times, for all the necessities the tourist might face. The first name of John Murray's publications was handbooks because of their reduced and manageable size (Allen, 1996; Saunders, 2012; Smecca, 2009).

10. Up-to-date

Last, but in no way the least, travel guidebooks must be regularly updated (Foulke, 1992; Marine-Roig, 2011; Smecca, 2009). As it was mentioned before, the tourist must be able to trust the guidebooks and, since information changes every so often, only the most recent editions are to be believed. This was one of the best-valued characteristics by Karl Baedeker's readers in the 19th century.

3.4.2. A Short History of Travel Guidebooks

This research is based on travel guidebooks. They have an interesting history and, as it has been mentioned elsewhere in this text, their evolution as a literature sub-genre (Hobson, 2015; Smecca, 2009) is one of the least examined in the travel literature studies (Baloglu & Mangaloglu, 2000; Jacobsen & Dann, 2003; Serrano, 1993). Unfortunately, there is no room in this Thesis to go deep into the subject because it is far outside its scope. I would like, though, to present a glimpse into the travel guidebooks history and development by briefly talking about the great pioneers of the genre.

Research shows that the oldest book resembling a tourist guidebook that has survived our times is the work about Greece by the geographer Pausanias who wrote

²⁵ See more in the next subchapter, 3.4.2. A Short History of Travel Guidebooks.

‘Ἑλλάδος Περιήγησις’²⁶ in the 2nd century AD (Allen, 1996; Casson, 1994; Foulke, 1992). It is said that his text is so detailed and well crafted that archeologists still use it today to work on sites and that it is possible to visit some parts of Athens by reading it (Casson, 1994; Nash et al., 1981). This work, as amazing as it may be, is not a travel guidebook as this Thesis understands (Hobson, 2015).

Some 14 centuries later, a typographer from Lyon named Charles Etienne wrote a couple of books for the travelers of France in 1552. He called his cartographic guides ‘Le Guide des Chemins de France’ and ‘Les Fleuves au Royaume de France’ and he is credited with the invention of “keys and abbreviations, giving remarkably precise minimal indications on the towns along the routes, the distances between them, the fords, etc.” (UNWTO, 2001, p. 8). Yet, this is not considered a tourist guidebook by modern standards either.

The modern travel handbooks can be traced back to the English publisher John Murray who printed his ‘Murray’s Handbooks for Travellers’ in 1836 in London (Allen, 1996; François, 2012; Goodwin & Johnston, 2013; Mackenzie, 2005; Mendelson, 1985). Three years later, in Koblenz, the German Karl Baedeker, also a publisher, began his career in writing and editing guidebooks by printing his ‘Rheinreise von Mainz bis Cöln; ein Handbuch für Schnellreisende’²⁷ (Allen, 1996; Chevalier, 1975; François, 2012). They are widely considered the inventors of what we know today as travel guidebooks (Allen, 1996; François, 2012; Mackenzie, 2005; Mahn, 2014). Murray coined the name handbook, which is used as synonym for guidebook here and elsewhere in the literature, from the German word Handbuch; Baedeker recuperated the term to his own language when he started putting together his own books (Allen, 1996; Mendelson, 1985).

Both Murray and Baedeker were aware one of the other and they shared a mutual respect for almost their entire careers (Goodwin & Johnston, 2013; Mendelson, 1985). They would borrow inventions and developments, information and formats from the other in order to better each own guidebook (François, 2012). Murray was the first one to understand the importance of creating a series of books under the same label for different Destinations (Bonin, 2001; Brémond, 2012), which is followed by any publishing house willing to print travel handbooks. François lists 4 fundamental reasons to praise Murray’s work on developing the modern travel guidebook (François, 2012, p. 83): 1. they were

²⁶ ‘Description of Greece’.

²⁷ ‘A Rhine Journey from Mainz to Cologne; A Handbook for Travellers on the Move’.

highly user-friendly; 2. he realized that one guidebook should be enough and the tourist should not have to carry any other books; 3. he realized the necessity for beginning a series to capture market share; and 4. Murray came from a publishing background.

Baedeker, on the other hand, invented the star-system (Boorstin, 2012; Hobson, 2015; Mendelson, 1985) that it is used until today not only for guidebooks, but also for all kinds of classifications²⁸ and, by the end of the 19th century, Baedeker was fairly ahead of Murray in the production and geographic expansion (Allen, 1996), both in terms of Destinations covered and target audiences. The red color of Baedeker's guidebooks and even the name Baedeker itself became a synonym for the genre (Allen, 1996; Mendelson, 1985). Boorstin acknowledges the influence of the Baedeker guidebooks and he (Boorstin, 2012, para. 13 [3. From Traveler to Tourist: The Lost Art of Travel, Section IV]) explains a curious anecdote:

In Berlin, in the days before the First World War, legend tells us that precisely at the stroke of noon, just as the imperial military band would begin its daily concert in front of the Imperial Palace, Kaiser Wilhelm used to interrupt whatever he was doing inside the palace. If he was in a council of state he would say, "With your kind forbearance, gentlemen, I must excuse myself now to appear in the window. You see, it says in Baedeker that at this hour I always do."

The faith on Baedeker's books were so vast that it is said that English writer and politician AP Herbert once said that "Kings and Governments might err, but never Mr Baedeker" (Boorstin, 2012, para. 15 [3. From Traveler to Tourist: The Lost Art of Travel, Section IV]).

By the end of the 19th century, they broke their friendly relationship when both empires started to fight for market territories (Goodwin & Johnston, 2013; Mendelson, 1985). By now, the situation was complete opposite for them – Baedeker was the one with the biggest empire (Mendelson, 1985). Both the original Murray (John Murray III) and the original Baedeker (Karl Ludwig Johannes Baedeker) continued administrating their respective companies without ever exchanging any more information until late 19th century and then a series of sons took over the businesses until both companies were eventually sold. The Murray archive was sold in 1901 (Goodwin & Johnston, 2013) and a decade later it was acquired by the Bleu Guides / Hachette. Baedeker's family business survived much more time. They kept the company active even after the Royal Air Force bombed their

²⁸ Lerivray (1975, p. 24) argues that it was John Murray and not Karl Baedeker who invented the star-system. As it was mentioned above, however, several other authors claim that it was the German who came up with the idea of classifying tourist attractions with stars.

headquarters in Leipzig in late 1943 during the World War II (Boorstin, 2012; Mendelson, 1985). The company was eventually sold to the Langenscheidt group in early 1980s.

Other series of important travel guidebooks are the ones with color names: Blue, Bleu, Vert, and Rouge. The first one, the Blue Guides, is related to both the Baedekers and the Murrays. Its founders were two brothers, Findlay and James Muirhead worked for Baedeker in Leipzig for three decades until the beginning of World War I. They went back to England and bought the rights for the Murray archives. They also had an agreement with the French publishing House Hachette that used to print a French version of their guidebooks called Guide Bleu. Hachette's Guide Bleu was initially named Guides Joanne because it was named after Adolphe Joanne, a lawyer who began writing guidebooks in 1841 (his first book was 'Itinéraire de la Suisse) and it was merged to the Hachette group (Chevalier, 1975; Gritti, 1967; Lerivary, 1975). The Guide Blue series was famously analyzed by Barthes in his seminal book 'Mythologies' (Barthes, 1970). He used the guides to explain the way he understands the world focusing mainly on myth creation the power of the spectacle in the modern society (Mahn, 2014; Nash et al., 1981).

On the other hand, the Michelin group was responsible for the guides Vert and Rouge. The first one aimed to provide information for the new middle class with access to motor vehicles and it was usually sold together with the cartes Michelin (Chevalier, 1975; Lerivary, 1975). They were created after World War I with the idea of guiding ex-soldiers back to the former battlefields where they once fought (Lerivary, 1975). Their name comes from their green cover. Today they are sold for all target publics and have incorporated maps and all the necessary information to be a considered a complete guide on its own. The Guide Rouge was first published for the Exposition Universelle in Paris in 1900. Today, it is widely known simply as the Michelin Guide and it is one of world's most renowned references in gastronomy (Chevalier, 1975).

These are the most traditional travel handbooks and most of the ones being published today follow one or more of them as a standard (Allen, 1996). However, since the 1970s, there is a new kind of travel guidebooks that is everywhere: the backpacker style guidebooks. It all began when Tony and Maureen Wheeler, two Australian tourists, decided to write how they were able to travel through Europe and Asia spending so little money. They accordingly named their first guidebook 'Across Asia on the Cheap' published in 1973 and it is said that the company's name is due to Tony Wheeler mishearing the lyrics to

Matthew Moore's song 'Space Captain'²⁹ (Hatcher, 1999). This kind of handbook is particularly aimed at the younger generations, mainly from developed European and North American countries, who, since the 1970s and the 1980s, started traveling the world with little financial support, a desire to immerse into the local culture and avoiding the beaten track (Bhattacharyya, 1997; Hatcher, 1999; Lonely Planet, 2019; Maccannell, 2001; Mercille, 2005). Nowadays such guidebooks provide information for a wide range of typologies and are used by all sorts of tourists.

* * *

3.5. Conclusions and Summary of the Chapter

In this chapter, I presented the theories that will be the foundations of the analysis in this Thesis. Although the pioneers of the GTM believed in a blank mind in order to begin the codification and categorization of the data, I (and several other researchers) consider that this is not possible. The theories introduced in this chapter revolved around three main subjects: the relationship between Tourism and Geography; Tourism Destination Image; and Travel Guidebooks.

*The first topic explained **the importance of the Geographer's Gaze** while studying Tourism. These ideas are specifically useful when studying a major urban area such as the city of Barcelona. In this subchapter, I presented the arguments that Tourism is still an under-theorized subject and that it urges new theories that are cultivated from and to the field. Also, I exposed the main arguments towards the research of urban areas and that only recently they are seen as a subject of research. Tourism in urban areas are extremely important and DMOs need as much information as possible in order to provide carefully thought solutions. Next, I displayed the theory around the concept of Location as thought by renowned Geographers. Here, I claimed that Location can be understood as a Tourism Destination and that it is made of two parts: Time and Space (the latter is further divided into a social and a physical components). Destination, in this research, is one part of the tourist's satisfaction balance. To end this subchapter, I explained that the Destination is a*

²⁹ The lyrics actually say "lovely planet".

Location that is made to be Gazed upon and used Urry's concept to illustrate how the tourist perceives the Destination.

*The second part of the chapter talked about **the concept of Tourism Destination Image (TDI)**. The TDI is an idea whose definition is very complex and one with many researchers struggle. I tried to better explain it by dividing the subchapter into two parts: the first one regarding the intangibility of the Destination and the second one regarding its tangibility. By that I mean that the TDI can be understood of two equally important parts: the information the tourist has of the Destination and the object of this information. First the tourist is compelled to gather information about the Destination and this generates expectation – it is the pre-trip excitement. Later, when the tourist encounters the attraction and recognizes the object of his daydreams. The TDI is the second part of the tourist's satisfaction balance. When the TDI and the Destination are compared, the tourist's satisfaction is measured by how similar the two ideas were. Figure 8 on page 63 helps to visualize it.*

*The third, and longest, part of this chapter presented the controversial topic of **Authenticity in Tourism**. I tried to lay down a contextualized history of the research on the subject beginning with Boorstin and his pseudo-events where the tourist only wants the fake, the simple, the easy. Then, it came MacCannell and his Marxist analysis that understands that the tourist is always trying and always failing to achieve the real product because there are so many tourist settings and so many back stages (that look like front stages) that the tourist is never able to taste the reality. Next came Cohen and his criticisms on both Boorstin and MacCannell explaining that their analysis were made from the perspective of ideal types of tourists that do not exist in the real world – for Cohen there is a continuum spectrum of authenticities, that it is negotiable, and the tourists are aware of the level of authenticity they search and the level of (in)authenticity they are willing to accept. Selwyn took a different approach by claiming that there are two kinds of authenticity, a cool one and a hot one: the latter is emic, requires social validation, is decided by the tourists themselves, and it is a dynamic process; on the other hand, the former one is etic, needs scientific proof, is decided by some sort of authority, and it is a static fact in time. Table 2 on page 71 summarizes it. The most recent theories on the subject presented in this Thesis came from Baudriallard and Eco with their hyperreality where nothing is actually real, but everything is just a representation of something impossible to achieve. It sounds like Boorstin or*

MacCannell, but the main aspect here is that the real does not actually matter: the fake in Tourism seems to provide a better experience than the real. The second to the last topic presented how the tourists are active agents in Tourism and that they are both consumers and producers of images and performances – Tourism Image is a machine that is fed by everyone involved and it also feeds everyone involved. Finally, I described Urry’s Tourist Gaze theory that summed up the subchapter by stating that the TDI actually happens in the connection between the tourist and the object: the representation.

*The last subchapter was an exhibition of **the main character of this research: the Travel Guidebook**. There were two parts to this subchapter: the first one presented a consolidation of all my research concerning the genre and I provided 10 fundamental points that make a tourist guidebook. The second part told a short story of the travel handbook, with its pioneers and the most influential publications. It was mainly focused on the first people who developed the travel guidebook since this was a history too long to be told in detail in this text.*

Now, I will present the 13 travel guidebooks that make the Case Study.



Part III

EXPLORING BARCELONA



4. Case Study

Le Guide Bleu ne connaît guère le paysage que sous la forme du pittoresque.
– Roland Barthes (*1915, †1980)

In this chapter, I will describe the travel guidebooks that will provide all the data for the final theory. I will use the GTM to extract as much information as possible in order to achieve the theoretical saturation. It is important to remember, as it was stated in the chapter regarding the Methodology, that several authors suggest that the researcher arrive at the investigation with an open, almost blank mind. As I have explained before, this is impossible for me and I believe that it is also the case for you, the reader.

Nevertheless, I will try to be as unbiased as possible while discussing the content of the travel guidebooks. This chapter, then, will bring only the analysis of the guidebooks. I will present a review on the history of the Tourism in Barcelona in Chapter 5 in order to provide a triangulation of the data, an important step in the GTM towards the creation of the theory.

4.1. Barcelona's Travel Guidebooks

As it was mentioned in Chapter 2 (2.2.3 The Travel Guidebooks, their Coding, and their Analysis), the travel guidebooks presented here were nonrandomly selected because I believed that all periods of the Tourism in Barcelona should be covered. Moreover, I wanted to collect handbooks as diverse as possible, so there are books in five different languages (Catalan, Spanish, English, French, and Portuguese) and all but two of them do not share publishing houses – the only ones to share the author and the publishing house are the two *Guía del Turista en Barcelona* by the *Sociedad de Atracción de Forasteros* from 1922 and 1935.

The presentation and the analysis of the guidebooks are fitted into a model and it is as follows. In the first part of the analysis, there is a box with basic information about the guidebook followed by a textual description of the contents of the book. The middle part is made of five images and two tables that visually explain the analysis of the handbook: a complete network and a zoom at the most important part of it, a map, and two word clouds. This way of analyzing the guidebooks is a mix of narrative and visual exposition of

the data, for I believe that one complements the other. Finally, the last part of the subchapter dedicated to each travel guidebook will bring a box with the conclusions and a summary to the analysis of the book.

The guidebooks are ordered chronologically and they appear as follows:

- 4.1.1. Barcelona y su Provincia, 1888
- 4.1.2. Guía Del Turista en Barcelona, 1922
- 4.1.3. L'Art d'Ensenyar Barcelona, 1929
- 4.1.4. Guía del Turista en Barcelona, 1935
- 4.1.5. Guía Turística de la Provincia de Barcelona, 1952
- 4.1.6. Barcelona “Jaime Miravall”, 1964
- 4.1.7. Guide Julliard de l'Europe, 1964
- 4.1.8. Tot Barcelona, 1970
- 4.1.9. Barcelona and Costa Dorada, 1988
- 4.1.10. Barcelona, Plus Majorca, Ibiza, and Minorca, 1990
- 4.1.11. Un Gran Fin de Semana en Barcelona, 2000
- 4.1.12. DK Guia Turismo 10+ Barcelona, 2007
- 4.1.13. Lonely Planet Barcelona, 2016

4.1.1. Barcelona Y Su Provincia, 1888

Basic Information about the guidebook

Author: Modesto Martí de Solá

Publication: 1888

Size: 480 pages

The first travel guidebook analyzed in this work is from the same year of the Universal Exposition held in Barcelona in 1888 (Figure 10). The event is regarded as the responsible of putting the city in the map of European (and world) Tourism for the first time. The author, Martí de Solá, was a master builder who had a fierce interest for the Catalana Geography and wrote a couple of books about it before moving away to the Far East to work in construction companies (Ortells-Nicolau, 2018). One of those two books is

this travel guidebook, whose complete title is *Barcelona Y Su Provincia: Guía-Itinerario – Descriptiva, Estadística Y Pintoresca* (Martí de Solá, 1888).

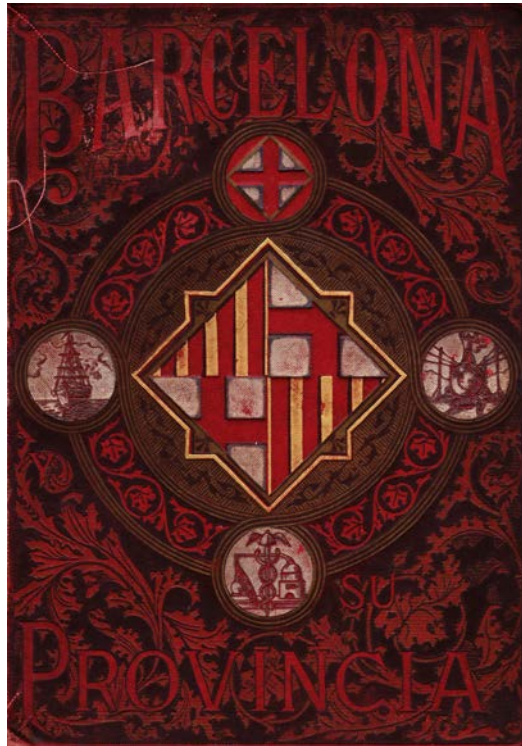


Figure 10. The cover of Martí de Solá's guidebook *Barcelona Y Su Provincia*, from 1888.

This book is not like any modern travel guidebook – different times ask for different information. It brings a series of data that would be most useless nowadays, such as 15 pages about the mineral richness of every town in the province of Barcelona (Martí de Solá, 1888, pp. 145–159) or how much money the Government has spent on road repairs (Martí de Solá, 1888, p. 231). Martí de Solá warns the reader about it in his prologue (Martí de Solá, 1888, pp. xiii–xvi), where he clarifies that the first part is dedicated to the geographical description of the territory; the second part brings a statistical research for the province of Barcelona; the third part talks about the means of transportation and travel; the fifth is, by his own words, incomplete and lists the main industries and centers of commerce of Barcelona. It is only the fourth part (about 90 pages) that is concerned about tourist attractions of the province of Barcelona. Nevertheless, these seem to be interesting information for the 19th traveler, for the guidebook is full of such facts. It is, though, a valuable source for the researcher interested in the late-19th century Catalonia.

Regarding the information meant to help the tourist in Barcelona (and its province), the guidebook is also thorough. There are 11 pages dedicated to the city of Barcelona; however it is important to remember that, by 1888, the area of Barcelona meant roughly only the Ciutat Vella, for several of the current neighborhoods were independent towns up to 1897. The tourist information about all the other municipalities are relegated to the end of the guidebook, starting at page 357 up to 441. Although the information about the tourist attractions uses only about 20% of the total number of pages, there are useful information for the traveler all over the book, mainly concerning the history of the territory, how to get to Barcelona (by road, train and sea), and other activities in the city other than leisure, such as business which has its own chapter, the 5th, with detailed information on the main industrial and commercial companies established in the province of Barcelona.

The guidebook by Martí de Solá, apart from a comprehensive description of the Geography of the province of Barcelona and its main attractions, brings also several images of the places a tourist may visit (e.g, Figures 11, 12, 13). Photography was not used to produce his work, but Martí de Solá is the author of all the drawings in the guidebook. Image is always an essential part of the travel and the illustrations provided here are a tool to inspire the trip to Barcelona.

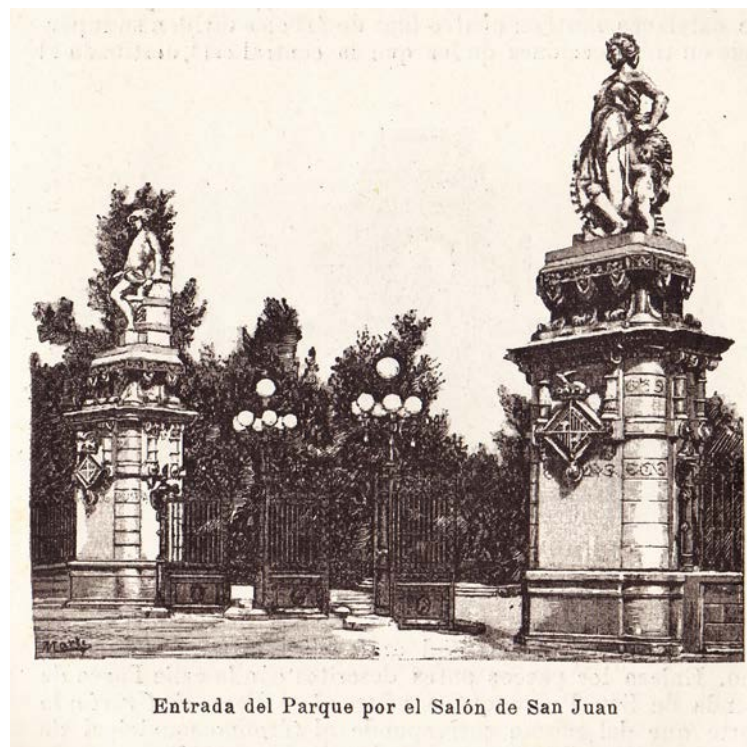


Figure 11. Drawing by Martí de Solá of the Parc de la Ciutadella's entrance.

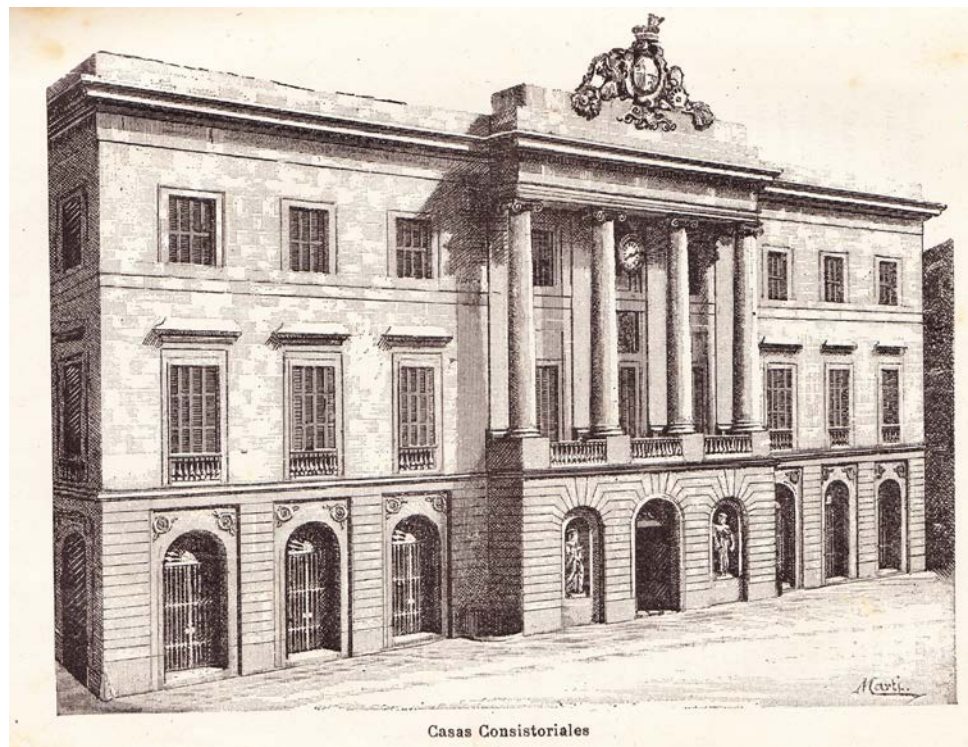


Figure 12. Martí de Solá's drawing for the Ajuntament.

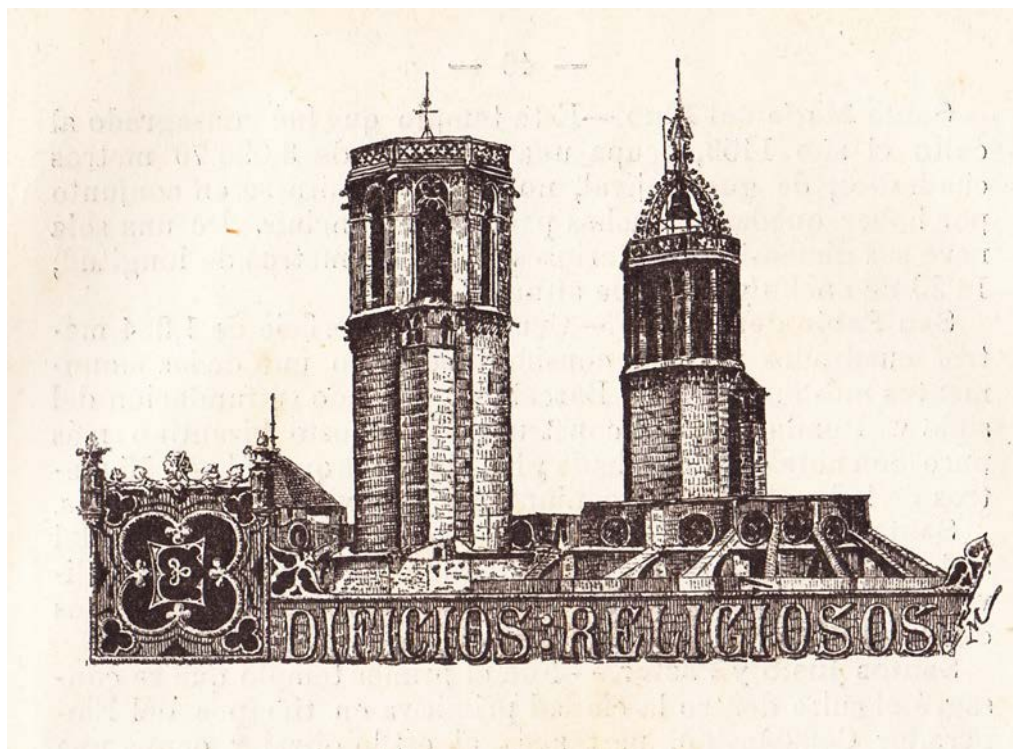


Figure 13. Martí de Solá's drawing depicting a detail of Barcelona's Cathedral for the chapter on religious buildings.

This is a very organized work and Martí de Solá’s guidebook’s network (Figure 14) is very helpful to understand its structure. The author is interested in a big territory and presents several towns from Barcelona’s province and it can be seen by the several red codes on the upper-central side of the image. Also, it is the guidebook that mentions more other cities far away from the province (light green on the upper-left side). There is also an expressive amount of practical information and transport data (brown codes). In Barcelona, the Tourism is clearly concentrated in the city center, with Barri Gòtic and La Ribera receiving special attention.

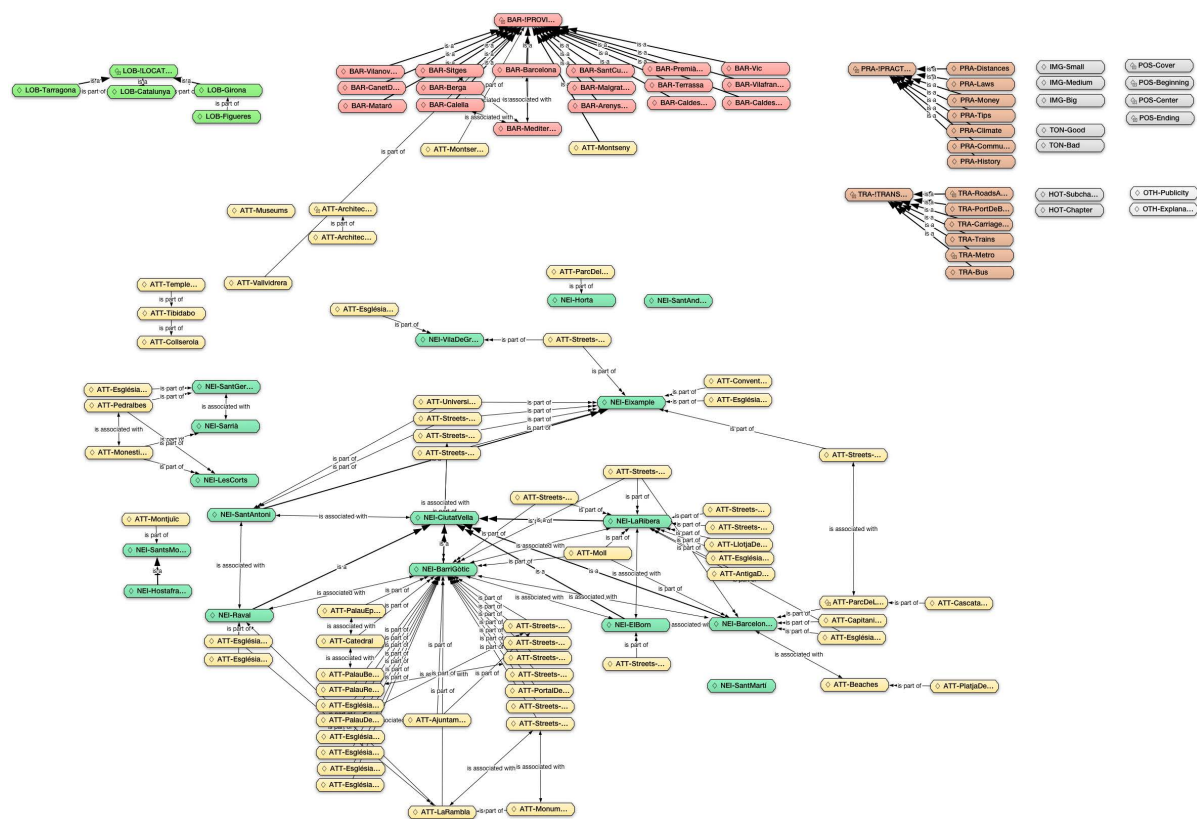


Figure 14. Network of codes extrated from the guidebook Barcelona Y Su Porvincia. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com .

Because of its structure, the book rarely quotes a tourist attraction several times: once it describes any given sight of interest, it usually does not mention it anymore. Table 6 presents the tourist attractions and activities most quoted in the guidebook more than once and it is clear that most of them are related to areas rather than specific buildings or places. It is also noteworthy that there is no activity listed by the author: the tourist is always a

passive agent that only observes and never gets involved with locals. Also, the table recommends more cities (other than Barcelona) than any other guidebook analyzed in this research. This last trait is remarkable because many of the cities are quoted only in this guidebook and nowhere else in this research. Several places, like Terrassa, Malgrat, Premià or Canet de Mar, were important because of their industries. These cities' economic power was an important characteristic because the author, being himself a person interested in business and construction, probably wrote having other like-minded travelers in mind.

Table 6

Grounded hierarchy of tourist attractions (Martí de Solá, 1888)

ATT-Montserrat	13
ATT-Architecture	12
BAR-Vic	11
NEI-Sarrià	10
LOB-Tarragona	9
NEI-VilaDeGràcia	9
NEI-Eixample	8
LOB-Girona	8
ATT-Montseny	8
BAR-Berga	8
ATT-Architecture-Religious	7
ATT-Montjuïc	7
BAR-Mataró	7
NEI-SantGervasi	6
NEI-LesCorts	6
BAR-ArenysDeMar	6
BAR-CaldesDeMontbui	6
NEI-Barceloneta	5
ATT-MonestirDePedralbes	5
ATT-Vallvidrera	5
NEI-SantMartí	5
NEI-BarriGòtic	4
NEI-Raval	4
BAR-Mediterrani	4
ATT-Tibidabo	4
NEI-SantsMontjuïc	4
BAR-Terrassa	4
BAR-VilafrancaDeIPenedès	4
BAR-VilanovaLaGeltrú	4
NEI-Horta	4
ATT-ParcDeLaCiutadella	3
ATT-Pedralbes	3
ATT-EsglésiaDeSantPereDeLesPuel·les	3
BAR-Sitges	3
NEI-Hostafrancs	3
NEI-LaRibera	2

NEI-CiutatVella	2
ATT-Ajuntament	2
ATT-Catedral	2
ATT-PalauDeLaGeneralitat	2
ATT-Streets-PIDeSantJaume	2
ATT-MonumentAColom	2
ATT-Streets-PgDeGràcia	2
ATT-UniversitatDeBarcelonaEdificiHistòric	2
BAR-Calella	2
ATT-CascataParcDeLaCiudadella	2
ATT-ConventDeLesSaleses	2
ATT-EsglésiaDeLaMareDeDéuDeLaBonanova	2
ATT-PalauBellesgardCasaFigueres	2
ATT-ParcDelLaberintDHorta	2
ATT-TempleExpiatoriDelSagratCor	2
LOB-Figueres	2
NEI-SantAndreu	2

Note: Grounded hierarchy of tourist attractions and activities in Martí de Solá's travel guidebook. Table created by the author using data collected from ATLAS.ti.

Table 7, on the other hand, presents a more Barcelona-centered picture. This is because this table brings the 10 most dense codes – those codes with more links under their umbrella. It is clear that the district of Ciutat Vella is the main Tourism cluster in the city, with 7 of the ten codes related to it. Also, it shows that the neighborhood of Eixample was not considered a big tourist area just yet: most of its tourist attractions border with other neighborhoods, such as Sant Antoni, Barri Gòtic and La Ribera.

Table 7

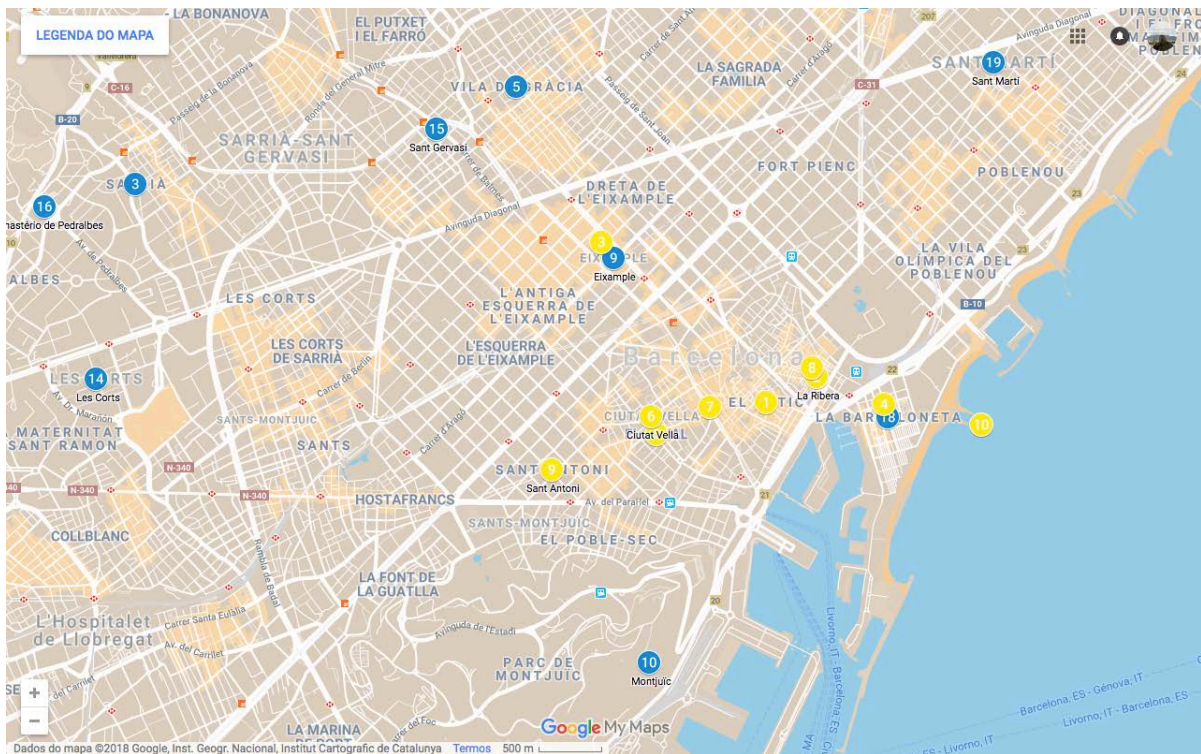
Density hierarchy of tourist attractions (Martí de Solá, 1888)

NEI-BarriGòtic	28
NEI-LaRibera	12
NEI-Eixample	9
NEI-Barceloneta	9
NEI-Raval	6
NEI-CiutatVella	6
ATT-LaRambla	5
NEI-ElBorn	5
NEI-SantAntoni	5
BAR-Mediterrani	4

Note: Density hierarchy of tourist attractions in Martí de Solá's travel guidebook. Table created by the author using data collected from ATLAS.ti.

The map for this guidebook (Map 1) is different from the other guidebooks for it shows very different areas for the grounded tourist attractions (in blue) and for the density attractions (cluster areas, in yellow). Most of the cluster areas are located at the Ciutat Vella

district, whereas the main tourist attractions are spread all over the Geography of Catalonia. Actually, the first one is Monserrat, a place that is not featured in this map due to limitations on space.



Map 1. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Tibidabo and Park Güell are not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com

It is clear the importance of the Barri Gòtic to Barcelona's TDI in 1888, as it can be seen in Figure 15. The zoom shows a long list of tourist attractions in this neighborhood, mainly related to gothic/religious architecture and governmental buildings. Finally, there is a few mentions to the Universal Exposition that was taking place then in the Parc de la Ciutadella.

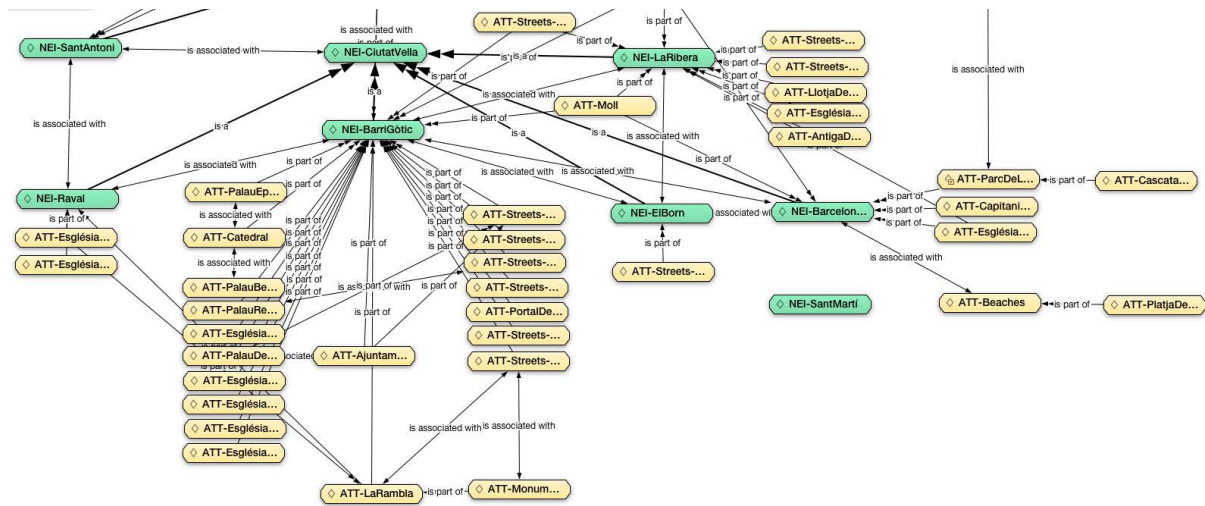


Figure 15. Detail of the network showing the main Tourism cluster of Barri Gòtic. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, I would like to present 2 word clouds (Figures 16, 17), one for grounded attractions and another for density attractions/clusters. It is clear that they highlight the importance given by the author to the province when only the quotations for the tourist attractions are counted, but that the relevance of the Barri Gòtic is easily perceived when the density of the quotations are taken into account.



Figure 16. Word cloud showing the grounded tourist attractions in this guidebooks. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 17. Word cloud showing the density tourist attractions in this guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in *Barcelona Y Su Provincia, 1888*, by Martí de Solá*Main tourist attractions / Grounded image:*

Montserrat,
 Several cities in Barcelona's province, and
 Architecture in general

Main tourist clusters / Density image:

Barri Gòtic

Martí de Solá had a very distinct Barcelona in mind from the one we know nowadays. The city's TDI was heavily based on its gothic and religious heritage, and also on its business and industrial activities. The Tourism in the city was strongly concentrated in the city center, although some other important sights of interest were recommended too, such as Montserrat.

4.1.2. Guía del Turista en Barcelona, 1922**Basic Information about the guidebook**

Author: Sociedad de Atracción de Forasteros

Publication: 1922

Size: 56 pages

This is the smallest travel guidebook analyzed in this work. Its 56 pages, though, are full of thorough information about the tourist attractions in Barcelona during the first decades of the 20th century. Developed by the Sociedad de Atracción de Forasteros (SAF), the *Guía del Turista en Barcelona* (Sociedad de Atracción de Forasteros, 1922) was made by specialized people fundamentally concerned with the Tourism in Barcelona. The guidebook's structure is straight-forward, with a short introduction, seven routes around the city, which takes almost all the pages, and a few practical information in the end.

The *Guía del Turista en Barcelona* is truly an ode to the city. Its introduction compares the Catalan capital to Paris and ranks it as the first city in the whole Iberian Peninsula. This guidebook is the only one whose only interest is the city of Barcelona. Figure 18 shows no tourist attraction outside current city limits. There is no mention to other

towns or any tourist attraction outside it. Even though the last route goes to “las afueras”, it actually means the present-day neighborhoods of Vila de Gràcia, Sarrià, and Horta.

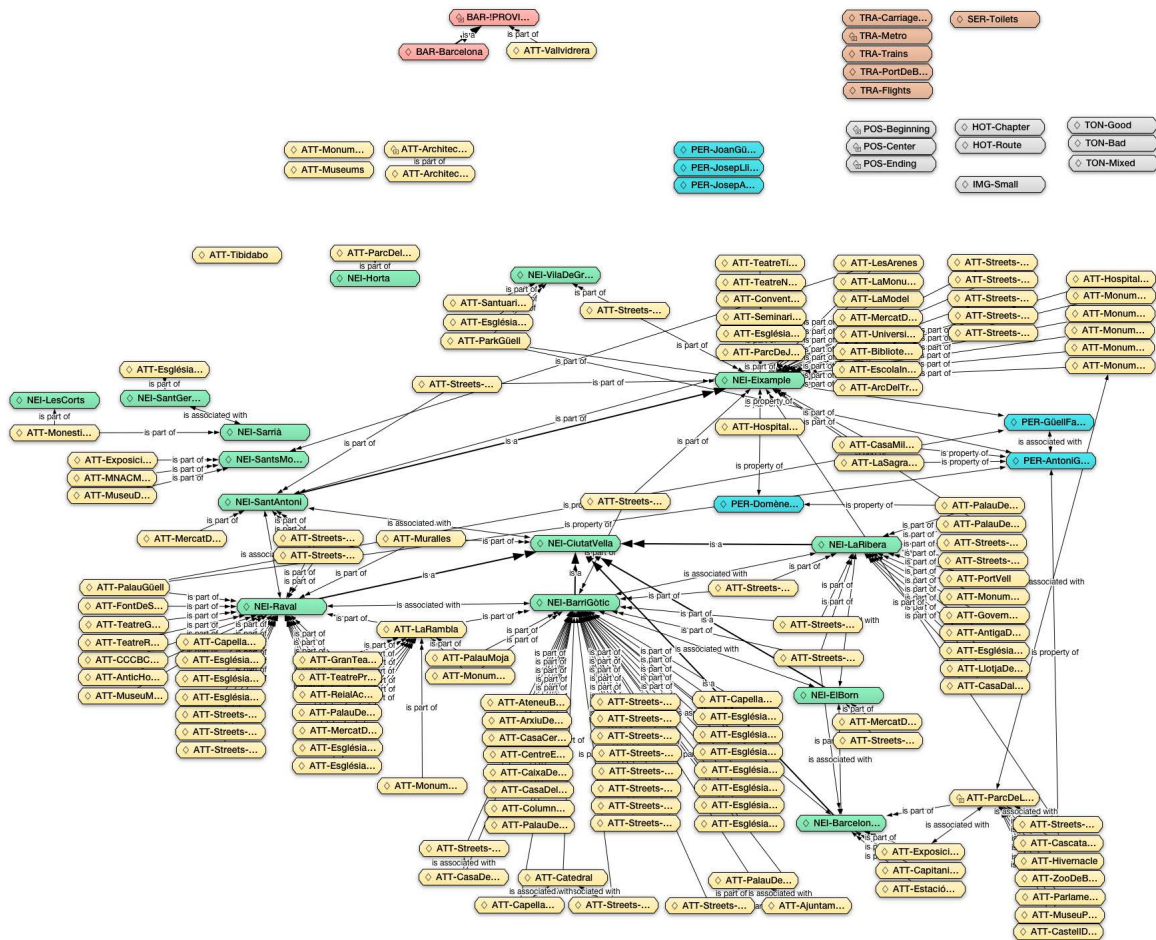


Figure 18. Network of codes extracted from the guidebook *Guía del Turista en Barcelona*. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Differently from the previous guidebook, this one has only the leisure tourists in mind. It brings photographs for several of the tourist attractions and the routes are designed so that the traveler can walk from one attraction to the other comfortably. They cover, mainly, the district of Ciutat Vella and are as follows (the names are the ones used in 2018):

- Route I: Plaça de Catalunya, La Rambla, Passeig de Colom, Passeig d’Isabel II, Pla de Palau, Avinguda del Marquès de l’Argentera;

- Route II: Parc de la Ciutadella, Passeig de Lluís Companys, Ronda de Sant Pere, Plaça d'Urquinaona;
- Route III: Carrer Ferran, Carrer d'Avinyó, Baixada de Sant Miquel, Plaça de Sant Jaume, Plaça de Sant Just, Plaça del Rei, Carrer dels Comtes, Carrer del Bisbe, Plaça Nova, Via Laietana, Carrer de Sant Pere Més Alt, Carrer de la Canuda, Carrer de Santa Anna, Plaça del Pi;
- Route IV: Carrer Tallers, Carrer Montalegre, Carrer dels Elisabets, Carrer del Notariat, Carrer del Carme, Carrer Hospital, Plaça del Pedró, Carrer de Sant Antoni, Ronda de Sant Antoni, Avinguda del Paral·lel;
- Route V: Passeig de Gràcia, Carrer del Casp, Carrer Aragó, Carrer Mallorca, Carrer Dos de Maig, Passeig de Sant Joan, Gran Via de les Corts Catalanes;
- Route VI: Plaça Universitat, Carrer Aribau, Carrer Casanova, Carrer del Comte d'Urgell, Carrer Entença, Carrer Vilamari, Gran Via de les Corts Catalanes, Ronda de Sant Antoni;
- Route VII: Rambla de Catalunya, Vila de Gràcia, outskirts;

The routes illustrate what Barcelona and its main Tourism promoter thought was worth visiting in the city. Table 8 below shows the grounded tourist attractions, activities, and personalities that were quoted more than once with data extracted from ATLAS.ti and the image focused in the heritage of the district of Ciutat Vella is clear. Also, the full network (figure 18), the routes, and Table 8 reveal a diversified Barcelona, with a comprehensive number of tourist attractions and personalities to visit and discover in the guidebook.

Table 8
Grounded hierarchy of tourist attractions and personalities (Sociedad de Atracción de Forasteros, 1922)

ATT-Architecture	15
NEI-Eixample	11
ATT-Catedral	6
ATT-Architecture-Religious	6
ATT-PalauDeLaGeneralitat	5
ATT-Streets-GranViaDeLesCortsCatalanes	5
NEI-BarriGòtic	4
NEI-Raval	4
ATT-ParcDeLaCiutadella	4
ATT-Ajuntament	4
ATT-AntigaDuanaDeBarcelonaGovernCivil	4

ATT-ExposicióUniversal1888	4
ATT-LlotjaDeBarcelona	4
ATT-HospitalDeSantPaulLaSantaCreu	3
ATT-LaSagradaFamília	3
ATT-PalauDeJustíciaDeBarcelona	3
ATT-PalauDeLaMúsicaCatalana	3
ATT-AnticHospitalDeLaSantaCreu	3
ATT-EsglésiaDeSantaMariaDelMar	3
ATT-EsglésiaDeSantaMariaDelPi	3
ATT-EsglésiaDeSantPauDelCamp	3
ATT-HospitalClínicFacultatDeMedicina	3
ATT-Museums	3
ATT-UniversitatDeBarcelonaEdificiHistòric	3
ATT-LaRambla	2
ATT-PalauGüell	2
ATT-ParkGüell	2
ATT-Architecture-Civil	2
ATT-CapellaDeSantaÀgata	2
ATT-CasaDeLArdiacaArxiuHistòric	2
ATT-CasaMilàLaPedrera	2
ATT-CascataParcDeLaCiutadella	2
ATT-EsglésiaDeBetlem	2
ATT-EsglésiaDelCentreD'ArtSantaMònica	2
ATT-GranTeatreDelLiceu	2
ATT-MonumentAFedericoSoler	2
ATT-Muralles	2
ATT-PalauDeLaVirreina	2
ATT-Streets-PgDeLluísCompanyans	2
ATT-Streets-PICatalunya	2
ATT-Streets-PINova	2
PER-DomènechIMuntaner	2
ATT-ArcDelTriomf	2
ATT-ArxiuDeLaCoronaD'Aragó	2
ATT-CaixaDePensionsDeBarcelona	2
ATT-CasaDalmases	2
ATT-CastellDelsTresDragons	2
ATT-ConventDeLesSaleses	2
ATT-EscolaIndustrial	2
ATT-EsglésiaDeLaMercèBasílica	2
ATT-EsglésiaDelsJosepetsDeGràcia	2
ATT-EsglésiaDeSantsJustIPastor	2
ATT-LaModel	2
ATT-MonumentAColom	2
ATT-MonumentAlDoctorRobert	2
ATT-PalauDeCentelles	2
ATT-SantuariDeSantJosepDeLaMuntanya	2
ATT-SeminariConciliar	2
ATT-Streets-CarrerFerran	2
ATT-Streets-PgDeSantJoan	2
ATT-Streets-PlaDePalau	2
ATT-Streets-PIUrquinaona	2

ATT-Streets-RondaDeSantAntoni	2
ATT-CapitaniaGeneral	2
ATT-MonestirDePedralbes	2
ATT-ParcDelLabyrinthDHorta	2
ATT-Tibidabo	2
PER-JosepLlimonaI Bruguera	2

Note: Grounded hierarchy of tourist attractions and personalities in SAF's 1922 travel guidebook. Table created by the author using data collected from ATLAS.ti

Table 9, on the other hand, displays the density hierarchy of the tourist attractions and personalities presented by the *Guía del Turista en Barcelona* (only those codes with three or more quotations are shown). Differently from Table 1, which brought the neighborhood of Eixample in the top and could be used as an argument for an early touristic success for the newest neighborhood, this one confirms that the Barri Gòtic (and the rest of the Ciutat Vella district) is by far the most celebrated area by the writers working at the SAF.

Table 9

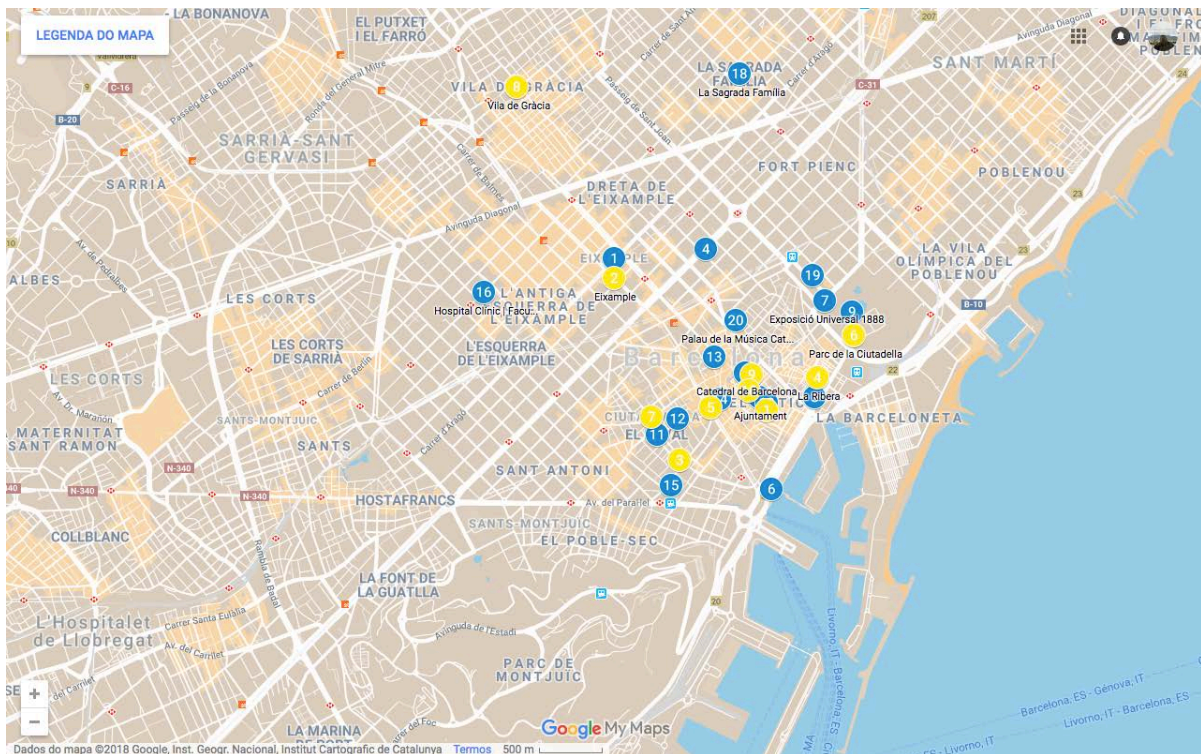
Density hierarchy of tourist attractions and personalities (Sociedad de Atracción de Forasteros, 1922)

NEI-BarriGòtic	42
NEI-Eixample	33
NEI-Raval	27
NEI-LaRibera	16
ATT-LaRambla	12
ATT-ParcDeLaCiudadella	9
PER-AntoniGaudí	6
NEI-CiutatVella	4
NEI-VilaDeGràcia	4
ATT-Catedral	3
ATT-PalauDeLaGeneralitat	3
ATT-Ajuntament	3
ATT-PalauGüell	3
ATT-ParkGüell	3
ATT-Streets-PIDeSantJaume	3
PER-GüellFamily	3

Note: Density hierarchy of tourist attractions and activities in SAF's travel guidebook. Table created by the author using data collected from ATLAS.ti.

The same concentration can be seen in Map 2: both the blue circles (grounded hierarchy) and the yellow ones (density hierarchy) are condensed in the city center, in the Ciutat Vella with only a few of them being located elsewhere in Barcelona. This is also one of the few maps in this Thesis that almost all the dots are shown – only the Hospital de Sant Pau i la Santa Creu is not visible. This corroborates once more that the SAF staff's main goal

was to present tourist attractions that were heavily influenced by the Gothic style that was revived in the turn of the century.



Map 2. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. One attraction (the Hospital de Sant Pau i la Santa Creu) is not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

Continuing with the idea of corroborating the assertion that the Ciutat Vella, and mainly the Barri Gòtic, is Barcelona's TDI in the SADF's travel guidebook, Figure 19 zooms in the network: the number of tourist attractions located in the neighborhoods of Raval and Barri Gòtic is high, compared both to how other neighborhoods are presented in this guidebook and to how these neighborhoods are presented in other travel guidebooks analyzed in this Thesis.

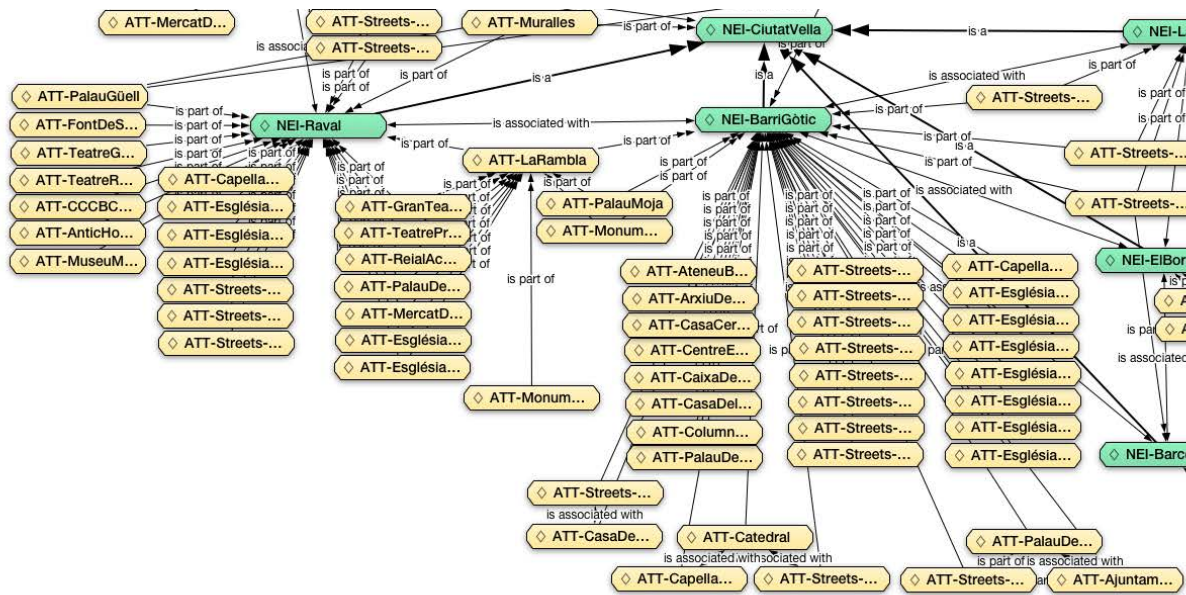


Figure 19. Detail of the network showing the neighborhoods of Raval and Barri Gòtic. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, I would like to present two word clouds that exemplify the contrasts between grounded and density hierarchies. Whereas the first one (Figure 20) clearly shows the neighborhood of Eixample as the biggest tourist attraction, the second one (Figure 21) presents a more balanced picture and reveals that the district of Ciutat Vella is actually Barcelona's TDI in 1922. It is important to perceive that Eixample is big in the grounded hierarchy because the neighborhood was still being constructed and far from the highly dense area we currently have in Barcelona and that made the SAF staff write about it in vague terms and not specific buildings. Regarding this travel guidebook, I believe that the density hierarchy is extremely important and reveals a more adjusted image of the city.



Figure 20. Word cloud showing the grounded tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 21. Word cloud showing the density tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in *Guía del Turista en Barcelona, 1922*, by Sociedad de Atracción de Forasteros

Main tourist attractions / Grounded image:

Architecture in general

Eixample

Barri Gòtic

Main tourist clusters / Density image:

Ciutat Vella (Barri Gòtic, Raval)

The Sociedad de Atracción de Forasteros had a very specific Barcelona in mind when they published this travel guidebook: present a city proud of its heritage and telling a story of a people that knows how to preserve its most iconic buildings. The Barri Gòtic is a new brand for Barcelona in the turn of the century and the SAF writers were eager to show it to the world. That is why five of the seven routes pass by the Ciutat Vella at least once. It also gives a glimpse of the Eixample neighborhood, but this was still a new area and the emphasis on it cannot be compared.

4.1.3. L'Art d'Ensenyar Barcelona, 1929

Basic Information about the guidebook

Author: Carles Soldevila under the penname of *Myself*

Publication: 1929

Size: 60 pages

This is a special guidebook for this PhD Thesis for it was the source of the first idea regarding studying the evolution of Barcelona's TDI. While searching for guidebooks during my Master's Degree, I stumbled upon this little book who, very differently from all the other publications I had been analyzing, was not a big fan of the then new Modernisme Català and, especially, Gaudí's work. Since the first time I laid my eyes on *L'Art D'Ensenyar Barcelona* (Soldevila, 2007), I am trying to understand how Barcelona's TDI has changed.

Carles Soldevila was a chronicler in during the beginning of the 20th century in Barcelona and knew the city like few people did. His career as a writer began when the

ensorship during Primo de Rivera's dictatorship put an end to his previous occupation as a lawyer. As prolific writer, he explained the Barcelona from the first decades of the last century and now we can have an idea of what people thought of their city a hundred years ago.

Out of the 13 guidebooks analyzed in this PhD Thesis, this is the only one which the write explicitly wrote to the locals and not the tourists. *Myself* (Soldevila's penname for the guidebook) says on its cover: "Guia del Barceloní que vol guiar els amics forasters sense massa errors ni vacil·lacions"³⁰ (Soldevila, 2007, cover). It presents the city as if you were expecting friends to visit you and you wanted to show them a good time around Barcelona. *Myself* tells you where and when to go, how to be prepared for the unexpected, how different members of the family (he receives the Kaufmanns from Germany) will be satisfied with Barcelona, and so on. It is not a typical travel guidebook and that is one of the two main reasons to have it analyzed here.

The second reason is *Myself*'s particular view of Barcelona – and especially how he perceives the new architectural style reigning in the neighborhood of l'Eixample. He is not very happy with the adventures brought by the Modernisme Català and it is notably critical towards Gaudí's works. At one point, *Myself* takes the Kaufmanns by car through the Passeig de Gràcia and, in front of Casa Milà-La Pedrera, he predicts that the Germans will ask what it is and one may answer "És l'obra d'un arquitecte indiscutible genial, però d'un gust lamentable"³¹ (Soldevila, 2007, p. 27). Regarding the style itself, he adds that

(...) Barcelona ha tingut la desgràcia de fer bona part del seu Eixample a compàs de l'anomenat 'modernisme'. A darreries del segle XIX, va abandonar les discretes normes del neoclassicisme que havien produït el palau Mariano i el palau Planàs i la casa dita de El Cano, etc., i va embolicar-se a crear una arquitectura original, sense precedents... i sovint sense solta. Això ben dit, sense gens de pedanteria, sens cap ombra de menyspreu per a les generacions anteriors... Talment com qui deplora una desgràcia de família.³² (Soldevila, 2007, p. 27)

His disaffection towards the Modernisme Català brings us the highest number of bad descriptions of tourist attractions of all analyzed guidebooks.

³⁰ "A guidebook for the inhabitants of Barcelona who wants to guide his or her foreign friends without to many errors or hesitations." (my own translation)

³¹ "It is the work of an unquestionably genius architect, but with an unfortunate taste." (my own translation)

³² "Barcelona has had the misfortune of building a big part of its Eixample under the influence of the labeled 'modernisme'. Towards the end of the 20th century, it abandoned the discreet standards of the neoclassic which had produced the palau Mariano and the palau Planàs and the so-called El Cano house, etc., and it got into creating a original architecture, without precedents... and often with out deterrents. That said, without any pedantry, without any shadow of contempt towards the previous generations... Just like one who laments a family disgrace." (my own translation)

Figure 22 below shows a network of the codes used throughout this guidebook. It is easy to notice the importance given by Soldevila for the tourist attractions of La Ciutat Vella. There are three other clusters (l'Eixample, the Montjuïc region and the Tibidabo region), but they are not as nearly influential to the author's view of Barcelona's inhabitants should present to foreigners.

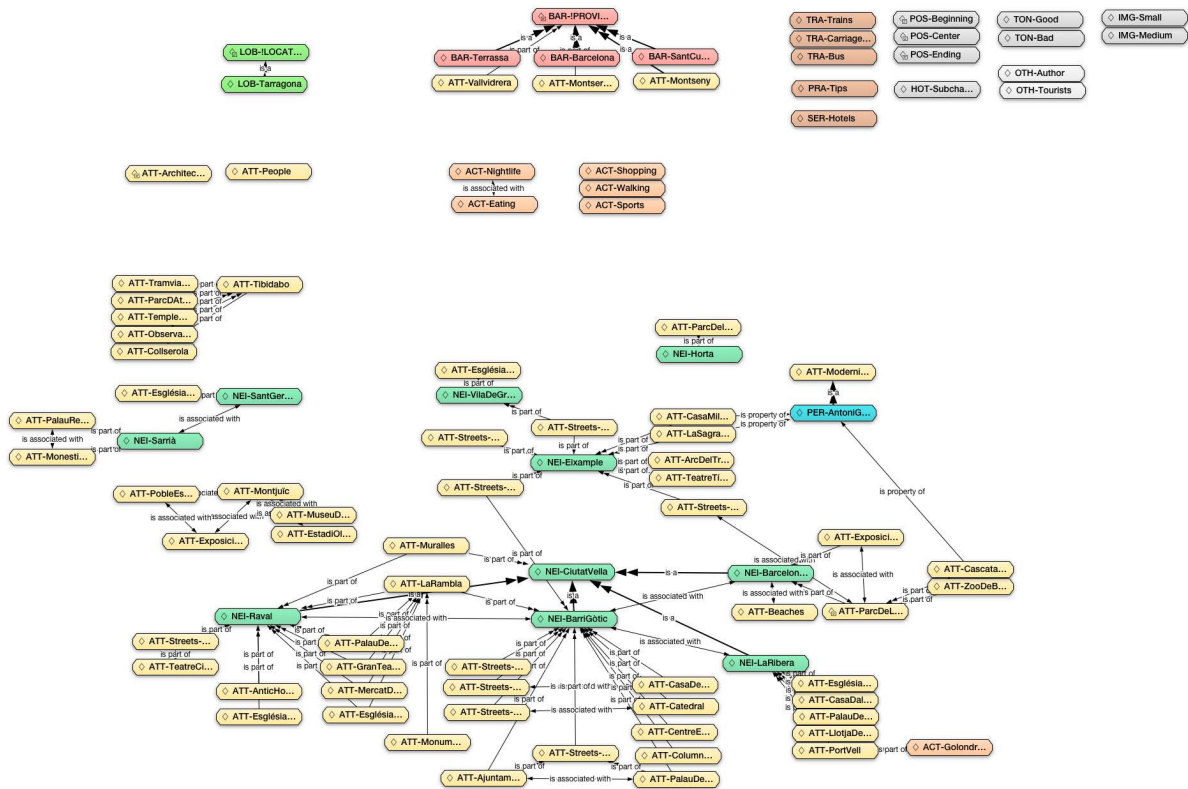


Figure 22. Network of codes extracted from the guidebook L'Art d'Ensenyar Barcelona. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Table 10 below shows all the codes used more than once during the analysis and it is notably interesting that the Basílica de la Sagrada Família is mentioned four times, making it the 5th most quoted motivation to Barcelona. Nevertheless, two of these quotations are small images and the other two are bad references. On the other hand, Montserrat is quoted six times, making it the best tourist attraction according to Myself. He had indeed a neoclassic taste and his vision of Barcelona is still one of turn of the century: rooted on the neoclassic and gothic heritage and highly adverse to incomers.

Table 10
Grounded hierarchy of tourist attractions and activities (Soldevila, 1929)

ACT-Eating	7
ATT-Montserrat	6
ATT-Architecture	5
ATT-ExposicióInternacional1929	5
ATT-LaSagradaFamília	4
ACT-Walking	3
ATT-Catedral	3
ATT-GranTeatreDelLiceu	3
ATT-ModernismeCatalà	3
ATT-PortVell	3
ATT-Streets-PgDeGràcia	3
ATT-Tibidabo	3
ATT-ZooDeBarcelona	3
ACT-Nightlife	2
ATT-AnticHospitalDeLaSantaCreu	2
ATT-EsglésiaDeSantPauDelCamp	2
ATT-LaRambla	2
ATT-Montjuïc	2
ATT-MonumentAColom	2
ATT-MuseuDARqueologiaDeBarcelona	2
ATT-PalauDeLaMúsicaCatalana	2
ATT-ParcDeLaCiutadella	2
ATT-PobleEspanyol	2
ATT-TeatreCircOlympia	2
ATT-Vallvidrera	2
BAR-Terrassa	2
NEI-Raval	2

Note: Grounded hierarchy of tourist attractions and activities in Soldevila's travel guidebook. Table created by the author using data collected from ATLAS.ti.

It is important to highlight, however, that this idea that the Modernisme Català was not the best architectural path to Barcelona was shared among a big part of the Catalan society of the early 20th century. Mendonza & Mendonza (2003, p. 240) affirm that Manuel Brunet published an article under the title of '¿Es redimible el Palau de la Música Catalana?'³³ and, of course, the conclusion is that it should be brought down. They also recollect the words of Rafael Tasis who, in 1932, said that the Ajuntament should force "a todos los propietarios de Barcelona a eliminar todos los remates y las tribunas y a rasgar las artísticas fachadas de sus casas modern style, suprimiendo toda la hojarasca y la

³³ "Is the Palau de la Música redeemable? "

ornamentación que traba y suplanta la arquitectura del edificio"³⁴ (Mendoza & Mendoza, 2003, p. 241). Although it is obvious that many locals were enthusiastic about the new architectural solutions, these were surely met with fear and reluctance from Catalonia's *intelligentsia*³⁵.

Table 11 below shows Soldevila's preference for the more traditional tourist attractions in Barcelona (the table presents only those codes of tourist attractions with more than 3 quotations linked to them). The density hierarchy, differently from the grounded one, presents a TDI strongly based on the Ciutat Vella district and, more specifically, the Barri Gòtic. This reinforces the ideas from the beginning of the 20th century that the old past represented better the place than the new buildings. Tourism was a means to express a people's and a place's heritage, so the best options were constructions that stood the test of time and could be proudly exhibited as a valuable image.

Table 11

Density hierarchy of tourist attractions and activities (Soldevila, 1929)

NEI-BarriGòtic	14
NEI-Raval	10
NEI-Eixample	8
ATT-LaRambla	7
ATT-Tibidabo	5
ATT-ParcDeLaCiudadella	5
ATT-Montjuïc	4
NEI-Barceloneta	4
ATT-Ajuntament	3
ATT-Streets-PIDeSantJaume	3
NEI-Sarrià	3
ATT-PalauDeLaGeneralitat	3

Note: Density hierarchy of tourist attractions and activities in Soldevila's travel guidebook. Table created by the author using data collected from ATLAS.ti.

Being first published in 1929³⁶, the main motivation for its production was the 1929 International Exposition, the second time Barcelona received a world-wide event. Since the

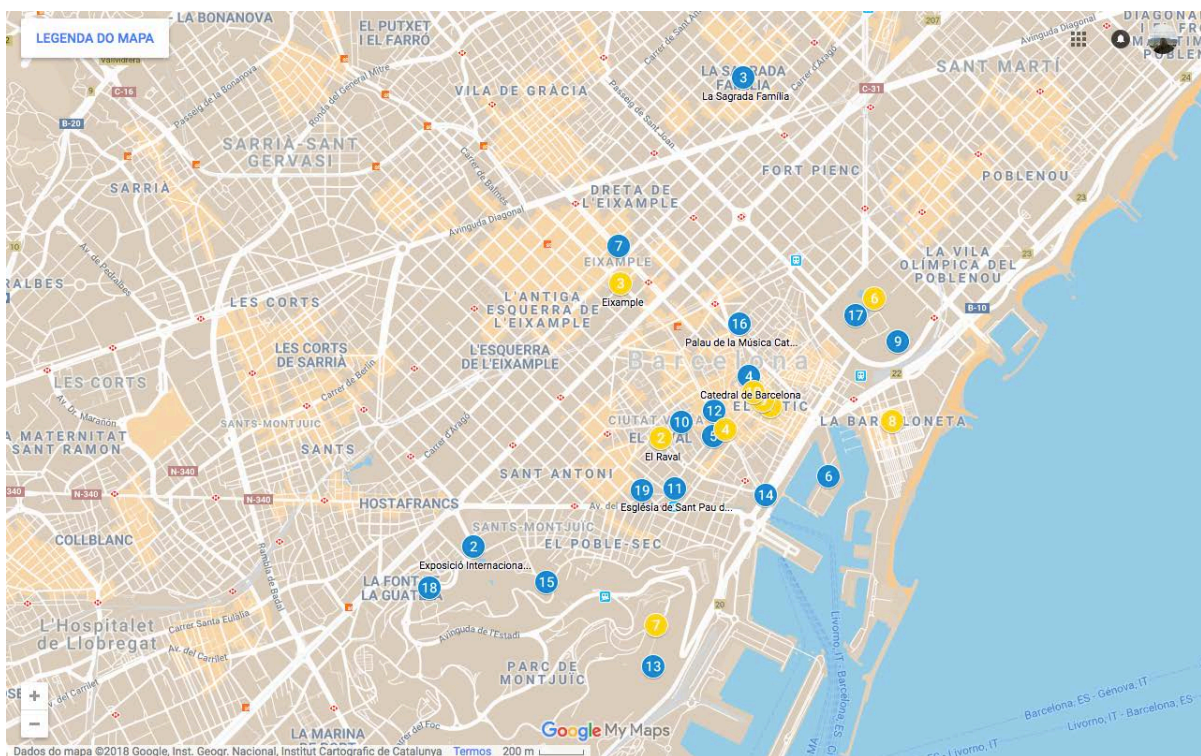
³⁴ "all homeowners to eliminate all tail-ends and the balconies and erase the artistic façades from their modern style houses, suppressing all leaf litters and embellishment that jam and supersede the building's architecture." (my own translation)

³⁵ Social class that included intellectuals, philosophers, writers, journalists, critics, and other people involved in the debate and the diffusion of the culture of a specific place and, many times, they elevate their own culture above those from elsewhere, especially when the former is in danger of being substituted by or altered because of the latter. For a better understanding of the term concerning Catalonia in the beginning of the 20th century, check, for example, Mercader, 1981; Espadaler, 2007; Iribarren, 2008, 2017)

³⁶ The edition used here is a facsimile published in 2007.

beginning of the century, Barcelona was searching for a new way to attract tourists. Cocola Gant (2011, p. 142) assert that the success of the 1888 Universal Exposition was a reference, the world of fairs and business events was at its dawn and Barcelona wanted to be part of it. The initiative to host the 1929 International Exposition was intended to provide a new brand to the city towards the world.

Map 3 shows all the codes used while analyzing the guidebook with ATLAS.ti that can be georeferenced³⁷. It is clear the change of scenery brought by the 1929 International Exposition: the Tourism is moving toward the Montjuïc mountain, a tendency that will remain constant until, at least, the 1992 Summer Olympic Games. The map also shows how important was the Ciutat Vella for the Tourism of Barcelona. Although the Barri Gòtic is still a highly visited neighborhood in our days, it was almost exclusively the only area visited by that tourist, for it is important to remember that Myself shows the tourist attractions of l'Eixample almost as an obligation, many times only passing by them without even leaving the car.



Map 3. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles

³⁷ The Parc del Laberint d'Horta; Montserrat; and Montseny are not featured at this image due to the fact that they are far from the majority of other codes and including them would crowd the other codes together compromising the whole idea of the map. Nevertheless, it can be seen in its wholeness at goo.gl/FJY7rM.

are density tourist attractions. Some attractions are not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

As it was clear above (Table 11), Soldevila wrote his guidebook with a clear intention of presenting Barcelona's Ciutat Vella as the main cluster of tourist attractions. He takes the Kaufmann family to the Montjuïc area only because he has to – after all, it was their main motivation to visit Barcelona. However, he does not miss a chance to criticize the new constructions. He says about the fountain at the Plaça d'Espanya: "la font monumental que hom hi ha elevat és una equivocació inexplicable"³⁸ (Soldevila, 2007, p. 29). He is not happy with the Temple Expiatori del Sagrat Cor either: as soon as they arrive at the Tibidabo, he says: "No dediqueu gaire atenció a l'església que fa angúnia" (Soldevila, 2007, p. 41)³⁹. As we can see on Figure 23, his main interests are at the Ciutat Vella, notably around the Barri Gòtic.

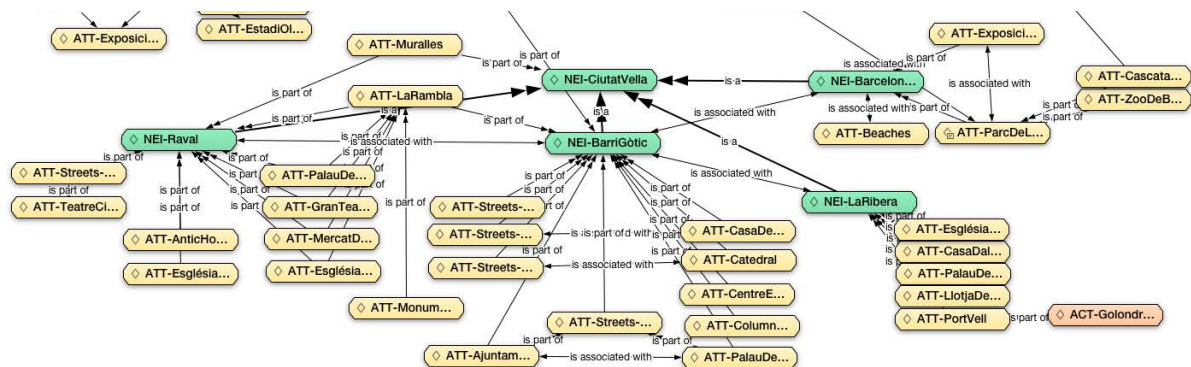


Figure 23. Detail of the network showing the main neighborhoods of the Ciutat Vella district. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, I would like to present two other images to help understanding Barcelona's TDI through Soldevila's eyes. The following word clouds (Figure 24 and 25) present the grounded attractions and activities and the density tourist attractions extracted from his guidebook. Although the biggest ones (and, thus, the most quoted ones) in Figure 7 are not necessarily in the Ciutat Vella district, several of the smaller ones are related to the old part

³⁸ "the monumental fountain built is an unexplicable mistake." (my own translation)

³⁹ "Do not pay too much attention to the church which is distressful." (my own translation)

of Barcelona. Accordingly, the Ciutat Vella district is the main topic in Figure 8, with the neighborhoods of Barri Gòtic and Raval plus La Rambla as one of the biggest words.



Figure 24. Word cloud showing the grounded tourist attractions or activities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 25. Word cloud showing the density of tourist attractions in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in L'Art d'Ensenyar Barcelona, 1929, by Soldevila*Main tourist attractions and activities / Grounded image:*

Eating,
 Montserrat,
 The 1929 International Exposition, and
 Architecture in general

Main tourist clusters / Density image:

Barri Gòtic (and other neighborhoods in the district of Ciutat Vella)

In brief, Soldevila present a Barcelona fundamentally gothic and rooted in classic tourist attractions and activities, such as religious buildings and meals at luxury hotels and cafés. This travel guidebook is not in love with the Modernisme and the Eixample neighborhood and is very critical of Antoni Gaudí's work. Although written during and because of the 1929 International Exposition, it mentions it only briefly because it believes that the event can be self-guided.

4.1.4. Guía del Turista en Barcelona, 1935**Basic Information about the guidebook**

Author: Sociedad de Atracción de Forasteros

Publication: 1935

Size: 238 pages

This travel guidebook was published by the same Sociedad de Atracción del Turista that published the 1922 book of the same name previously analyzed in this study. It shows, 13 years later, an updated image of Barcelona with a different approach in many aspects: regarding how the text is edited; which tourist attractions and activities are presented; and how the guidebook is formulated. There are substantial differences between this one (Sociedad de Atracción de Forasteros, 1935) and the previously studied books and it is fair to assume that the main one is that, although the Barri Gòtic and the whole district of Ciutat

Vella is still predominant, it finally presents Eixample as a neighborhood worth of the tourist's time.

One of the most specific features in this travel guidebook is the presence of publicity (Figure 26). It is the first of the analyzed books that offers space on their pages so that companies can promote themselves. Although in the 1888 book there were mentions to industries and other kind of companies, they were treated as tourist attractions to be visited by the foreigner. In the case of this 1935 book, the only reason for their presence is for commercial purposes.

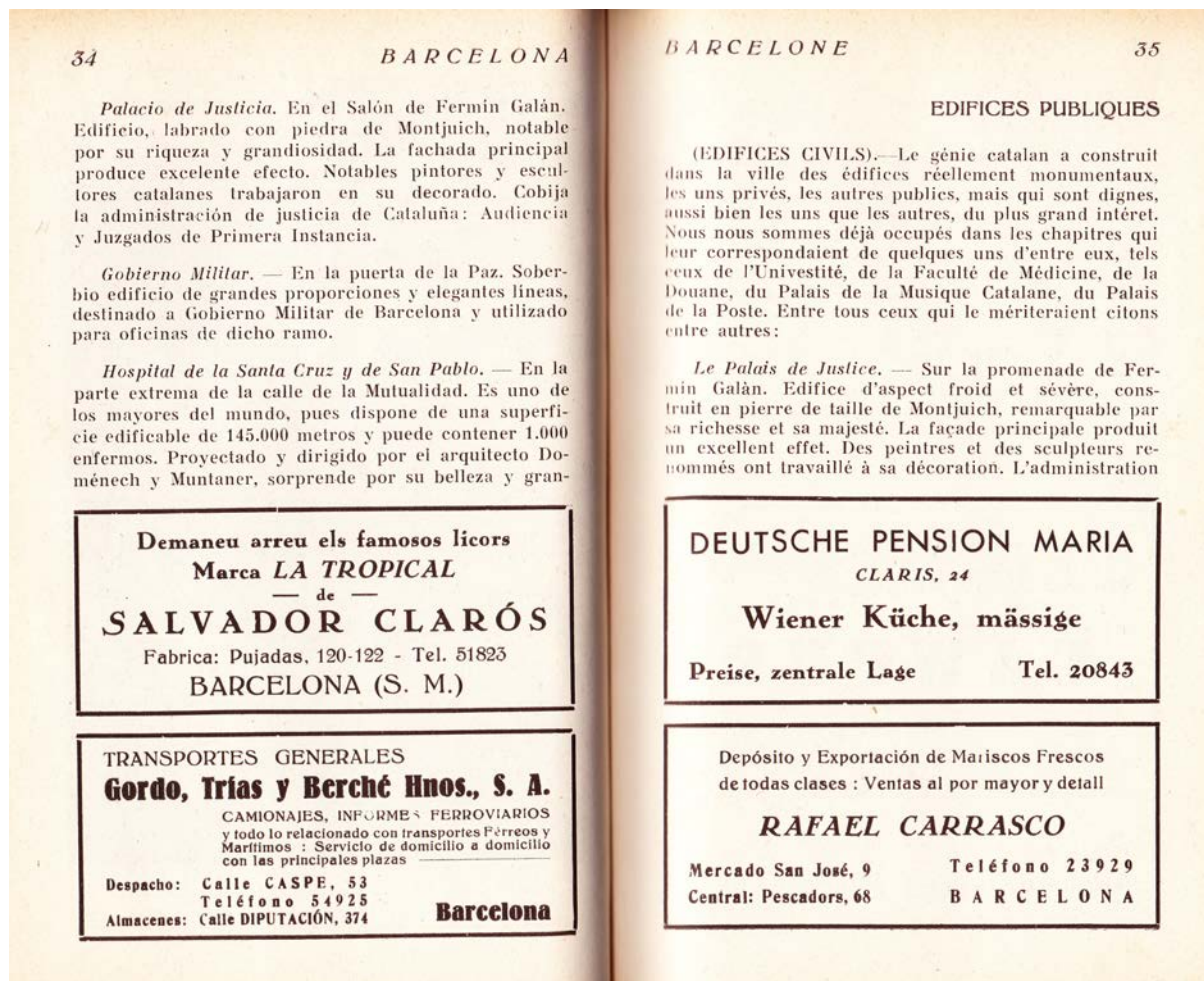


Figure 26. Two pages of the 1935 *Guía del Turista en Barcelona* with the bottom half with publicity. Sociedad de Atracción de Forasteros, 1935.

This guidebook also brings another new feature: it is bilingual. Its text is presented both in Spanish, on the even-numbered pages, and in French, on the odd-numbered pages. Finally, as it can be seen on Figure 27, this is the first of the analyzed guidebooks that features full page pictures. The 1922 guidebook, also published by Sociedad de Atracción de

Forasteros, had pictures as well, but they were small ones that covered less than a quarter of a page. In this 1935, the pictures were as big as the guidebook pages allowed and the tourist attraction could be appreciated in much more detail. As it is mentioned elsewhere in this Thesis, image is an essential part of the tourist's experience and it is fundamental during the planning of the trip, when all the expectations are shaped.



Figure 27. The *Guía del Turista en Barcelona* from 1935 was the first of the analyzed guidebooks to feature full page pictures. Here, the church of Santa Maria del Mar as seen from carrer de l'Argenteria. Sociedad de Atracción de Turistas, 1935.

The SAF guidebooks examined in this Thesis are thorough on their description of Barcelona. They have one of the highest numbers of quotations (163 in the 1922 edition and 179 on the 1935 one) of the guidebooks studied here. This 1935 edition of the SAF travel guidebook is only surpassed by the two books from the 21st century analyzed in this study. This means that this one provides a complex network of codes (Figure 28), with the evident predominance of the district of Ciutat Vella, but showing the increasing importance of

Eixample. Also, the guidebook follows the path of the 1929 L’Art d’Ensenyar Barcelona when it features tourist activities such as nightlife and cinema, but it goes beyond by also mentioning popular sports such as bullfighting, car racing, and football.

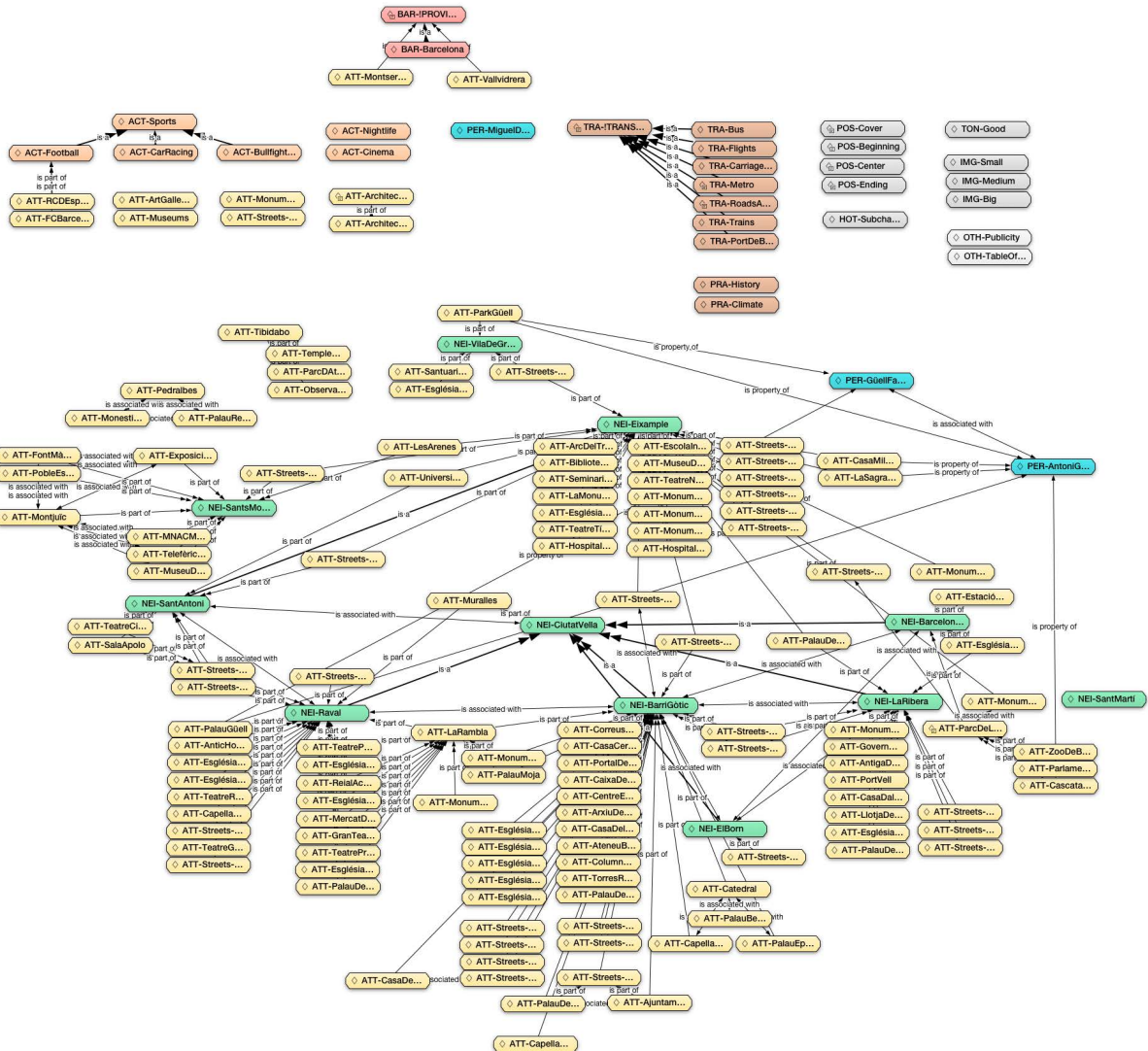


Figure 28. Network of codes extracted from the guidebook *Guía del Turista en Barcelona*, 1935. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Table 12 shows that the grounded hierarchy of tourists attractions and activities are focused on the city architecture heritage. This means that the glorification of the past was still more relevant (Lowenthal, 1985) than presenting the new waves of creativity that Barcelona saw in the turn of the century. Nevertheless, the importance of the Mordenisme was starting to make its way through the guidebooks, for the neighborhood of Eixample is climbing its way to the top. It is noteworthy that the codes for specific attractions and

activities give place to more generic ones, such as ATT-Architecture, ATT-Monuments, and ACT-Sports, for example.

Table 12
Grounded hierarchy of tourist attractions and activities (SAF, 1935)

ATT-Architecture	12
ATT-Monuments	10
ATT-ParcDeLaCiudadella	7
ATT-Catedral	7
ACT-Sports	6
ATT-Architecture-Civil	6
NEI-Eixample	5
ATT-Montjuïc	5
ATT-Ajuntament	5
ATT-PalauDeLaGeneralitat	4
ATT-Tibidabo	4
NEI-CiutatVella	4
ATT-CapellaDeSantaÀgata	4
NEI-BarriGòtic	3
NEI-Raval	3
ATT-Streets	3
ATT-LaRambla	3
ATT-Streets-PlCatalunya	3
ATT-CasaDeLArdiacaArxiuHistòric	3
ATT-LaSagradaFamília	3
ATT-Architecture-Religious	3
ATT-CentreExcursionistaDeCatalunya	3
ATT-MNACMuseuNacionalDArtDeCatalunya	3
ATT-Museums	3
ATT-ParlamentDeCatalunya	3
ATT-TelefèricIFunicularDeMontjuïcTransboradorAeriDelPort	3
ATT-UniversitatDeBarcelonaEdificiHistòric	3
ACT-Nightlife	3
ATT-AntigaDuanaDeBarcelonaGovernCivil	3
ATT-EsglésiaDeSantaMariaDelMar	3
ATT-LlotjaDeBarcelona	3
ATT-ExposicióInternacional1929	2
ATT-ParkGüell	2
ATT-Streets-Paral·lel	2
ATT-Streets-PgDeGràcia	2
ATT-Streets-PgDeLluísCompanyans	2
ATT-CascataParcDeLaCiudadella	2
ATT-FontMàgica	2
ATT-PalauEpiscopal	2
ATT-PobleEspanyol	2
ATT-Streets-PgDeColom	2
ATT-Streets-PlReial	2
ATT-ArcDelTriomf	2
ATT-ArxiuDeLaCoronaDAragó	2
ATT-CapellaDenMarcús	2

ATT-ColumnnesTempleDHèrcules	2
ATT-CorreusPalauDeComunicacions	2
ATT-EscolaIndustrial	2
ATT-EsglésiaDeSantaMariaDelPi	2
ATT-EsglésiaDeSantPauDelCamp	2
ATT-HospitalClínicFacultatDeMedicina	2
ATT-HospitalDeSantPaulLaSantaCreu	2
ATT-MonumentAColom	2
ATT-MonumentAMossènJacintVerdaguer	2
ATT-MonumentARafaelCasanova	2
ATT-MuseuDeLaMúsicaDeBarcelona	2
ATT-ParcDAtraccionsTibidabo	2
ATT-Streets-PlaDePalau	2
ATT-Streets-PIDelDucDeMedinaceli	2
ATT-Streets-PIEspanya	2
ATT-TorresRomanesPINova	2
ATT-PalauDeLaMúsicaCatalana	2
ATT-PortVell	2
ATT-Vallvidrera	2

Note: Grounded hierarchy of tourist attractions and activities in SAF's travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

In Table 13, the density hierarchy confirms that the Eixample and its tourist attractions were beginning to be relevant to SAF's books. The neighborhood of Barri Gòtic (and the district of Ciutat Vella as a whole) is still the main TDI for Barcelona in the mid-1930s, but this travel guidebook shows a clear shift towards the newest area in the city.

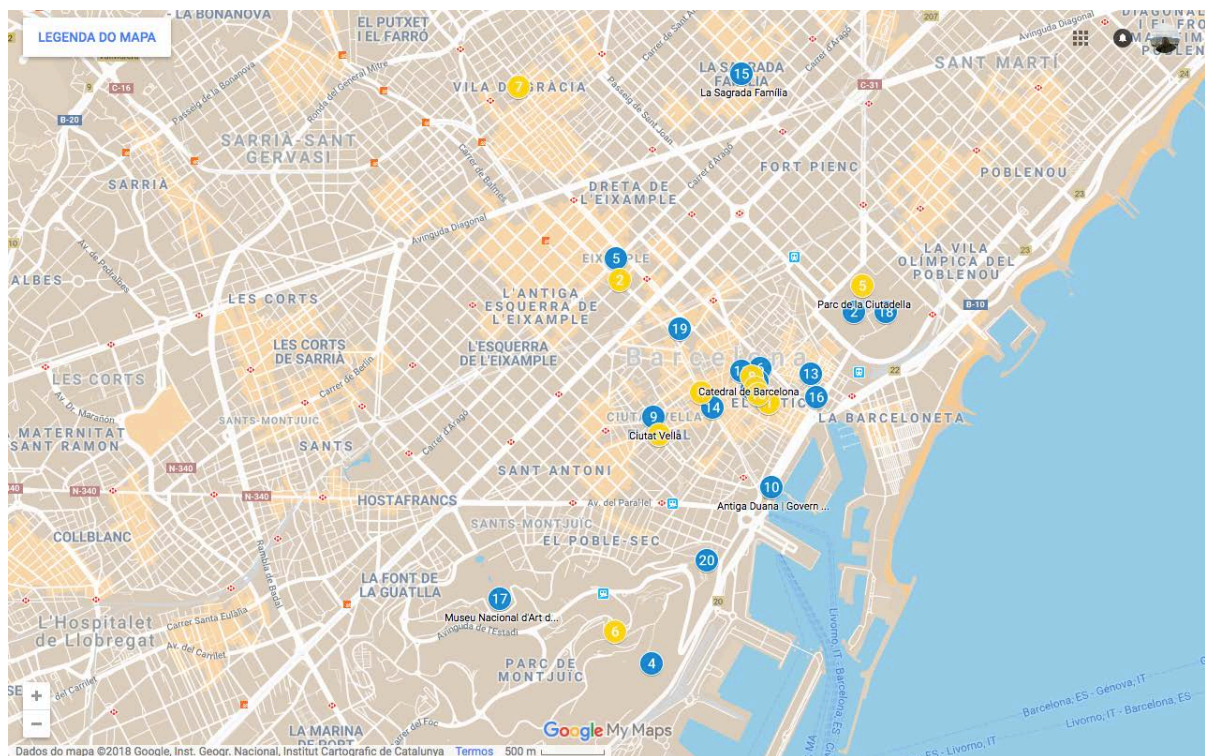
Table 13
Density hierarchy of tourist attractions and activities (SAF, 1935)

NEI-BarriGòtic	39
NEI-Eixample	33
NEI-Raval	25
ATT-Streets	16
ATT-LaRambla	14
ATT-ParcDeLaCiudadella	6
ATT-Montjuïc	6
PER-AntoniGaudí	6
NEI-VilaDeGràcia	5
ATT-Catedral	4
ATT-Streets-PIDeSantJaume	4
ATT-Architecture	3
ACT-Sports	3
ATT-Architecture-Civil	3
ATT-Ajuntament	3
ATT-PalauDeLaGeneralitat	3
ATT-Tibidabo	3
NEI-CiutatVella	3

ATT-Streets-PCatalunya	3
ATT-ExposicióInternacional1929	3
ATT-ParkGüell	3
ATT-Streets-Paral·lel	3
ATT-Streets-PgDeGràcia	3
ATT-Streets-PgDeLluísCompanys	3
ACT-Football	3
ATT-PalauGüell	3
ATT-Streets-PIDelRei	3
PER-GüellFamily	3

Note: Density hierarchy of tourist attractions and activities in SAF’s travel guidebook. Table created by the author using data collected from ATLAS.ti.

The Map 4 below corroborates that the district of Ciutat Vella is still the main source of tourist attractions in Barcelona in 1935. The concentration of dots, both from the grounded and the density hierarchy, is clear in the Barri Gòtic and around La Rambla. The dispersion of the Tourism throughout the city is starting, but still far from what will be true in the late 20th and the 21st century. The influence of the two expositions in 1888 and 1929 is also evident: the Parc de la Ciutadella and the Montjuïc areas are now consolidated tourist zones from now on.



Map 4. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Only Tibidabo is not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

As it was the case in the previous travel guidebooks analyzed in this Thesis, the district of Ciutat Vella concentrates the vast majority of tourist attractions to Barcelona. From Figure 29 below, it is unequivocal that the Barri Gòtic and the Raval, both neighborhoods separated by La Rambla, are the Barcelona's TDI for the mid-1930s.

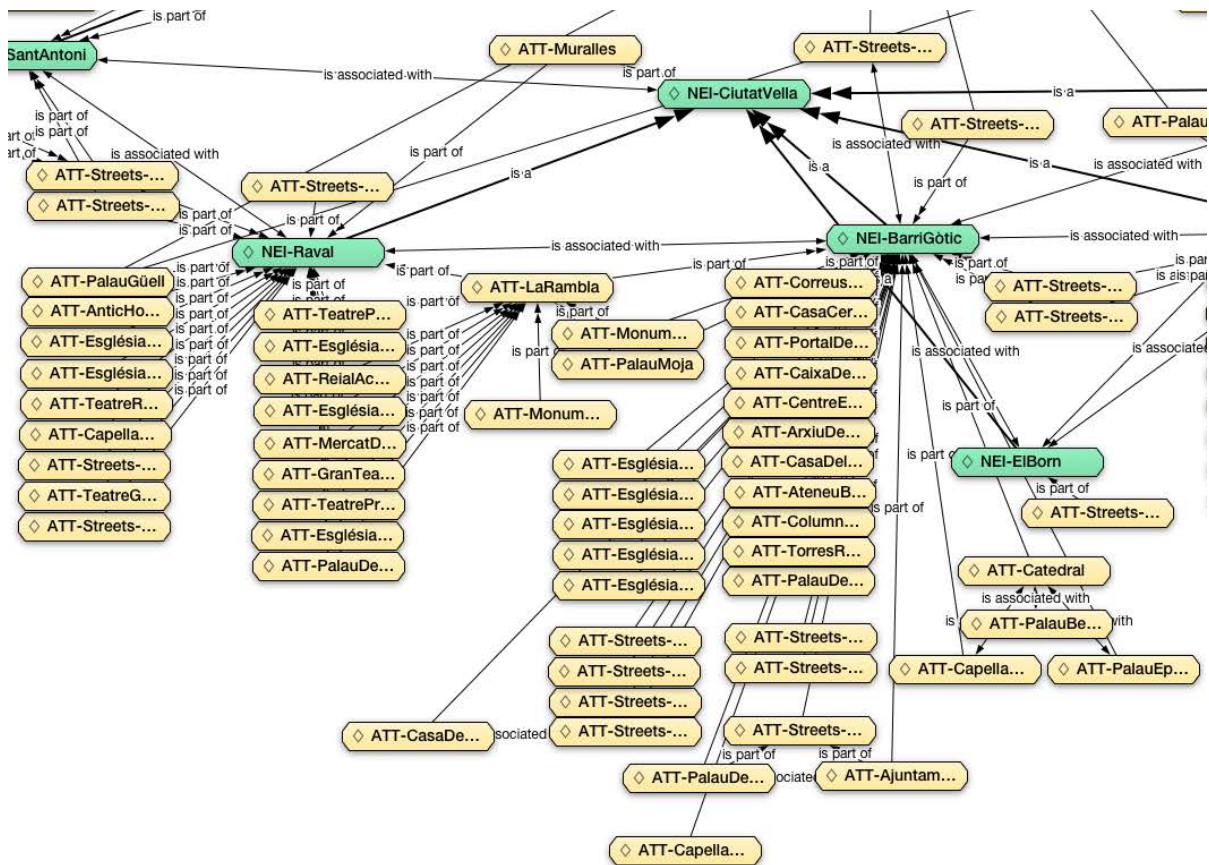


Figure 29. Detail of the network showing the main neighborhoods of the Ciutat Vella district. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, the following two images (Figure 30 and 31) expose in a visual manner the importance given to the tourist attractions and activities by the guidebook. The first one shows how the grounded hierarchy is topped by the architectural heritage, whereas the density hierarchy reveals that the Barri Gòtic was still the main tourist zone in the city, although the whole district of Ciutat Vella was also a main source of attractions and the neighborhood of Eixample was beginning to an important area as well.



Figure 30. Word cloud showing the grounded tourist attractions or activities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 31. Word cloud showing the density of tourist attractions or activities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in *Guía del Turista en Barcelona, 1935*, by Sociedad de Atracción de Forasteros

Main tourist attractions and activities / Grounded image:

Architecture heritage

Main tourist clusters / Density image:

Barri Gòtic and the rest of the district of Ciutat Vella

In a nutshell, Barcelona's TDI through this 1935 travel guidebook by SAF is straightforward: the Barri Gòtic and its architectural heritage is the main image projected by the main promoters the city had in the beginning of the 20th century. Additionally, this book can also be regarded as the one in which the neighborhood of Eixample starts to be valuable for the tourist guidebooks.

4.1.5. Guía Turística de la Provincia de Barcelona, 1952

Basic Information about the guidebook

Author: Diputación Provincial de Barcelona

Publication: 1952

Size: 155 pages

This travel guidebook was published by the Diputación Provincial de Barcelona in 1952 because of the 35th International Eucharistic Congress – the first big event that took place in Spain since the Spanish Civil War. Maybe because of the importance of the moment and the size of this event, the book is not a conventional travel guidebook. It says, in its presentation, that

Hay guías de la ciudad de Barcelona, pero no hay ninguna apropiada a la provincia de Barcelona. Ciertamente que las provincias son divisiones administrativas. Mas en el caso de la de Barcelona, la capital es punto insubstituible de partida de una serie de excursiones, fáciles e indispensables, para el turista que venga a pasar unos días a la gran urbe mediterránea. Para llenar este vacío, la Diputación Provincial de Barcelona ha ideado esta "Guía Turística de la Provincia de Barcelona", que hoy ofrece al público.⁴⁰ (Diputación Provincial de Barcelona, 1952, p. 5)

⁴⁰ "There are guidebooks about the city of Barcelona, but there is none regarding the province of Barcelona. Sure that the provinces are administrative divisions. However, in the case of Barcelona, the capital is the unquestionable starting point of a series of easy and indispensable tours for the tourist who spends a few days in the Mediterranean

This means that this is the second travel guidebook analyzed in this Thesis that deliberately goes beyond the limits of the city of Barcelona.

There is another paragraph where the editors explain the line of thought while working on this book. They say that the guidebook

[n]o intenta tener carácter exhaustivo. Ni, por otra parte, contiene datos precisos referentes a los horarios en los diversos tipos de locomoción, nombres y precios de hoteles y otros detalles que el viajero podrá fácilmente hallar en guías e itinerarios de viajes, constantemente renovados. Nuestra ambición ha sido de otro género. Hemos querido que el turista tenga en este libro un compañero que le asesore sobre lo que debe visitar y le explique en forma clara y sucinta lo que vea en sus desplazamientos.⁴¹

So, this guidebook only contains information about tourist attractions, helped by black and white photographs and red and black maps. The idea, I believe, was that this guidebook could be used for a long time, as it did not need to be regularly updated to include new information about the always-changing prices and timetables.

This brings us to the network (Figure 32) of codes extracted from ATLAS.ti. Compared to other books examined here, there are only a handful of brown codes (the ones regarding practical information and transports). In contrast, this is the guidebook with the highest number of mentions to towns outside Barcelona (pink codes) and even outside the Barcelona Province (green codes). Since the guidebook dedicates only one of the 10 chapters to the city of Barcelona, this is the third book with fewer codes: only 107 (1929 L'Art d'Ensenyar Barcelona has 97 and 1964 Guide Julliard de l'Europe has 106). It can be seen in the network below, which is much cleaner than many of the other networks featured here. This is one of the attributes that makes this book's TDI easier to identify.

city. To fill this gap, the Barcelona Provincial Government devised this "Travel Guidebook of the Barcelona Province" that is offered to the public today." (my own translation)

⁴¹ "It has no intention of being comprehensive. Nor, on the other hand, it has precise data regarding timetables about the several means of transportation, hotels names and prices nor other details that the traveller can easily find in travel guidebooks and brochures, frequently updated. Our ambition was another one. We wanted that the tourist could find a partner in this book, one that helps them about what to visit and that explains to them in a clear and brief way the things they see in their travels." (my own translation)

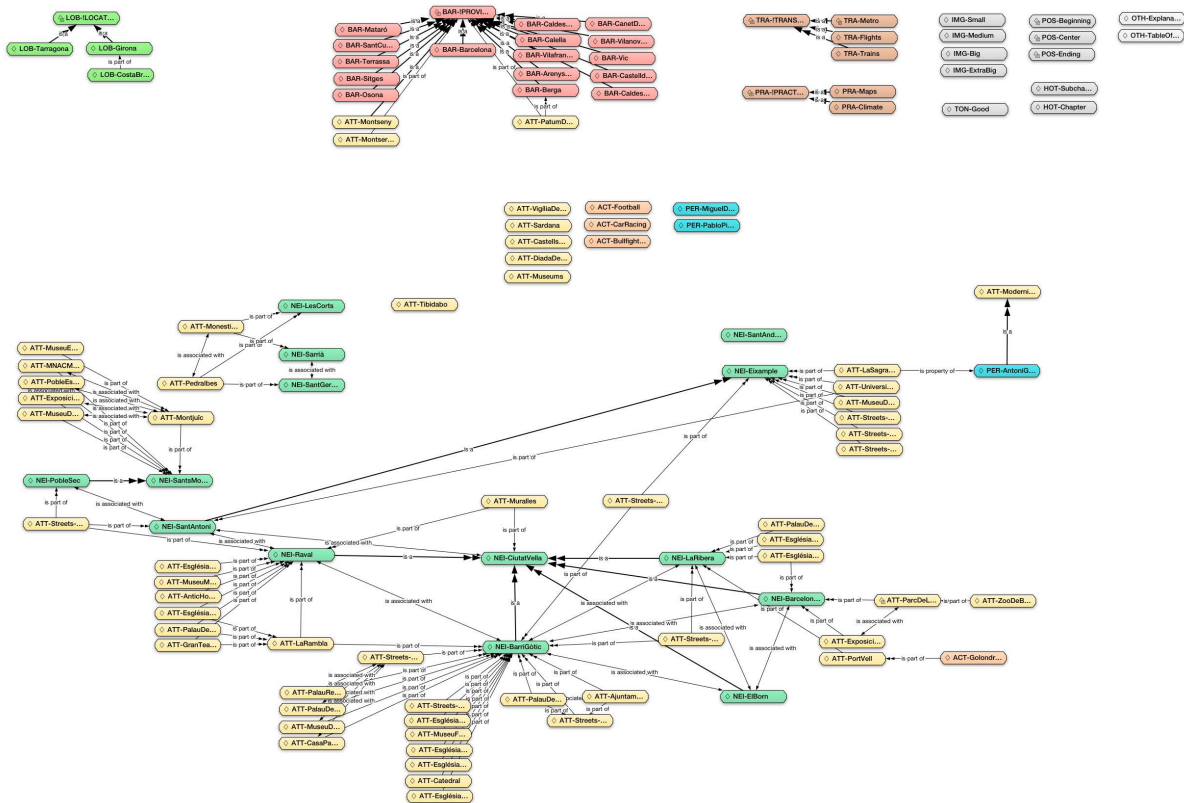


Figure 32. Network of codes extracted from the guidebook *Guía Turística de la Provincia de Barcelona, 1952*. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com .

The grounded hierarchy (Table 14) generally provides an insight into the kind of tourist attraction most important to the publishers of a given travel guidebook. Here, however, the results are not clear. The massive presence of tourist attractions and towns outside Barcelona (and even outside the province) makes it difficult to pinpoint the type of Tourism the publishers had in mind to Barcelona. It can be argued that religious and heritage buildings were the main interest of the writers, for the high number of quotations regarding Montserrat, which is the first tourist attraction among several towns around the province. It is important to remember that this guidebook was published explicitly for the 1952 International Eucharistic Congress and the religious sights are bound to be mentioned more.

Table 14
Grounded hierarchy of tourist attractions (Diputación Provincial de Barcelona, 1952)

BAR-!PROVINCIA	80
BAR-Vic	27

BAR-Osona	23
ATT-Montserrat	20
BAR-Sitges	17
BAR-Terrassa	12
BAR-VilafrancaDelPenedès	11
BAR-Berga	8
ATT-Montseny	7
BAR-SantCugatDelVallès	6
LOB-!LOCATIONSOUTSIDEBARCELONA	5
BAR-Barcelona	4
BAR-Mataró	4
ATT-PalauReialMajor	3
ATT-Catedral	3
BAR-ArenysDeMar	3
BAR-VilanovaLaGeltrú	3
NEI-Eixample	2
ATT-LaRambla	2
ATT-PalauDeLaGeneralitat	2
ATT-Streets-PIDeSantJaume	2
ATT-LaSagradaFamília	2
ATT-MuseuDHistòriaDeBarcelona	2
ATT-PatumDeBerga	2
ATT-Streets-PICatalunya	2
ATT-GranTeatreDelLiceu	2
ATT-MNACMuseuNacionalDArtDeCatalunya	2
ATT-MonestirDePedralbes	2
ATT-MuseuDArqueologiaDeBarcelona	2
ATT-PalauDeLaVirreina	2
ATT-Streets-PgDeGràcia	2
ATT-UniversitatDeBarcelonaEdificiHistòric	2
BAR-CanetDeMar	2
BAR-Castelldefels	2
LOB-Tarragona	2
ATT-EsglésiaDeSantaMariaDelMar	2
ATT-EsglésiaDeSantPauDelCamp	2
ATT-MuseuMarítimDrassanesReials	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

On the other hand, table 15 below is much more transparent. The Barri Gòtic is the main TDI for the guidebook with more than doubling the number of relations for the neighborhood of Eixample. The Barri Gòtic concentrates the highest number of religious and heritage buildings in the city of Barcelona, so it should be expected this area to be highlighted for tourists coming to attend a religious event.

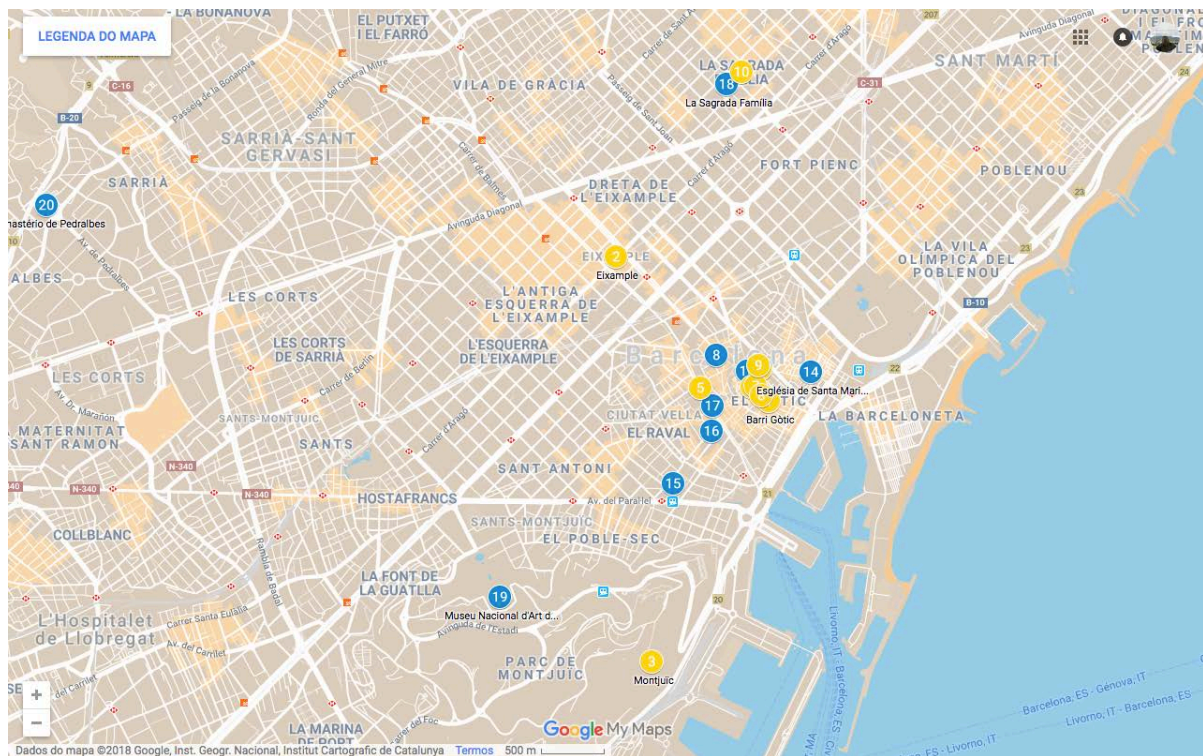
Table 15

Density hierarchy of tourist attractions (Diputación de la Provincia de Barcelona, 1952)

BAR-!PROVINCIA	19
NEI-BarriGòtic	19
NEI-Eixample	7
ATT-Montjuïc	5
ATT-Streets-PIDelRei	5
ATT-LaRambla	4
ATT-PalauDeLaGeneralitat	3
ATT-Streets-PIDeSantJaume	3
ATT-Ajuntament	3

Note: Density hierarchy of tourist attractions and activities in this travel guidebook. Table created by the author using data collected from ATLAS.ti.

The map 5 below is also difficult to explain because of the large portion of the guidebook dedicated to sights outside the city of Barcelona. Due to limitations of physical space of the paper, it is not possible to feature several of the locations. Nevertheless, it is clear that there is a comeback to the district of Ciutat Vella, with a concentration of tourist attractions in the neighborhood of Barri Gòtic. The new information here, which did not appear in the previous guidebooks, is the double mention of La Sagrada Família on both the grounded and the density hierarchy. This means that the church was among the most quoted codes and also had more relations than before. The reason for that is the temple starts to be related not only to Gaudí, but also to the Modernisme with a good perspective.



Map 5. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Several locations outside the limits of Barcelona are not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

In this guidebook, the neighborhood of Eixample loses part of the status it had in the previous 1935 *Guía del Turista en Barcelona*. As it is clear in the Figure 33, the focus goes back to the district of Ciutat Vella and, especially, to the neighborhood of Barri Gòtic. The detail of the network reveals the concentration of religious tourist attractions and their popularity among the editors of the guidebook.

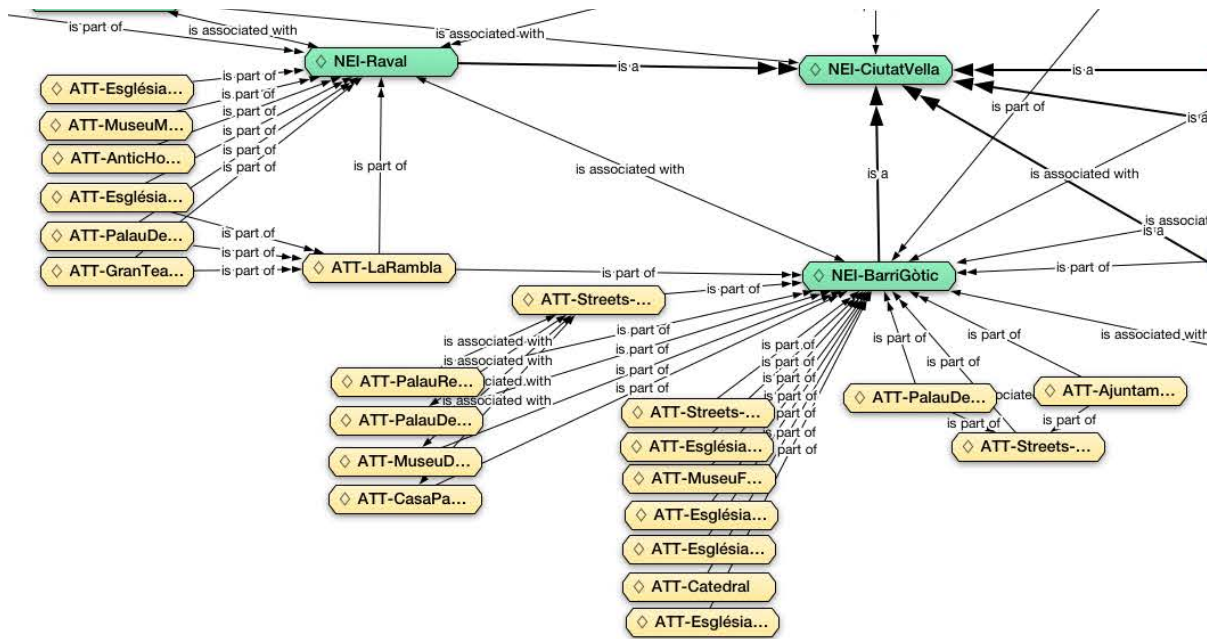


Figure 33. Detail of the network showing the main neighborhoods of the Ciutat Vella district: Raval and Barri Gòtic. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, the following Figures 34 and 35 confirm what has been said in this analysis: in the word cloud for the grounded hierarchy, the towns outside of Barcelona predominate the number of quotations, with Montserrat being the first tourist attraction; on the other hand, in the word cloud for the density hierarchy, the neighborhood of Barri Gòtic is clearly the main TDI for the 1952 *Guía Turística de la Provincia de Barcelona*.



Figure 34. Word cloud showing the grounded tourist attractions in the guidebook. Note that the code Provincia has an exaggerated size due to the importance given to towns outside of Barcelona. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 35. Word cloud showing the density of tourist attractions in the guidebook. The same happens here: the code Provincia has an exaggerated emphasis; the code worth attention is Barri Gòtic. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in *Guía Turística de la Provincia de Barcelona, 1952*, by the *Diputación Provincial de Barcelona*

Main tourist attractions and activities / Grounded image:

Montserrat, and
Religious heritage

Main tourist clusters / Density image:

Barri Gòtic

This is an uncomplicated travel guidebook: it was published for the 35th International Eucharistic Congress held in Barcelona in 1952 and it aimed its information to that very specific public. By the 1950s, Montserrat was even a bigger source of pride for the Catalans than today and it was a compulsory stop for any religious traveler. On the other hand, the Barri Gòtic concentrates the most famous religious buildings of Barcelona and it was perceived as the crib of the city. Montserrat and Barri Gòtic were definitely Barcelona's TDI for the 1952 *Guía Turística de la Provincia de Barcelona*.

4.1.6. Barcelona “Jaime Miravall”, 1964

Basic Information about the guidebook

Author: Barcelona “Jaime Miravall”

Publication: 1964

Size: 100 pages

This is another travel guidebook that writes in an unashamedly superlative way about Barcelona. Its introduction is an ode to the city and it highlights Barcelona's main tourist attractions, giving a clue regarding the TDI it is going to present. The guidebook is only 100 pages long and it is divided in three clear sections. The first one covers about 40% of the guidebook and it is dedicated to the text. It brings the before mentioned introduction, six routes around the different neighborhoods, and a letter “del autor al lector”⁴² where Miravall advises the traveller on his personal favorite places and activities around Barcelona and outside the city. The second part covers almost the rest of the

⁴² “from the author to the reader.” (my own translation)

guidebook and it is full of black and white pictures of most of the tourist attractions and details of artwork displayed in some museums around the city. The third and last part is a short supplement providing the traveler with practical information needed to visit Barcelona.

As it is widely studied by Palou Rubio (2009, 2016b), Jaime Miravall's book brings a Barcelona that relies on its contrasts. The author mentions both nature and man-made sights, for example: "Ciudad opulenta de riquezas y de gracias del espíritu, surgida de una naturaleza especialmente pródiga, resguardada por un anfiteatro de montañas, abierta al mar y a los azules caminos del mundo; (...)"⁴³ (Miravall, 1964, p. 6) and

No es menos brillante, menos feliz, la Barcelona borbónica: la de la Ilustración y del Romanticismo, la Isabelina, la de la Restauración y la Regencia. Tiempos gloriosos para Barcelona, que, comprendiendo oportunamente las posibilidades de la revolución industrial, del maquinismo y de la navegación a vapor, alcanza la plenitud que culmina en la Exposición de 1888, soberbio índice de la grandeza que los barceloneses supieron conquistar para su ciudad europeizándola, universalizándola sin quitarle la esencia y el colorido nacional y convirtiéndola en lo que aún es hoy: faro que irradia cultura y alumbra las rutas de la economía española.⁴⁴ (Miravall, 1964, p. 7)

Several other examples can be found where the writer contrasts progressive ideals and the preservation of tradition, hardworking and festive.

The network below (Figure 36) reveals a TDI that is mainly focused in the district of Ciutat Vella, especially the neighborhood of Barri Gòtic. The neighborhood of Eixample and the area around Montjuïc are also present, but they are still far from having the same appraisal as the city center area. The six routes proposed in the guidebook also corroborate this:

- I. Between Las Ramblas and Via Laietana (from page 9 to page 20)
- II. From Via Laietana to Parc de la Ciutadella (from page 21 to page 24)
- III. Las Ramblas and Paral·lel (from page 25 to page 28)
- IV. Eixample (from page 28 to page 30)
- V. Neighbourhoods above Av Diagonal (pages 30 and 31)

⁴³ "City full of wealth and graces of spirit, born from a especially careful nature, sheltered by a amphitheater of mountains, open to the sea and the blue paths of the world." (my own translation)

⁴⁴ "It is not less shiny, less happy, the Barcelona of the Bourbons; the one from the Enlightenment and Romanticism. Glorious times to Barcelona that, opportunely understanding the possibilities of the Industrial Revolution, of the machines, and the steamboats, reaches for the fulfillment that peaks during the 1888 Universal Exposition, magnificent index of the grandeur that the people of Barcelona knew how to conquer in order to make it closer to European and Universal values without taking away its essence and its national color and transforming Barcelona into what it is today: a lighthouse that irradiate culture and illuminate the paths of the Spanish economy." (my own translation)

VI. Montjuïc (from page 32 to page 35)

The Barri Gòtic is the motive for the first and, by far, the longest of the routes and the whole Ciutat Vella spans over the second and the third routes as well. The neighborhoods of Eixample and the area around Montjuïc take the fourth and the sixth routes, respectively, whereas the neighborhoods above the Av Diagonal are briefly mentioned in the fifth route.

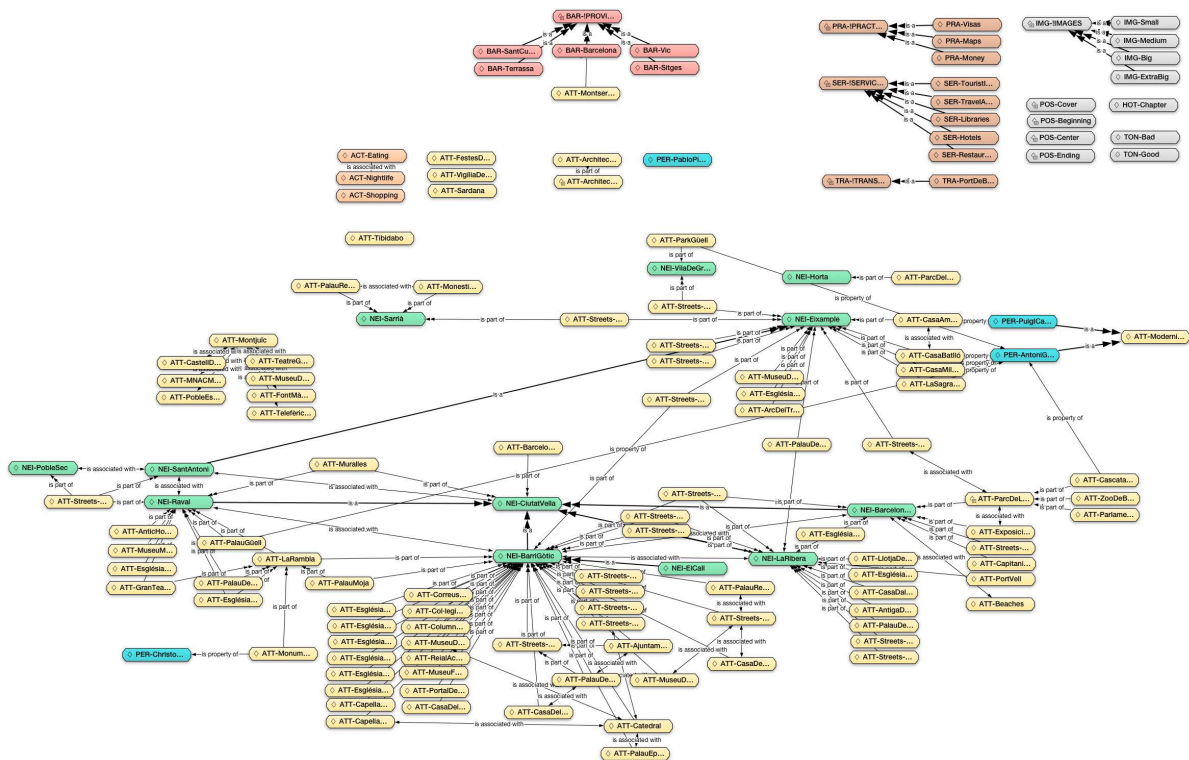


Figure 36. Network of codes extracted from the guidebook Barcelona “Jaime Miravall”, from 1964. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Table 16 is a clear indication of the idea that the guidebook has about the main tourist attraction in Barcelona: its Cathedral. With 21 quotes, it is by far the most quoted attraction in the guidebook and it is also the object of the only color picture of the book, being featured in the cover (Figure 37). Immediately after, the Museu Nacional d’Art de Catalunya (by then called Museo de Bellas Artes de Barcelona) is the only attraction outside the Cathedral’s neighborhood and it is quoted 12 times, twice as many as the next three tourist attractions (La Rambla, Palau de la Generalitat de Catalunya, and Ajuntament), all of them in the Barri Gòtic.

Table 16

Grounded hierarchy of tourist attractions, personalities, and activities (Miravall, 1964)

ATT-Catedral	21
ATT-MNACMuseuNacionalD'ArtDeCatalunya	12
ATT-LaRambla	6
ATT-PalauDeLaGeneralitat	6
ATT-Ajuntament	6
BAR-Barcelona	6
ATT-Architecture	5
ATT-Montjuïc	4
ATT-Streets-ViaLaietana	4
ATT-AnticHospitalDeLaSantaCreu	4
PER-AntoniGaudí	3
ATT-ParcDeLaCiutadella	3
ATT-Streets-PIDelRei	3
ATT-CasaDeL'ArdiacaArxiuHistòric	3
ATT-MonestirDePedralbes	3
ATT-PalauReialMajor	3
ATT-Streets-PgDeColom	3
ATT-LlotjaDeBarcelona	3
ATT-Muralles	3
NEI-BarriGòtic	2
NEI-LaRibera	2
NEI-Eixample	2
NEI-CiutatVella	2
ATT-CasaMilàLaPedrera	2
ATT-CascataParcDeLaCiutadella	2
ATT-EsglésiaDeSantPereDeLesPuel·les	2
ATT-ExposicióUniversal1888	2
ATT-LaSagrada Família	2
ATT-MuseuDHistòriaDeBarcelona	2
ATT-PalauEpiscopal	2
ATT-Streets-PICatalunya	2
ATT-Streets-PINova	2
ATT-CasaDalmases	2
ATT-CasaDelGremiDelsVelers	2
ATT-EsglésiaDeBetlem	2
ATT-EsglésiaDeLaMercèBasílica	2
ATT-EsglésiaDeSantaMariaDelMar	2
ATT-EsglésiaDeSantaMariaDelPi	2
ATT-GranTeatreDelLiceu	2
ATT-MuseuD'ArqueologiaDeBarcelona	2
ATT-PalauDeLaVirreina	2
ATT-ParlamentDeCatalunya	2
ATT-PobleEspanyol	2
ATT-PortVell	2
ATT-Streets-AvDiagonal	2
ATT-Streets-PgDeGràcia	2
ATT-Streets-PIReial	2
ACT-Shopping	2
ATT-EsglésiaDeSantPauDelCamp	2

ATT-MuseuMarítimDrassanesReials	2
ATT-Streets-Paral·lel	2
ATT-Tibidabo	2

Note: Grounded hierarchy of tourist attractions, personalities, and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

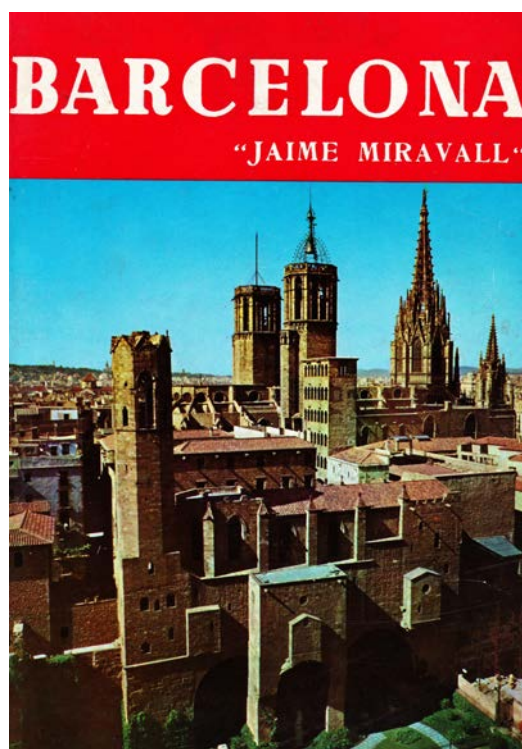


Figure 37. Cover for Miravall's guidebook featuring Barcelona's Cathedral

Table 17 shows a similar TDI. The Barri Gòtic is the most quoted area, more than doubling the second one, La Ribera, which is also part of the Ciutat Vella. The importance of both the neighborhood of Barri Gòtic and its district of Ciutat Vella as a whole is easily recognizable for the map on the back cover (Figure 38): it is the only map and it presents only the city center, with special attention to the more traditional attractions.

Table 17

Density hierarchy of tourist attractions and personalities (Miravall, 1964)

NEI-BarriGòtic	40
NEI-LaRibera	15
NEI-Eixample	14
NEI-Barceloneta	9
ATT-Montjuïc	7
PER-AntoniGaudí	7
ATT-LaRambla	6
ATT-ParcDeLaCiudadella	6

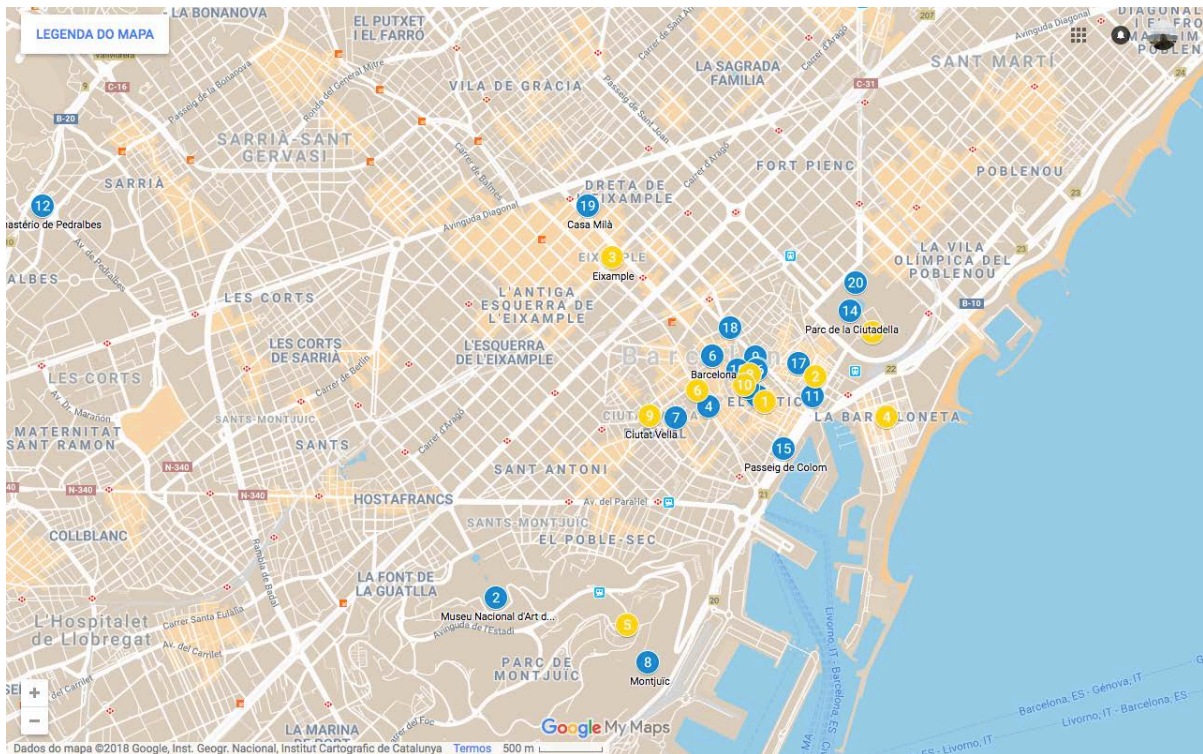
ATT-Catedral	5
NEI-CiutatVella	5
ATT-PalauDeLaGeneralitat	4
ATT-Streets-PIDeRei	4
ATT-Ajuntament	3
ATT-CasaAmatller	3
ATT-CasaBatlló	3
ATT-Streets-PgIsabelll	3
ATT-Streets-PIDeSantJaume	3
NEI-Sarrià	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Table created by the author using data collected from ATLAS.ti.



Figure 38. Back cover of Miravall's travel guidebook showing a map of Barcelona's city center.

The following map (Map 6) confirms the concentration of the tourist attractions in the city center as well. Out of the 30 dots in the map (20 for grounded codes and 10 for density codes), 21 are located in the district of Ciutat Vella and most of the are distributed in the neighborhood of Barri Gòtic.



Map 6. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. The full, interactive map is available at www.phdthesis.raulsm.com.

Miravall’s travel guidebook is clear with its propositions to the traveler: the main tourist attractions are located in the city center the neighborhood of Barri Gòtic (Figure 39) is the most important area of Barcelona. The number of codes connected to the green code of Barri Gòtic is so high that it is crowded even in the following zoom of the network.

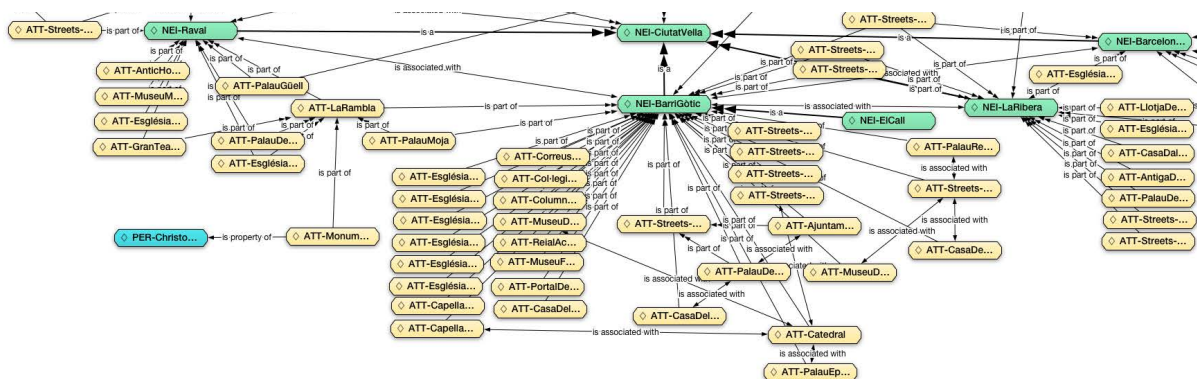


Figure 39. Detail of the network showing the main neighborhoods of the Ciutat Vella district; the neighborhood of Barri Gòtic in the center of the image is the density code most quoted. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Lastly, the two word clouds below (Figures 40 and 41) show what has been said about Miravall’s guidebook: the Cathedral is the grounded TDI, whereas the Barri Gòtic represents the density TDI.



Figure 40. Word cloud showing the grounded tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 41. Word cloud showing the density tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Barcelona "Jaime Miravall", 1964, by Jaime Miravall

Main tourist attractions and activities / Grounded image:

Cathedral

Main tourist clusters / Density image:

Barri Gòtic

This is a very clear travel guidebook: the travelers are told that the Cathedral and the rest of Barri Gòtic are the main images Barcelona have and that they should focus on them. There are, of course, several other attractions and activities in Barcelona for the visitors, as the author makes the effort to clarify in his letter to the reader, but they are always secondary to Barcelona's Gothic heritage.

4.1.7. Guide Julliard de l'Europe, 1964

Basic Information about the guidebook

Author: Henri Gault and Christian Millau, Tome 1

Publication: 1964

Size: 101 pages (only those dedicated to Barcelona; 752 in total)

This travel guidebook is not one dedicated to Barcelona, but rather the first volume to a series of books regarding several cities around Europe. I have tried to figure out how many books in total there were in this series, but I was not able to find the other volume(s). This one covers the cities of Rome, Milan, and Venice in Italy; Barcelona, Madrid, and Donostia in Spain; Lisbon in Portugal; and Athens in Greece. For the purpose of this research, only the pages assigned to Barcelona are analyzed.

The Barcelona section of this travel guidebook begins on page 295 and goes on until page 396 (Gault & Millau, 1964). The division of themes is interesting because it is similar to that of the older guidebooks in which the practical information comes first and the tourist attractions and activities are presented in the end. The authors make several comments about the city, the environment, and the inhabitants throughout the text, and many of those remarks are comparisons between Barcelona and Madrid. An example is this backhand compliment saying that the Catalans "ne conduisent pas mal, sont moins

dangereux que les Madrilènes et sont tout aussi adroits. Les piétons son très disciplinés (les agents ont l'œil sévère) et traversent dans les clous. Ils ont intérêt à le faire car, en dehors des clous, les conducteurs d'automobile ne semblent plus les voir"⁴⁵ (Gault & Millau, 1964, p. 300). The comparisons between the two cities are all over the text and, to a lesser extent, they are present in the following section about Madrid as well.

Gault and Millau's book is the only one of the 13 guidebooks analyzed in this research that has no images of Barcelona whatsoever. In fact, throughout the book, the images displayed rarely bear any connection to the city being described. In the case of Barcelona, the images are all vague clichés for the country in general. As it can be seen in the Figure 42, the theme is almost always a reference to the rural Spain.



Figure 42. Page of Gault and Millau's guidebook (Gault & Millau, 1964, p. 304) with a drawing of a peasant and his animals.

Following the section on practical information, the guidebook presents sections to hotels and a thorough list of restaurants and an explanation about Catalonia's cuisine. Next comes the main section, regarding tourist attractions and activities. The book divides it by

⁴⁵ [the Catalans] "do not drive badly, they are less dangerous than those from Madrid and they are just as clever. Pedestrians are very disciplined (the agents have a stern eye) and travress on the crosswalks. They have an interest in doing so because, away from the crosswalks, drivers no longer seem to see them." (my own translation)

museums; monuments and picturesque neighborhoods; and churches. Because the monuments are already described, the section on routes is very short: the authors give a title and list the names of streets and tourist attractions they would find in their path. The guidebook goes on with a comprehensive section on shopping to then dedicate a section exclusively to hairdressing (both for women and men). The second to last section is also exhaustive and it is called “distractions Barcelona by night” (Gault & Millau, 1964, p. 380) and it covers a wide range of places and activities such as bars, theaters, tea rooms, bullfighting, and sports (with an unusually long description of fronton and places to play it). The last section is a unique one among all the travel guidebooks and it deals with the single gentlemen: the book says that, since the government has closed the brothels, it is impossible to advise on “des lieux de délice à des messieurs seuls et soucieux de leur santé”⁴⁶ (Gault & Millau, 1964, p. 394). Finally, the Barcelona chapter has two annexes: one covers the festivities for 1964 and the other on advices on not getting mugged.

Gault and Millau’s travel guidebook brings a slightly different TDI for Barcelona than the previous guide – both published in the same year. From the foreigner perspective, the neighborhood of Barri Gòtic is still the main touristic area; however, other neighborhoods also gain attention to them, such as Raval and Eixample. The latter is, actually, praised by the writers: “Dans toute sa partie neuve, les rues (souvent à sens unique) étant parallèles entre elles, on peut aller au hasard sans risquer de se perdre (on ne peut en dire autant dans le vieux quartier qui est un labyrinthe)”⁴⁷ (Gault & Millau, 1964, p. 300). The following network (Figure 43) is more complex than that of Miravall’s guidebook and it shows that the Barri Gòtic, although still the most quoted, has other competing neighborhoods.

⁴⁶ “places of pleasure to single gentlemen and who are concerned with their own health.” (my own translation)

⁴⁷ “In its new part, streets (often one-way) are parallel to each other and one can wander aimlessly without risk of getting lost (one cannot say the same in the old quarter which is a labyrinth).” (my own translation)

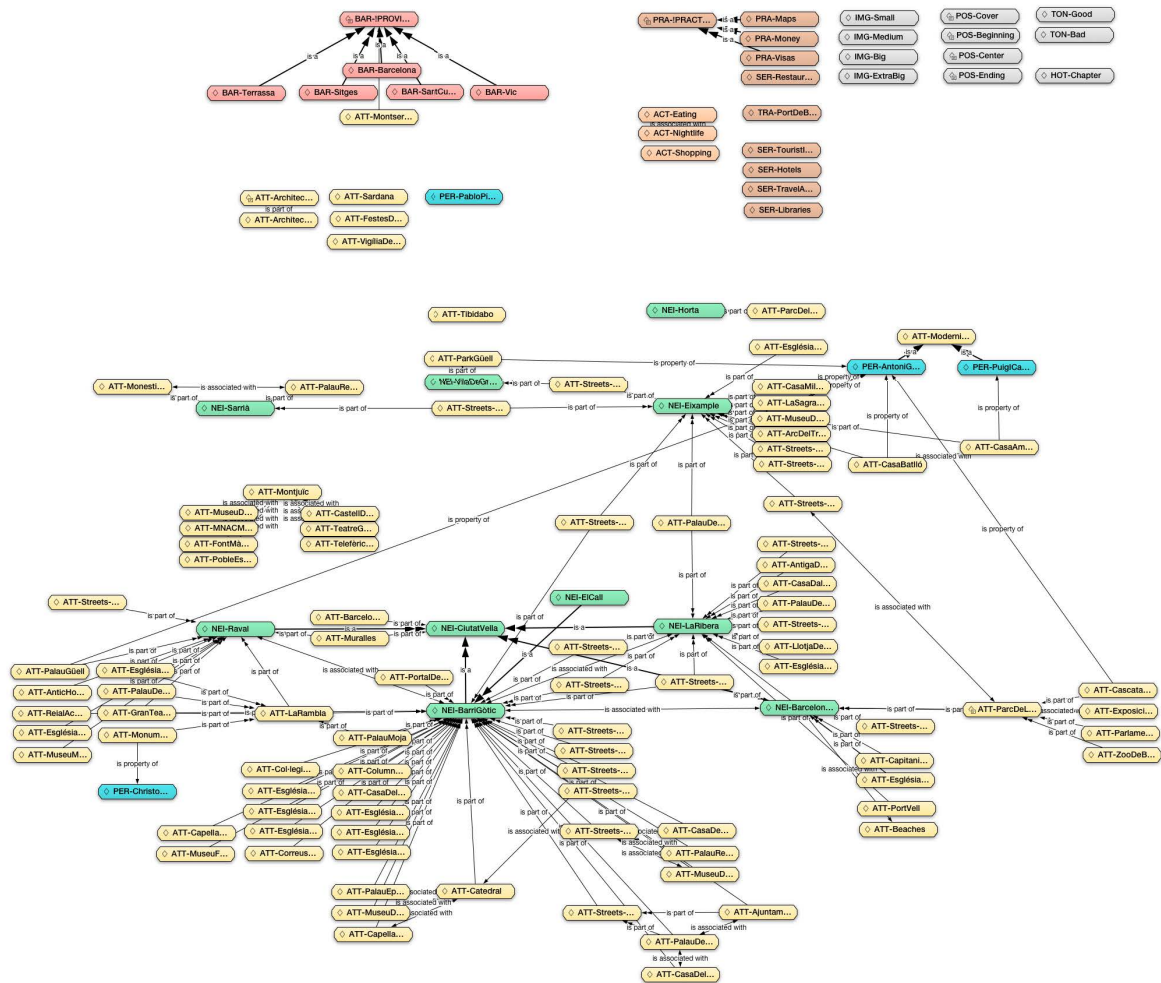


Figure 43. Network of codes extracted from the guidebook by Gault and Millau, from 1964. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Table 18 below is an interesting one because it is the first time that two activities top the number of quotations instead of attractions. The importance given to shopping in this guidebook is unique among the books analyzed in this research. Whereas there are 18 pages dedicated to tourist attractions, the number of pages regarding shopping opportunities in Barcelona goes up to 26. It is acceptable to understand that the grounded TDI for Barcelona in this guidebook is shopping.

Table 18
Grounded hierarchy of tourist attractions and activities (Gault & Millau, 1964)

ACT-Shopping	22
ACT-Eating	8
ATT-Catedral	5
ACT-Nightlife	5
ATT-MNACMuseu Nacional d'Art de Catalunya	5

ATT-Architecture-Civil	4
ATT-Architecture-Religious	4
ATT-LaRambla	3
NEI-Barceloneta	3
ATT-PalauDeLaVirreina	3
ATT-AnticHospitalDeLaSantaCreu	3
ATT-EsglésiaDeSantaMariaDelMar	3
ATT-MonestirDePedralbes	3
NEI-BarriGòtic	2
NEI-Raval	2
ATT-Ajuntament	2
ATT-EsglésiaDeBetlem	2
ATT-EsglésiaDeSantPereDeLesPuel·les	2
ATT-GranTeatreDelLiceu	2
ATT-Muralles	2
ATT-MuseuDHistòriaDeBarcelona	2
ATT-PalauDeLaGeneralitat	2
ATT-PalauDelLloctinent	2
ATT-PalauMoja	2
ATT-PortVell	2
ATT-Streets-PCatalunya	2
ATT-CascataParcDeLaCiudadella	2
ATT-EsglésiaDeSantaMariaDelPi	2
ATT-EsglésiaDeSantPauDelCamp	2
ATT-MuseuFredericMarès	2
ATT-Museums	2
ATT-ReialAcadèmiaDeMedicinaDeCatalunya	2
ATT-Streets-CarrerDeMontcada	2
ACT-Music-Flamenco	2
ATT-CastellDeMontjuïc	2
ATT-MuseuDArqueologiaDeBarcelona	2
ATT-ParlamentDeCatalunya	2
BAR-Barcelona	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

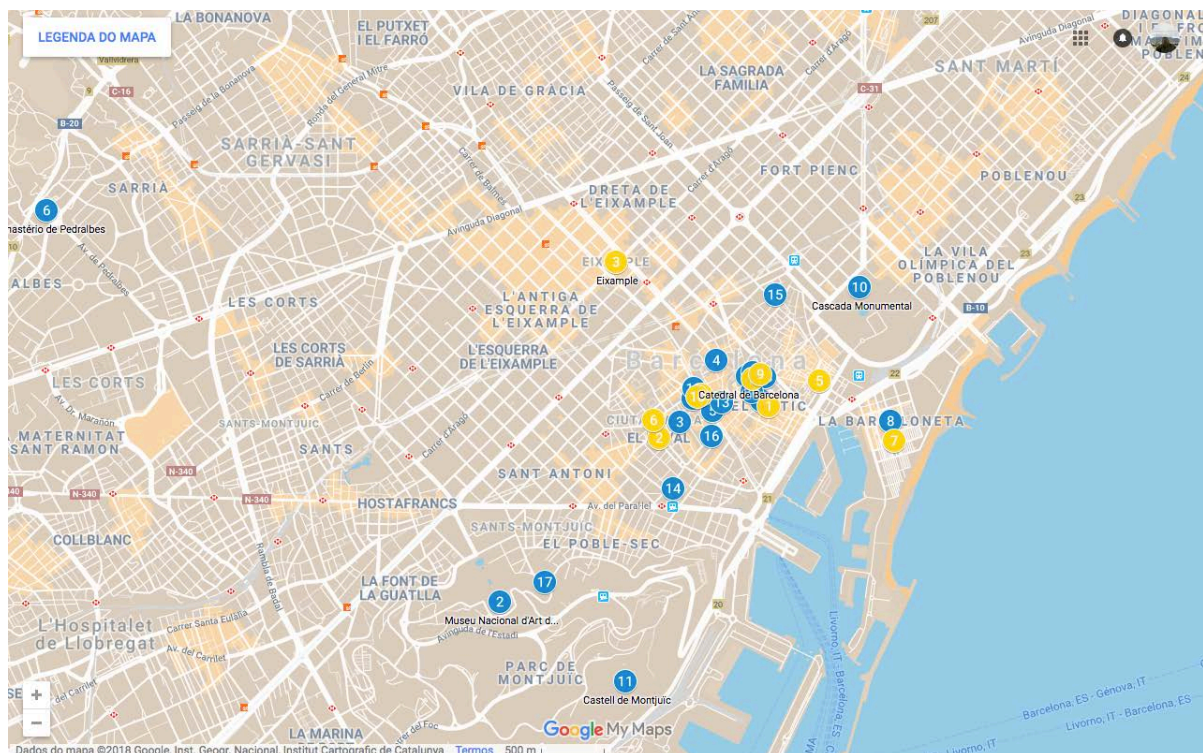
When it comes to the density hierarchy, the TDI presented in the guidebook changes back to tourist attractions and Barri Gòtic again is the main code with associated quotations (Table 19) and it doubles the number of the second code, the neighborhood of Raval. It is noteworthy that Antoni Gaudí's name is higher in the foreign guidebook than it was in Miravall's book: it has more associated quotations and it is higher in the table than in the previous guidebook.

Table 19
Density hierarchy of tourist attractions, activities and personalities (Gualt & Millau, 1964)

NEI-BarriGòtic	26
NEI-Raval	13
NEI-Eixample	10
PER-AntoniGaudí	9
ATT-LaRambla	7
NEI-LaRibera	7
NEI-CiutatVella	6
NEI-Barceloneta	5
ATT-Catedral	3
ATT-Architecture-Civil	3
ACT-Sports	3
ATT-Streets-PIDelRei	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

The map below (Map 7) helps us understand the importance of the neighborhood of Barri Gòtic and that of the district of Ciutat Vella as a whole. The concentration of the dots in the city center is clear. It is also interesting to highlight that the neighborhood of Eixample is high in the density hierarchy (the yellow dots; 3rd in the list), but its tourist attractions do not have a high number of quotations and hence none of them appear in the map.



Map 7. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. The full, interactive map is available at www.phdthesis.raulsm.com.

As it has been said, the Barri Gòtic is clearly the most important touristic area in the city according to Gault and Millau. In the zoomed network below (Figure 44), the connections of the green code NEI-BarriGòtic are complex and prolific. Even its connections with other neighborhoods are high – this is also due to its central position in the city, for it limits to all the other neighborhoods of the district of Ciutat Vella. Lastly, it is interesting to see that La Rambla is not as influent in this guidebook, mainly from the Barri Gòtic side.

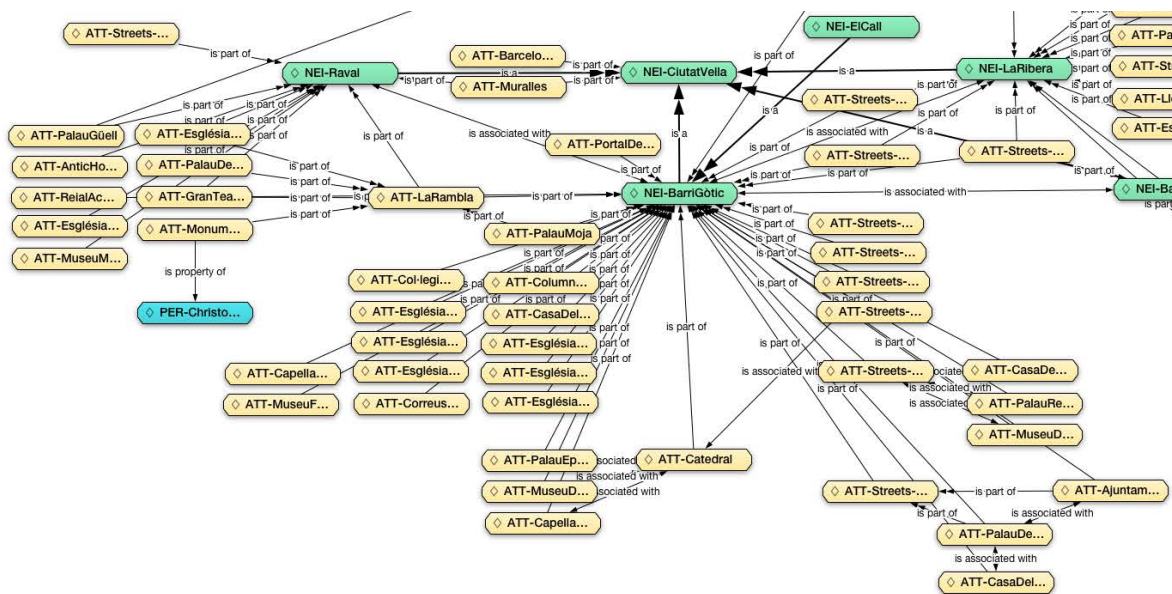


Figure 44. Detail of the network showing the main neighborhoods of the Ciutat Vella district; the neighborhood of Barri Gòtic is the density code most quoted and the neighborhood of Raval comes second. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, the following word clouds (Figure 45 and 46) graphically represent the two different approaches to the data. The first one, with the grounded hierarchy, undeniably shows the importance of tourist activities above tourist attractions, with shopping as the main TDI. On the other hand, the second word cloud presents the density hierarchy and then it is easy to spot the importance of the Barri Gòtic to the travel guidebook's TDI for Barcelona.



Figure 45. Word cloud showing the grounded tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 46. Word cloud showing the density of tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Guide Julliard de l'Europe, Tome 1, 1964, by Henri Gault and Christian Millau

Main tourist attractions and activities / Grounded image:

Shopping

Main tourist clusters / Density image:

Barri Gòtic

This is another straightforward travel guidebook, even though the grounded image is not clearly connected with the density one. Shopping is unmistakably the most quoted code and the guide's grounded image. Nevertheless, the umbrella code for Barri Gòtic continues to be of the highest importance to the writers – so much so that it has the double of quotes in comparison to the second umbrella code, Raval.

4.1.8. Tot Barcelona, 1970

Basic Information about the guidebook

Author: not mentioned by name; FISA team

Publication: 1970

Size: 127 pages

If I may express a deep personal opinion here, I must say that this is the most beautiful travel guidebook analyzed in this research. Its big and colorful pictures (e.g. Figure 47) are the main characteristic of the book. The pictures are accompanied by texts compliment Barcelona in every possible aspect. Although it was published during the Franco era, the book was written in Catalan and it presents an image of Barcelona as the center of Catalonia, with its own traditions, folklore, and heritage.



L'obra de Gaudí està dispersa per la ciutat. Això no obstant, el seu nucli principal es troba a l'Eixample, aquesta nova Barcelona vuitcentista nascuda sota l'impuls febril i fabril del maquinisme.

Per ordre cronològic, la primera obra important de Gaudí fou Can Vicenç (1878-1880), enclavada en el n. 24 del carrer Carolines. El genial arquitecte comptava aleshores només 26 anys. A Can Vicenç seguí, a Barcelona, la iniciació de la Sagrada Família, obra en la qual treballà tota la vida i que, així i tot, va deixar inacabada, talment que resulta difícil que pugui ser posada aviat la darrera pedra en aquest monument tan singular: un requisit fundacional fa que les seves obres tan sols puguin ser sufragades mitjançant l'almoina pública. Un any després de la iniciació de la Sagrada Família, o sigui el 1885, Gaudí emprengué les obres del Palau Güell, a les quals donà acabament el 1889. En aquest Palau es troba actualment instal·lat el Museu d'Art Escènic. El 1887 va posar portes, pavellons i murs a la finca Güell i dos anys després iniciava les obres del Col·legi de Santa Teresa de Jesús. El 1898 començà, tot alhora, les obres de Can Calvet i de la Cripta de l'Església de la

*Vista de la Sagrada Família.
Obra cimera del geni extraordinari
de Gaudí.*

*Entrada al Parc Güell,
obra en què Gaudí ens mostra
la plenitud de la seva capacitat
genial per a modelar el paisatge.
Això pot apreciar-se sobretot
en la doble il·lustració
de les pàgines següents.*

Figure 47. An example of a page from the guidebook. It features a picture of La Sagrada Família and a text praising Antoni Gaudí's work (FISA, 1970, p. 74).

This travel guidebook lacks any kind of formal division. Nevertheless, one can feel a subtle route through Barcelona as the text and the pictures are laid on the paper. The attractions begin in the Barri Gòtic and it moves around the other neighborhoods of Ciutat Vella all the way to Barcelona where the Catalan food is fully described. It goes in and out of

the district between the Parc de la Ciutadella and the neighborhood of La Ribera and then into the neighborhood of Eixample in order to highlight the work of Antoni Gaudí. It, then, goes all the way up to the Tibidabo and, later, all the way down again to La Rambla, the Av del Paral·lel and, finally, the Montjuïc area. The book finishes again in the Eixample, but this time on its most southern part where the Av Diagonal (then called Av del Generalísimo Franco) is the door out of Barcelona. Lastly, there is no practical information in this guidebook.

As it was the case with previous books analyzed in this research, the goals were related to promotion rather than to help travelers in their trips. Although it can be seen brown codes (meaning practical information) (Figure 3), they are actually only pictures of a camping site and an Iberia airplane at the airport. They were coded properly, but they do not provide the tourist with any relevant information on where to stay or how to get to Barcelona.

The network below (Figure 48) is a visual presentation of the connections in the guidebook. It is interesting to observe that this one seem to be more organized than some of the previous guidebooks in this Thesis. The codes are, once more, concentrated in the Barri Gòtic, but the area around Montjuïc and the neighborhood of Eixample are also an important focus of attraction. The codes for activities (orange ones) are noteworthy as well, for there are five of them for the first time in this research: Eating (food related codes), Nightlife, Bullfighting, Big Events, and Golondrina. The same happens to the codes for personalities, of which also there are also five: Miguel de Cervantes, Antoni Gaudí, Pablo Picasso, Josep Puig i Cadafalch, and Lluís Domènech i Montaner.

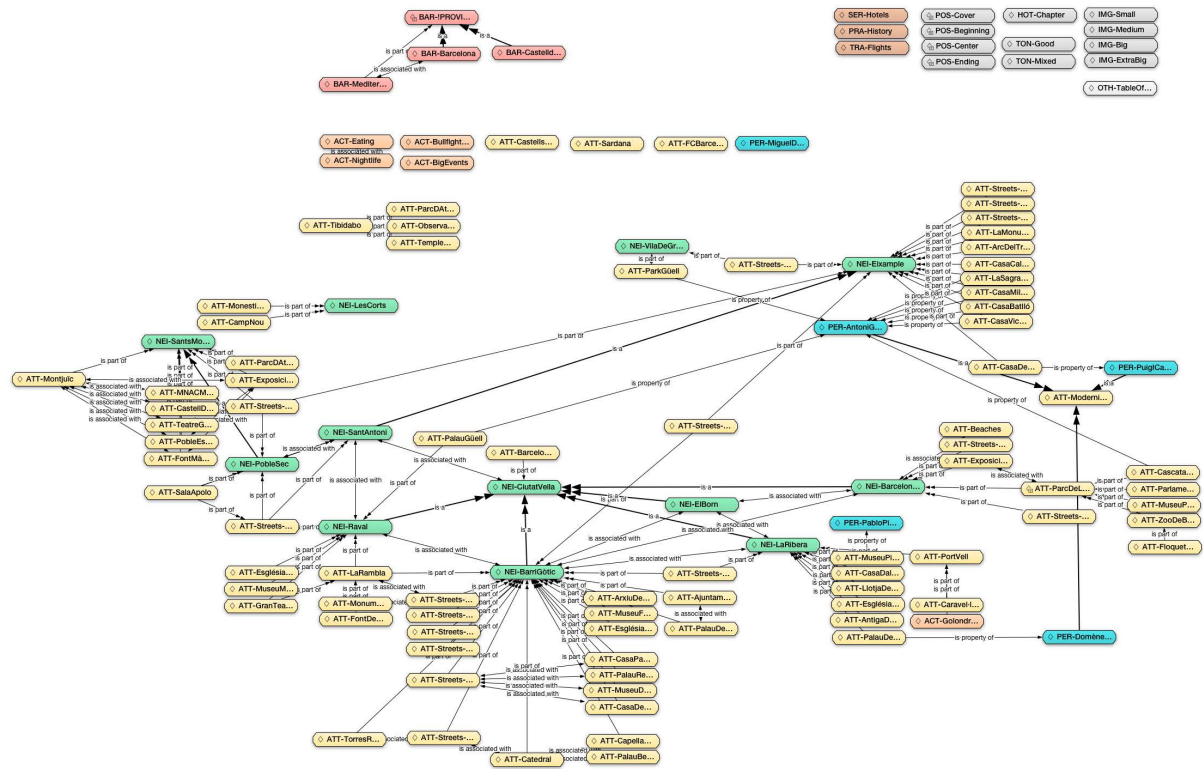


Figure 48. Network of codes extracted from the guidebook by FISA, from 1970. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

This guidebook’s grounded hierarchy is the first time that the building with more quotes is not located in the Barri Gòtic. In previous guidebooks, both Parc de la Ciutadella and the 1929 Exposition had more mentions than other tourist attractions in the city center, but such an undeniable importance of the Museu Nacional d’Art de Catalunya is a change (Table 20). It has more than twice as much mentions as the Cathedral and it is clearly Barcelona’s TDI in this guidebook.

Table 20
Grounded hierarchy of tourist attractions, personalities and activities (FISA, 1970)

ATT-MNACMuseu Nacional d'Art de Catalunya	18
ATT-Museu d'Història de Barcelona	9
ATT-Catedral	8
ACT-Eating	8
ATT-La Rambla	7
ATT-La Sagrada Família	7
ATT-Poble Espanyol	7
ATT-Monument a Colom	6
ATT-Port Vell	6
ATT-Streets de Catalunya	6
ATT-Palau de la Música Catalana	6

ATT-ParkGüell	6
ATT-MuseuMarítimDrassanesReials	6
PER-AntoniGaudí	5
ATT-Montjuïc	5
ATT-Tibidabo	5
ATT-ModernismeCatalà	5
ATT-PalauDeLaGeneralitat	5
ATT-CastellDeMontjuïc	5
ATT-CasaMilàLaPedrera	4
ATT-FontMàgica	4
ATT-MuseuPicasso	4
ATT-EsglésiaDeSantPauDelCamp	4
NEI-BarriGòtic	3
NEI-Barceloneta	3
BAR-!PROVINCIA	3
ATT-Ajuntament	3
ATT-CapellaDeSantaÀgata	3
ATT-CasaDeLArdiacaArxiuHistòric	3
ATT-PalauReialMajor	3
ATT-ZooDeBarcelona	3
ACT-Nightlife	3
ATT-ArxiuDeLaCoronaDAragó	3
ATT-Beaches	3
ATT-ParcDAtraccionsTibidabo	3
ATT-TempleExpiatoriDelSagratCor	3
BAR-Castelldefels	3
ATT-EsglésiaDeSantaMariaDelMar	3
ATT-LlotjaDeBarcelona	3
ATT-ParcDAtraccionsDelMontjuïc	3
ATT-Sardana	3

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

On the other hand, the density hierarchy is distinctly dominated by Barri Gòtic (Table 21). However it is also noteworthy that, in this guidebook, Eixample and Antoni Gaudí play an influential role: both their numbers equal the one for Barri Gòtic. It is true that they share quotes, but this shows that their importance grows as Barcelona's TDI progresses. Also, the number of quotes of other neighborhoods in the district of Ciutat Vella decreases drastically.

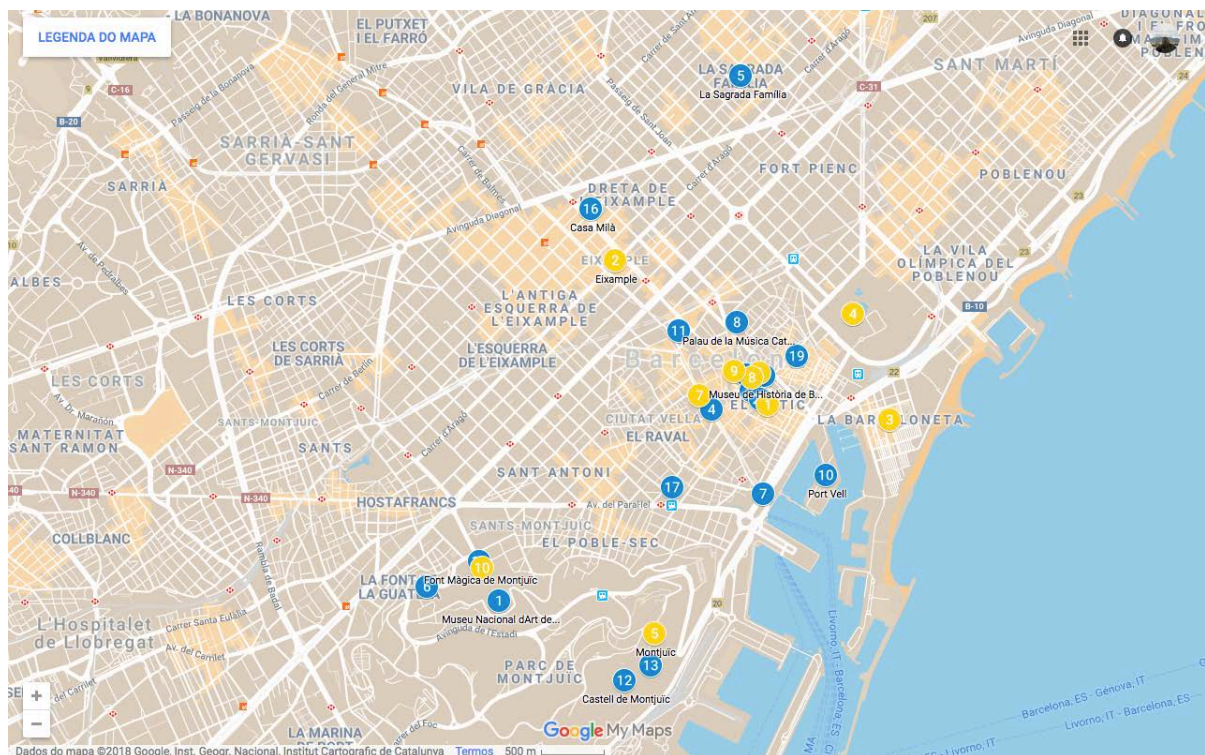
Table 21
Density hierarchy of tourist attractions and personalities (FISA, 1970)

NEI-BarriGòtic	23
NEI-Eixample	14
PER-AntoniGaudí	9
NEI-Barceloneta	7

ATT-ParcDeLaCiudadella	6
ATT-Montjuïc	6
ATT-Streets-PIDelRei	5
ATT-LaRambla	5
ATT-Catedral	4
ATT-Streets-PINova	3
ATT-ExposicióInternacional1929	3
ATT-Streets-PIPortalDeLaPau	3
NEI-CiutatVella	3
BAR-IPROVINCIA	3
ATT-Tibidabo	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

The following map (Map 8) presents a Barcelona that has dots more spread throughout its territory than most of the previous guidebooks analyzed here. Tibidabo and Park Güell are not shown here due to the limitation of the paper (they can, however, be seen in the digital version at www.phdthesis.raulsm.com), but this fact only corroborates the emerging diversification in the variety of tourist attractions in Barcelona. The concentration of dots is, nonetheless, still in the city center.



Map 8. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Tibidabo and Park Güell are not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

Because of the rise on the importance of Eixample and Antoni Gaudí, the next two images (Figures 49 and 50) show the main umbrella codes: Barri Gòtic and Montjuïc in the first one and Eixample and Atoni Gaudí in the second one. The concentration can be seen clearly in the Barri Gòtic, but there is a definite growth on the other areas as well.

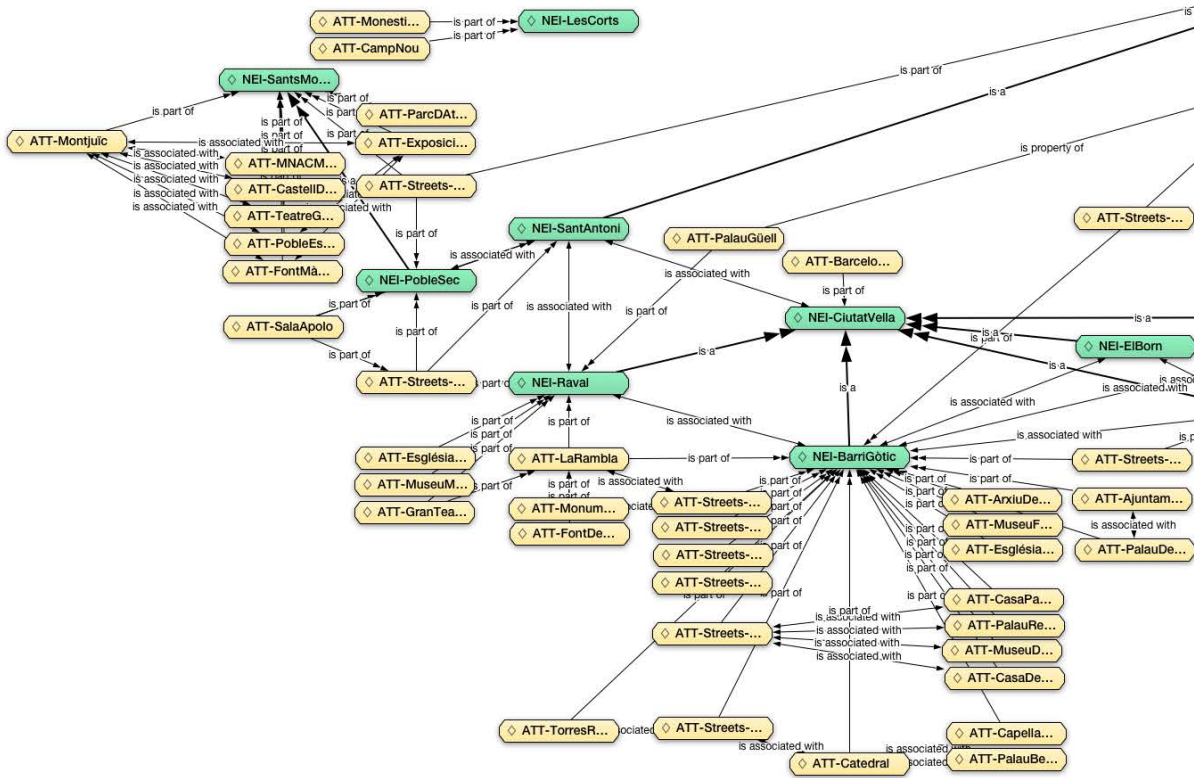


Figure 49. Detail of the network showing the main neighborhoods of the Ciutat Vella district; the neighborhood of Barri Gòtic is the density code most quoted. The neighborhood of Sants Montjuïc is also highly quoted because of the attention given to the Montjuïc area. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

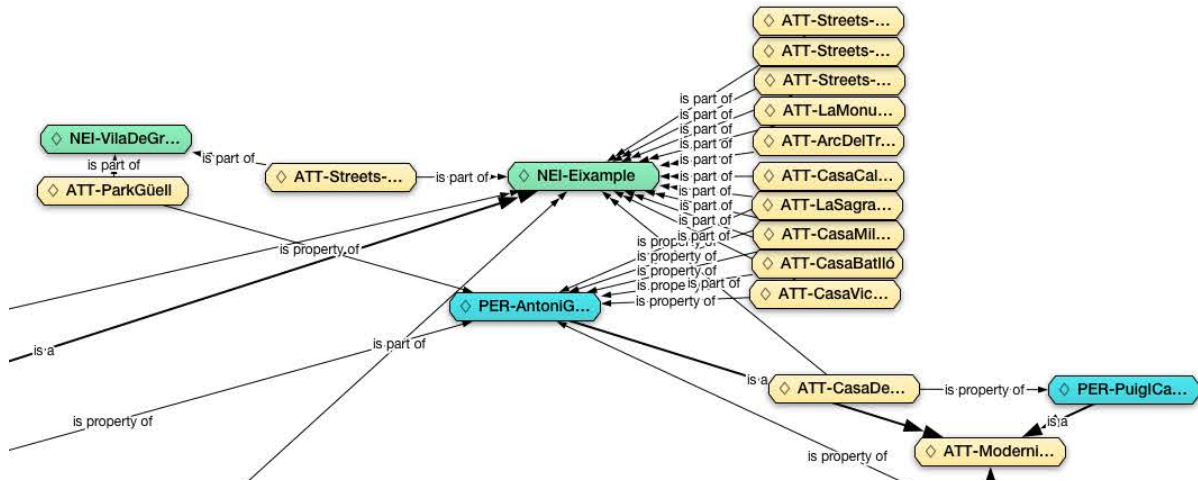


Figure 50. Detail of the network showing the neighborhood of Eixample and the code for Antoni Gaudí. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Lastly, the following two images (Figures 51 and 52) are graphical overview of FISA’s guidebooks’ TDI for Barcelona: the MNAC is the grounded image for it is quoted by itself more than any other tourist attraction, activity, or personality; and the Barri Gòtic keeps on being the biggest umbrella and, thus, the density image for the city in this book.



Figure 51. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 52. Word cloud showing the density tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Tot Barcelona, 1970

Main tourist attractions and activities / Grounded image:

Museu Nacional d'Art de Catalunya

Main tourist clusters / Density image:

Barri Gòtic

This carefully assembled guidebook has two very clear images. The grounded one is the Museu Nacional d'Art de Catalunya, in its first appearance as a distinct image for the city. The density image, however, is still the Barri Gòtic, with its high number of connections and high concentration of tourist attractions.

4.1.9. Barcelona and Costa Dorada, 1988

Basic Information about the guidebook

Author: not mentioned by name; the staff of Berlitz Guides

Publication: 1988

Size: 144 pages

The next travel guidebook analyzed in this Thesis was written by the staff of the publishing house Berlitz in 1988, only a few years before the Games of the XXV Olympiad and Barcelona's transformation was at full speed. The book is dedicated to Barcelona and,

to a less extent, the Costa Dorada. It is printed in full colored pages and, although there are no explicit lists of routes, the text subtly follows a geographic itinerary through the several tourist attractions and activities. It is divided into 8 main chapters: Barcelona and the Costa Dorada; A Brief History; Where to Go; What to Do; Wining and Dining; Sports and Other Activities; Practical Information; and a selection of hotels and restaurants. Pictures and Maps are spread all over the book and the last two sections are printed in a different colored paper (blue and red, respectively) so that the reader can easily distinguish the tourist attractions information with the practical information. Finally, it is the first guidebook to present instructions explaining to how to use it (Figure 53) and it is also the first to indicate which tourist attractions or activities are deemed highly recommended by the writing staff.

How to use our guide

- All the practical information, hints and tips that you will need before and during the trip start on page 98.
- For general background, see the sections Barcelona and the Costa Dorada, p. 6, and A Brief History, p. 10.
- All the sights to see are listed between pages 17 and 70. Our own choice of sights most highly recommended is pinpointed by the Berlitz traveller symbol.
- Entertainment, nightlife and all other leisure activities are described from pages 71 to 83 and 92 to 97, while information on restaurants and cuisine is to be found between pages 84 and 91.
- Finally, there is an index at the back of the book, pp. 126–128.

Although we make every effort to ensure the accuracy of all the information in this book, changes occur incessantly. We cannot therefore take responsibility for facts, prices, addresses and circumstances in general that are constantly subject to alteration. Our guides are updated on a regular basis as we reprint, and we are always grateful to readers who let us know of any errors, changes or serious omissions they come across.

Text: Ken Bernstein
Photography: Ken Welsh; cover: SPECTRUM COLOUR LIBRARY, London

We wish to thank Joanna Pencarska and Toni Fernandez, and the Spanish National Tourist Office, particularly Miss Mercedes Martin Bartolomé, for their valuable assistance.

4 Cartography: Falk-Verlag, Hamburg

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	Inland Excursions 64
What to Do	Folklore 71
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	Shopping 74
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Cover photo: Columbus Monument; photo pp. 2-3: View from Parc Güell.

5

Figure 53. Two pages of the Berlitz guidebook where there are instructions on how to use it and its table of contents (Berlitz, 1988, pp. 4–5).

The Berlitz Travel Guide Barcelona and Costa Dorada is the travel guidebook in this research that first has an intentional focus in the tourist. Although that was the

fundamental characteristic of 1929 Soldevila’s book, the ideal reader in that case was not actually the traveler, but rather the cicerone. In the Berlitz book, however, the tourist’s experience is the main motivation for the writers. This can be seen in the network below (Figure 54) where the orange codes (for activities) are present in a number still not seen in this research. Also, there are an uncommon number of umbrella codes for tourist attractions, such as Architecture, People, Museums, or Markets. The number of personalities is also high in comparison to all previous books. Finally, it is interesting to observe that the presence of codes in the Montjuïc area grows, although it is still far from the importance of Barri Gòtic.

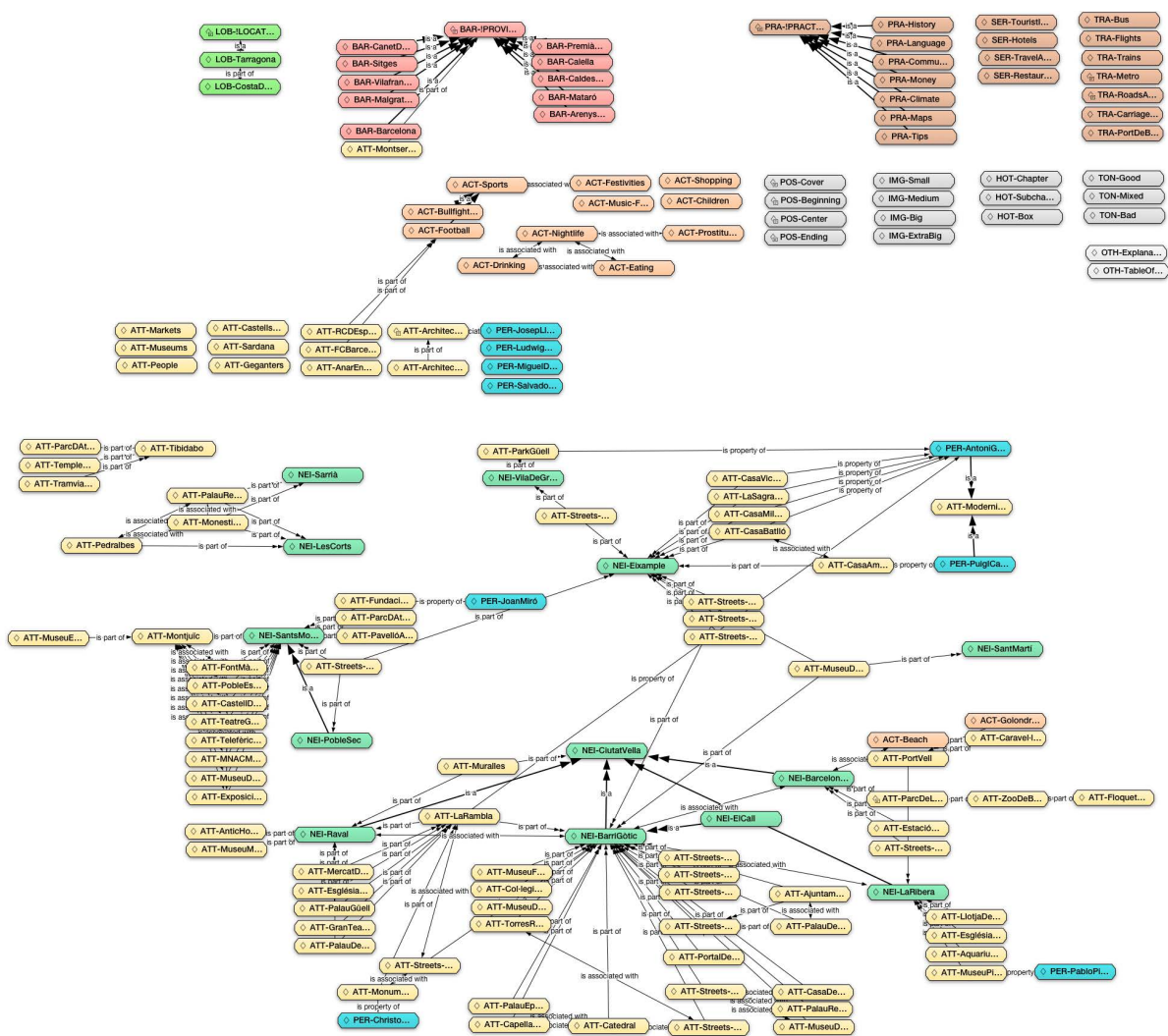


Figure 54. Network of codes extracted from the guidebook by FISA, from 1970. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

The following table (Table 22) must be taken with some care. Like the word cloud with the grounded hierarchy (Figure 57), the most quoted code is Tarragona and not any specific tourist attraction in Barcelona. This is due to the fact that much attention is paid to the Costa Dorada in the guidebook and Tarragona is mentioned throughout the book. The table is also interesting because it shows that activities, rather than any specific buildings, receive more attention. This may be understood as a shift of the focus from the destination towards the tourist. Lastly, due to its publication close to the Summer Olympic Games, tourist attractions in or around the Montjuïc area are constantly mentioned.

Table 22
Grounded hierarchy of tourist attractions, personalities, and activities (Berlitz, 1988)

LOB-Tarragona	9
ACT-Beach	7
LOB-!LOCATIONSOUTSIDEBARCELONA	7
ACT-Eating	6
ATT-MNACMuseuNacionalDArtDeCatalunya	6
BAR-Sitges	6
BAR-!PROVINCIA	5
NEI-Barceloneta	4
ATT-Catedral	4
ATT-PobleEspanyol	4
ACT-Shopping	4
PER-PabloPicasso	4
ATT-Sardana	4
NEI-BarriGòtic	3
ATT-LaRambla	3
PER-AntoniGaudí	3
ACT-Nightlife	3
ACT-Sports	3
ACT-Drinking	3
ATT-MonumentAColom	3
ATT-PortVell	3
ATT-Streets-PCatalunya	3
ACT-Festivities	3
ACT-Golondrina	3
ATT-Architecture	3
ATT-CasaDeLArdiacaArxiuHistòric	3
ATT-MuseuDHistòriaDeBarcelona	3
ATT-PalauGüell	3
ATT-ParcDeLaCiudadella	3
ATT-Caravel·laSantaMaria	3
ATT-Montserrat	3
ATT-MuseuFredericMarès	3
ATT-MuseuMarítimDrassanesReials	3
BAR-Barcelona	3
ATT-CastellsHumanTowers	3

ATT-Museums	3
NEI-Eixample	2
NEI-Raval	2
NEI-LaRibera	2
ATT-Streets-PIDelRei	2
ATT-Ajuntament	2
ATT-CasaBatlló	2
ATT-PalauDeLaGeneralitat	2
ATT-Tibidabo	2
ATT-CapellaDeSantaÀgata	2
ATT-CastellDeMontjuïc	2
ATT-FundacióJoanMiró	2
ATT-LaSagradaFamília	2
ATT-MonestirDePedralbes	2
ATT-MuseuDArqueologiaDeBarcelona	2
ATT-MuseuDelDisenyDeBarcelona	2
ATT-MuseuPicasso	2
ATT-PalauEpiscopal	2
ATT-PalauReialDePedralbes	2
ATT-PalauReialMajor	2
ATT-TelefèriciFunicularDeMontjuïcTransbordadorAeriDelPort	2
ATT-ZooDeBarcelona	2
ACT-Bullfighting	2
ACT-Children	2
ATT-Col·legiD'ArquitectesDeCatalunya	2
ATT-MuseuDeCera	2
ATT-ParcDAtraccionsDelMontjuïc	2
ATT-ParcDAtraccionsTibidabo	2
ATT-ParkGüell	2
ATT-Streets-CarrerDelBisbe	2
PER-ChristopherColumbus	2
PER-JoanMiró	2
ACT-Music-Flamenco	2
ATT-Geganters	2
PER-MiguelDeCervantes	2
ATT-People	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

The table for the density hierarchy (Table 23), however, shows a new image. The most quoted umbrella code is, as usual, the Barri Gòtic. It doubles the number of quotes for the district of Sants Montjuïc, which comes in second. The new characteristic of this table is the umbrella code for Activities is shown, as well as the one for Streets. This corroborates the fact that the modern guidebooks benefit the experience of the tourist rather than a neutral presentation of the city.

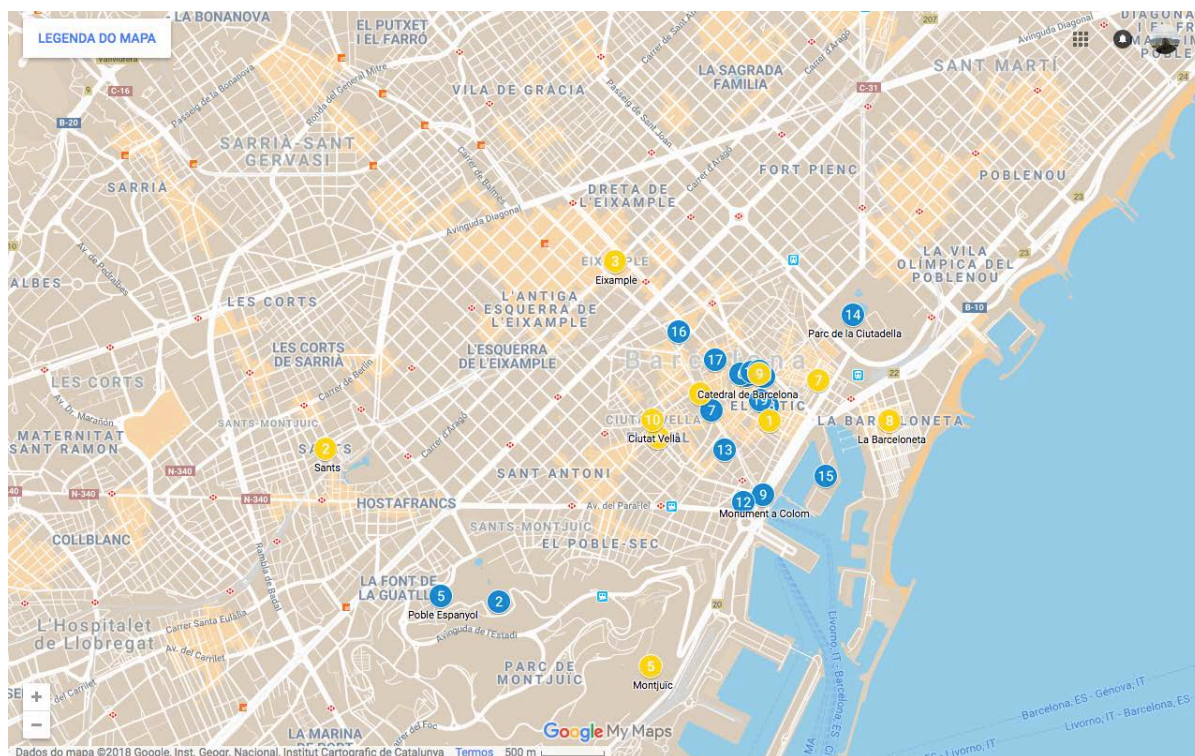
Table 23

Density hierarchy of tourist attractions, activities, and personalities (Berlitz, 1988)

NEI-BarriGòtic	28
NEI-SantsMontjuïc	14
BAR-!PROVINCIA	11
NEI-Eixample	11
NEI-Raval	11
ATT-Montjuïc	11
ACT-!ACTIVITIES	10
ATT-LaRambla	9
NEI-LaRibera	8
ATT-Streets	8
PER-AntoniGaudí	7
NEI-Barceloneta	6
ATT-Streets-PIDelRei	5
NEI-CiutatVella	5

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

Even though the Berlitz guidebook is new in several ways, its map (Map 9) continues to portray a similar situation. The concentration of the dots is in the Ciutat Vella –most specifically in the Barri Gòtic– and the neighborhood of Eixample is still fairly empty. There are dots outside the map, two of them for the Costa Dorada part (Sitges and Tarragona) and the other one a come back for Montserrat. This tourist attraction that was popular in earlier guidebooks was not present in the guidebooks after the Civil War. One possible explanation is the area covered by this guidebook, which is significantly larger than the books from the 1950s through the 1970s.



Map 9. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Sitges, Tarragona, and Montserrat are not featured due to space limitations; the full, interactive map is available at www.phdthesis.raulsm.com.

The following two images (Figure 55 and 56) show details of the network of codes in ATLAS.ti. The first one presents the concentration of codes in the neighborhood of Barri Gòtic and the area in and around Montjuïc. These are areas that have been traditionally explored by the guidebooks and the prospect of the 1992 Olympic Games helped to reassure their position. The second image shows the new features that modern travel guidebooks consider important to the tourist's experience: activities and general attractions. Wandering the streets of Barcelona and gazing its architecture was beginning to be a fundamental part of the trip, as well as watching sports, enjoying the intangible heritage, and attending festivities and big events.

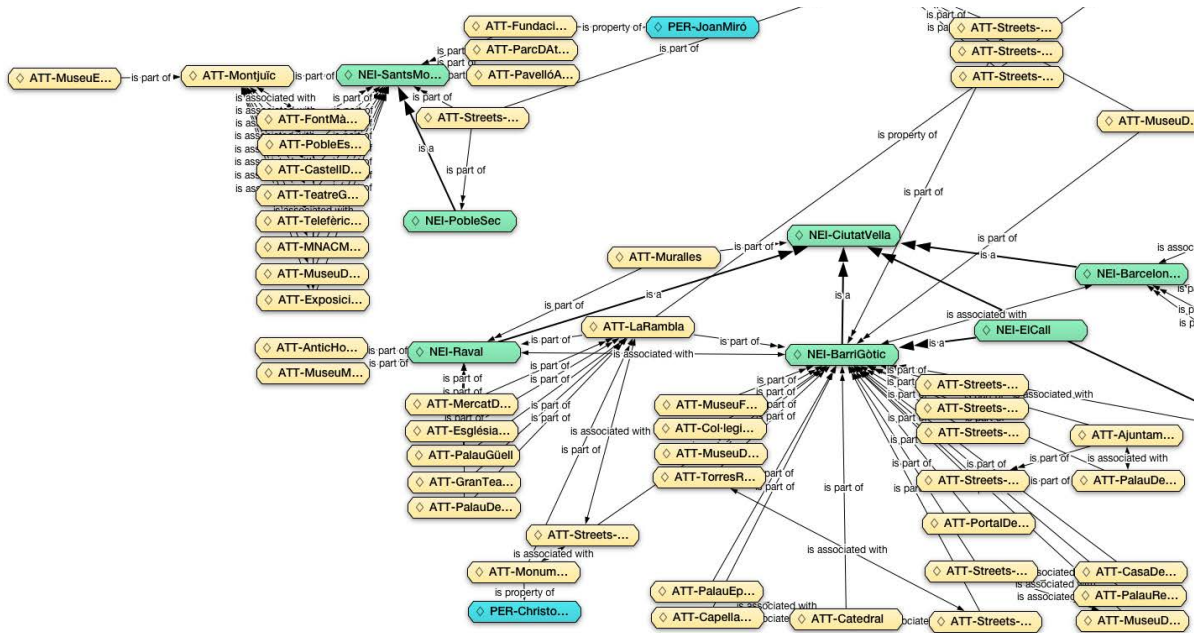


Figure 55. Detail of the network showing the main neighborhoods of the Ciutat Vella district; the neighborhood of Barri Gòtic is the density code most quoted. The neighborhood of Sants Montjuïc is also highly quoted because of the attention given to the Montjuïc area. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

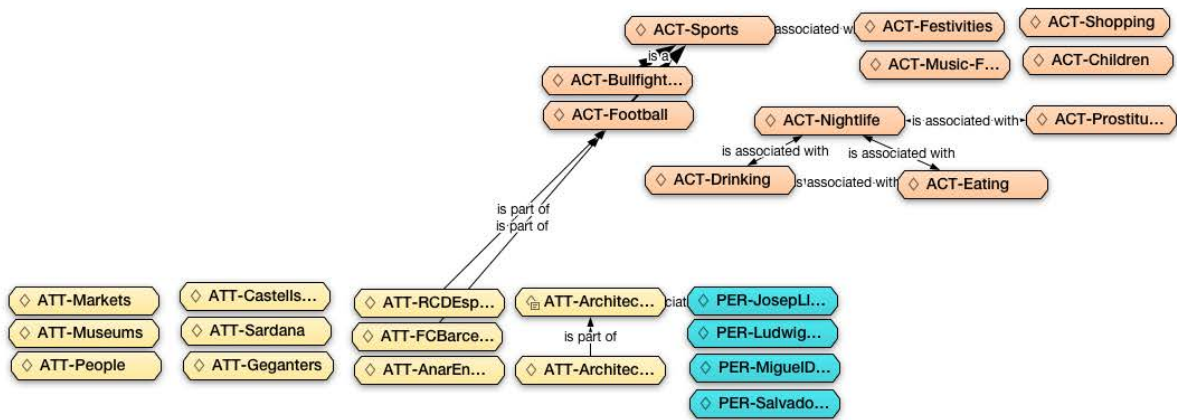


Figure 56. Detail of the network showing the most of the codes for activities (orange ones) and the umbrella codes for tourist attractions. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Lastly, the following images (Figure 57 and 58) graphically show the two different images for Barcelona in the 1988 Berlitz guidebook. Apart from the distinct codes for cities and locations outside Barcelona, the most important codes refer to activities such as going to the beach or eating out. Also, the MNAC plays an important role with the highest number

of quotes for a tourist attraction. Meanwhile, the second image presents a more familiar image of Barcelona, with the neighborhood of Barri Gòtic clearly standing out as the main density image of the city in this travel guidebook.



Figure 57. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 58. Word cloud showing the density tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Barcelona and Costa Dorada, 1988*Main tourist attractions and activities / Grounded image:*

Locations outside Barcelona,
 Activities,
 MNAC

Main tourist clusters / Density image:

Barri Gòtic

The Berlitz guidebook shows a Barcelona that is in transformation towards the Tourism hub for which it is known today. Because of the large area covered by the guidebook, which includes the Costa Dorada and also the Montserrat area, the grounded image is a little distorted. If the locations outside of Barcelona are excluded, there is not doubt that the activities are the emerging grounded image. On the other hand, the density image is clear: the neighborhood of Barri Gòtic is Barcelona's density TDI in this 1988 travel guidebook.

4.1.10. Barcelona Plus Majorca, Ibiza, and Minorca, 1990**Basic Information about the guidebook**

Author: F. Lisa Beebe

Publication: 1990

Size: 106 pages (only those dedicated to Barcelona; 245 in total)

Froemer's travel guidebook is the last one analyzed before the 1992 Summer Olympic Games that transformed Barcelona and it relies on that to deliver its optimistic message of a thriving city. Nevertheless, the most distinguishing characteristic of the guidebook is that it is the only book in this research that features no pictures or drawings of any tourist attraction whatsoever – apart from a drawing of La Sagrada Família in the cover. It depends exclusively on the power of words to generate interest in the traveler. The only images are of seven maps (Figure 59 is an example) of some of Barcelona's neighborhoods, its subway system, and Catalonia.

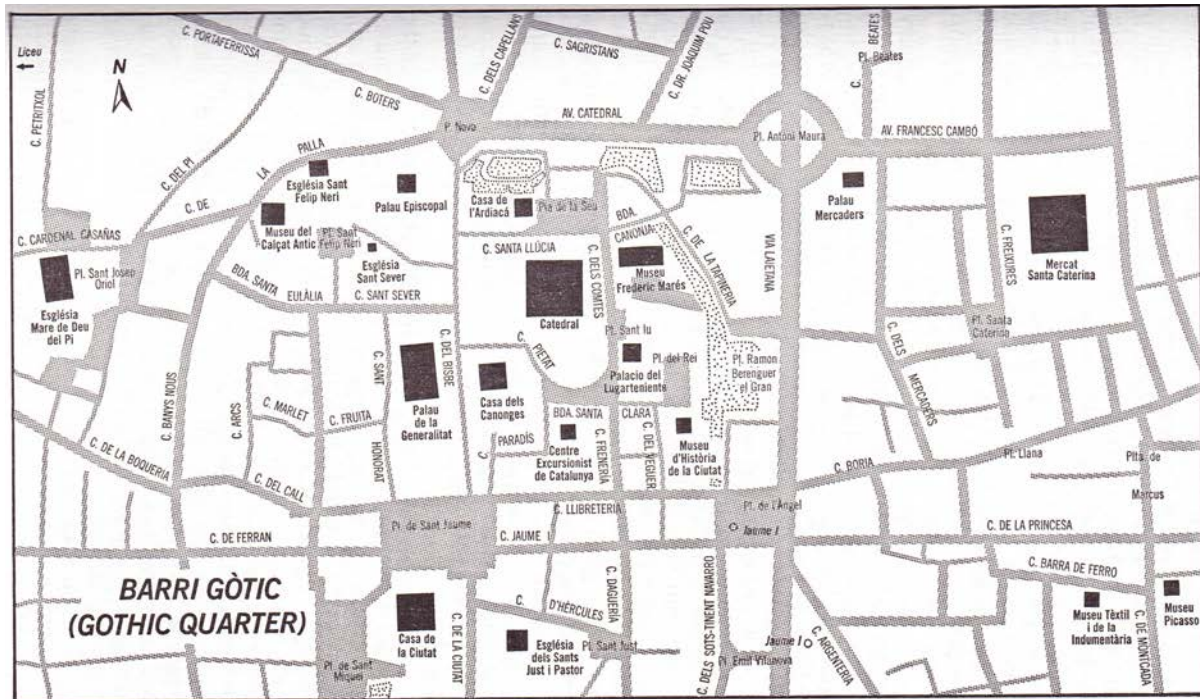


Figure 59. Map of the neighborhood of Barri Gòtic in the Frommer's guidebook (Beebe, 1990, p. 71).

F. Lisa Beebe and it wrote the guidebook and it has two separate parts: Part One describes Barcelona (the only part analyzed in this research) and Part Two focus on the Balearic islands of Majorca, Ibiza, and Minorca. The first part is further divided into six chapters, each with a specific theme:

- I. Introducing Barcelona, where the guidebook provides a background on history and practical information about the city to further stimulate the traveler's intentions towards the trip;
- II. Getting to Know Barcelona, where the writer presents information on how to get to Barcelona, how to navigate in the city, and a few facts about it;
- III. Barcelona Accommodations, with a comprehensive list of hotels of varied price ranges;
- IV. Barcelona Dining, with a thorough directory of restaurants for all kinds of budgets;
- V. What to See and Do in Barcelona, where the book finally presents Barcelona's tourist attractions and activities for several personality types of tourists and various motivations for the trip;

- VI. One-day Excursions from Barcelona, where, lastly, the book suggests short trips to locations outside Barcelona such as Montserrat, the cava country, Girona, Tarragona, and Sitges.

It is worth noting that in the section on Barcelona's tourist attractions, the guidebook has an unusual way of presenting them. It starts suggesting two ways of having a general view of the city: by bus or by the cable cars. Next, it provides a list of the top attractions that the visitor should not miss out, then moves on to another list of second rated attractions. After that, it presents a section on a few attractions to children and another one on the city's main festivities. The sixth section is dedicated to three routes, all of them accompanied by maps: down Las Ramblas; around the Barri Gòtic; and to the Modernisme Català (with a highlighted box to Antoni Gaudí's work). Finally, it brings three more sections: Business travel; Shopping; and Nightlife (with a special mention to gay men at the very end). Finally, another feature that stands out is the mention of the cava region in and around Sant Sadurní d'Anoia – this region is not mentioned in any other book in this research.

The network for Beebe's guidebook (Figure 60) has fewer codes for tourist attractions, but presents a more diverse structure than that of previous books. As one of the modern guidebooks, it tends to focus more on the traveler's experiences than in showcasing the city. The activities (orange codes) and personalities (blue codes) gain prominence in this format, as well as those umbrella codes for tourist attractions such as Museums and Architecture. There is also an important attention given to the neighborhood of Eixample and the area around Montjuïc, as it has been the case in the more recently analyzed guidebooks. The main tourist area, though, still is the neighborhood of Barri Gòtic and its connections to La Rambla. Finally, it is interesting to observe that the number of brown codes, intended to practical information, is the highest up to now in this research and this clearly shows the shift towards the information rather than promotion.

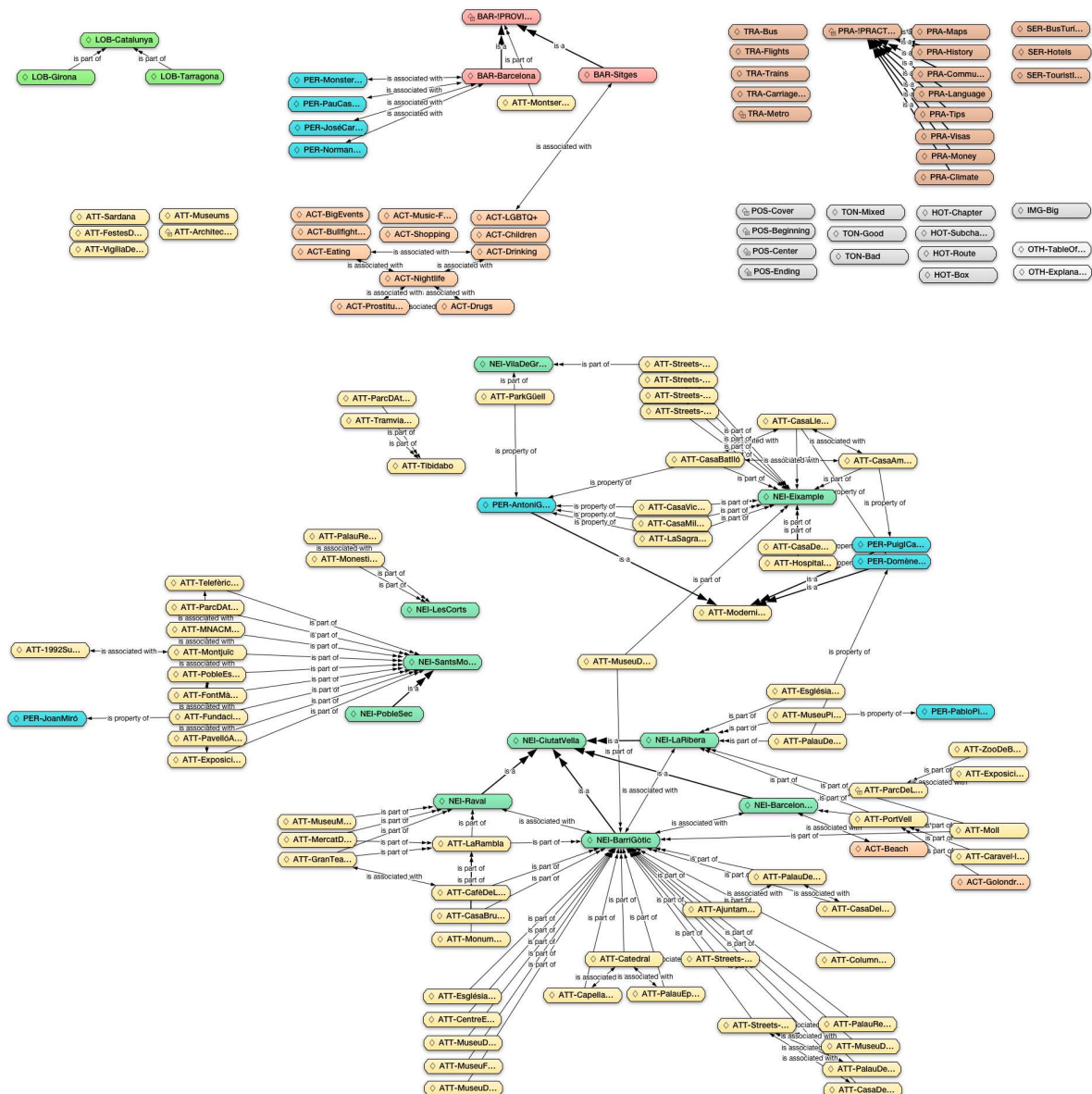


Figure 60. Network of codes extracted from the guidebook by Beebe, 1990. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

The following table (Table 24) presents a new perspective on the grounded hierarchy. The top four codes tied with five quotes each and they represent the usual way of presenting Barcelona (Barri Gòtic) and the emerging ways of showing the city, such as Eixample and Antoni Gaudí, plus the umbrella code for Architecture, which shows a different way of experiencing the destination.

Table 24
Grounded hierarchy of tourist attractions, personalities, and activities (Beebe, 1990)

NEI-BarriGòtic	5
NEI-Eixample	5
PER-AntoniGaudí	5
ATT-Architecture	5
ATT-LaRambla	4
ATT-ModernismeCatalà	4
ACT-Drinking	4
ATT-LaSagradaFamília	4
ATT-Montjuïc	3
NEI-Barceloneta	3
ATT-Catedral	3
ATT-GranTeatreDelLiceu	3
ATT-ParcDeLaCiudadella	3
ATT-MNACMuseuNacionalD'ArtDeCatalunya	3
ATT-Streets-PIDelRei	2
BAR-Barcelona	2
ATT-CasaAmatller	2
ATT-CasaBatlló	2
ATT-CasaLleóMorera	2
NEI-CiutatVella	2
PER-DomènechIMuntaner	2
PER-PuigI Cadafalch	2
ACT-Eating	2
ATT-CasaDeLesPunxes	2
ATT-CasaMilàLaPedrera	2
ATT-MercatDeSantJosepLaBoqueria	2
ATT-MuseuDHistòriaDeBarcelona	2
ATT-MuseuPicasso	2
ATT-1992SummerOlympicGames	2
ATT-MonumentAColom	2
ATT-Museums	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

Nevertheless, the density hierarchy (Table 25) brings the discussion back to the Barri Gòtic, for it more than doubles the second code, the neighborhood of Eixample. Here, Barcelona's density image is evident: the Barri Gòtic, although not receiving as many quotes as it usually did in previous guidebooks, continues to be the biggest umbrella code because of all its connections to the tourist attractions it concentrates.

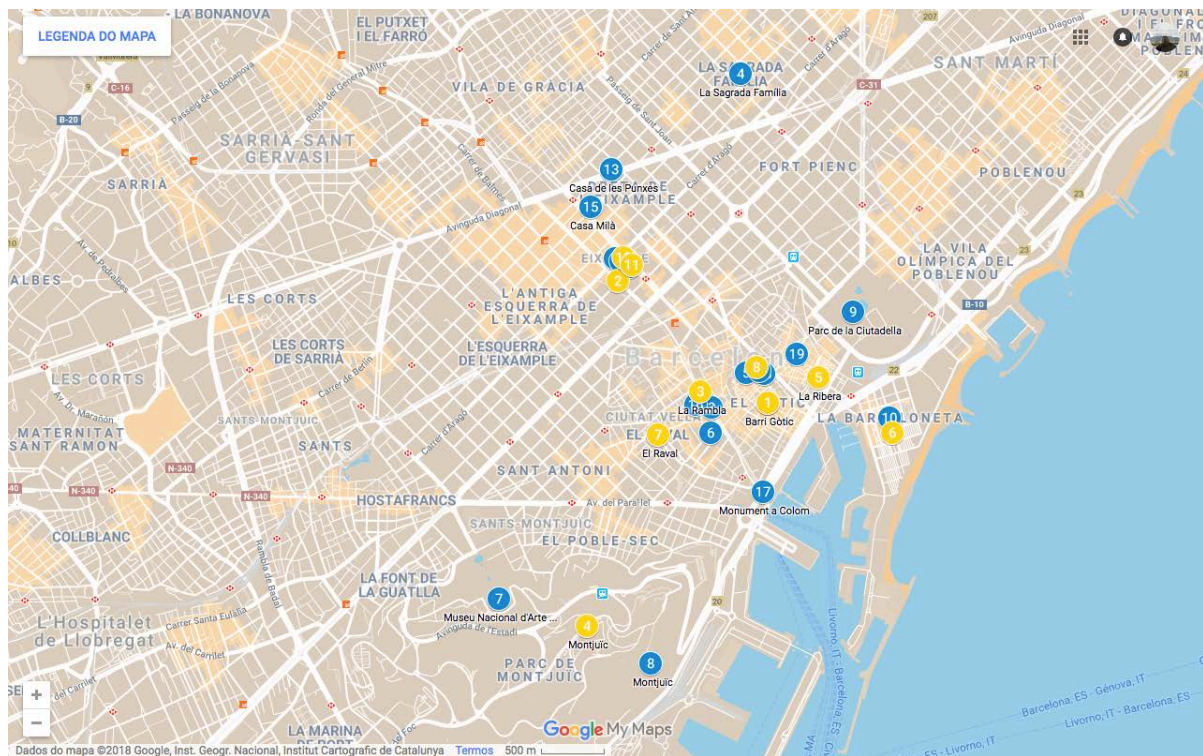
Table 25
Density hierarchy of tourist attractions, activities, and personalities (Beebe, 1990)

NEI-BarriGòtic	27
NEI-Eixample	13

ATT-LaRambla	7
ATT-Montjuïc	7
NEI-LaRibera	7
PER-AntoniGaudí	6
NEI-Barceloneta	6
NEI-Raval	6
ATT-Streets-PIDelRei	5
BAR-Barcelona	5
ATT-Catedral	4
ATT-CasaAmatller	4
ATT-CasaBatlló	4
ATT-CasaLeóMorera	4
NEI-CiutatVella	4
PER-DomènechIMuntaner	4
ACT-Nightlife	4
ATT-Moll	4
ATT-PortVell	4
ATT-ModernismeCatalà	3
ATT-GranTeatreDelLiceu	3
ATT-ParcDeLaCiudadella	3
PER-PuigICadafalch	3
ATT-CafèDeLÒpera	3
ATT-ExposicióInternacional1929	3
ATT-PalauDeLaGeneralitat	3
BAR-!PROVINCIA	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

Beebe's guidebook is straightforward when it comes to pin pointing the places the traveler must visit in Barcelona. Surely, it gives several suggestions in order to spread the tourist's experience throughout the territory, but the map below (Map 10) is clear that the book's view about Barcelona is that the tourist attractions are concentrated in the city center. However, this map portrays the emerging power of Eixample: for the first time in this research the neighborhood also plays an important role with several dots, both yellow and blue ones, around its territory. On the other hand, Barri Gòtic, on the other hand has the fewer number of dots of all guidebooks up to now.



Map 10. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. The full, interactive map is available at www.phdthesis.raulsm.com.

The following two images (Figures 61 and 62) present the two important areas of Barri Gòtic and Eixample in the network. The colors of the codes and their inside relations are very different one from the other. Whereas in the Barri Gòtic the codes are all of tourist attractions and there are not a lot of connections amongst them apart from the Cathedral and Pl del Rei, the connections in Eixample are more complex and the influence of personalities such as the three architects of the Modernisme Català most quoted in guidebooks (Antoni Gaudí, Josep Puig i Cadafalch, and Lluís Domènech i Montaner) is fundamental.

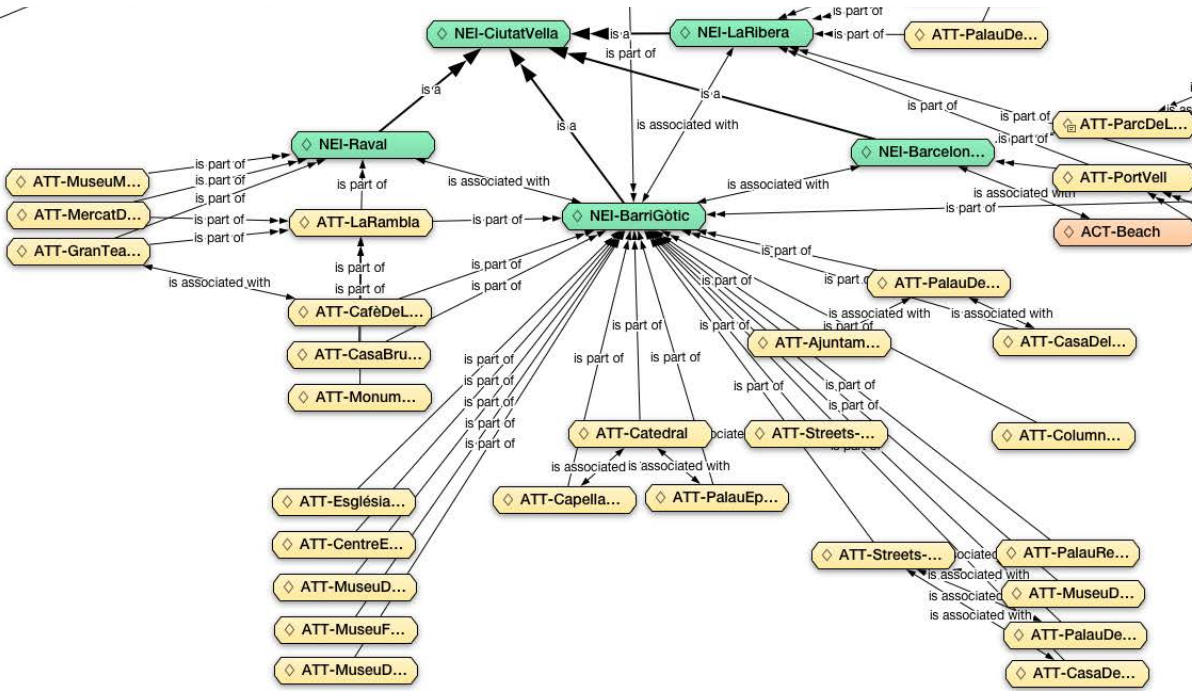


Figure 61. Detail of the network showing the neighborhood of Barri Gòtic, the density code most quoted. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

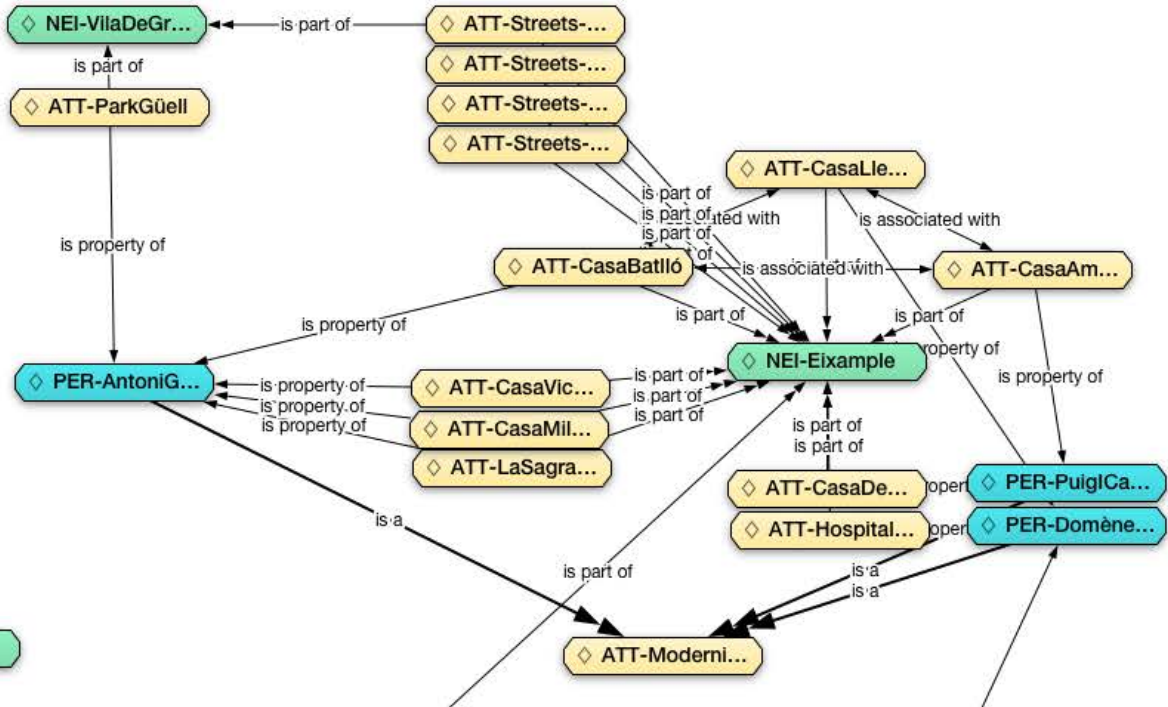


Figure 62. Detail of the network showing the neighborhood of Eixample and its emerging importance to the overall image of Barcelona. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

Finally, the following two images (Image 63 and 64) graphically summarize the discussion about Frommer’s guidebook: the grounded hierarchy image is not clear and it is complex, with several areas and tourist attractions coming up; meanwhile, the density image, as it usually is, is more evident, with the Barri Gòtic in the center of attention with the emerging power of Eixample.



Figure 63. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 64. Word cloud showing the density tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Barcelona, Plus Majorca, Ibiza, and Minorca, 1990, by Beebe

Main tourist attractions and activities / Grounded image:

Barri Gòtic,
Eixample / Antoni Gaudí,
Architecture in general

Main tourist clusters / Density image:

Barri Gòtic

Frommer's guidebook written by F. Lisa Beebe represents the Barcelona in transformation for the 1992 Summer Olympic Games that was trying to define and redefine its image. On the one hand, it wanted to preserve its heritage, mainly with its old buildings in Barri Gòtic; on the other hand, however, Barcelona wanted to show the world that it was a new, innovative, young city and the thriving architecture of the Modernisme Català was its best example. So, although the Eixample and Antoni Gaudí's influence was important, the main image was still the Barri Gòtic and the city center.

4.1.11. Un Gran Fin de Semana en Barcelona, 2000

Basic Information about the guidebook

Author: Marie-Agne Demory, translated to Spanish by Marta García

Publication: 2000

Size: 127 pages

Personally, this is the most important travel guidebook of this research. I bought it when I was 17 years old visiting Barcelona for the first time back in 2000. I was amazed by the city and spent 1495 pesetas in El Corte Inglés at Pl Catalunya in this book that has been with me since then. The analysis will be, however, as objective as possible.

Un Gran Fin de Semana en Barcelona was written by Marie-Agne Demory under the collection Un Grand Week-end by the French publisher Hachette, then translated to Spanish by Marta García and it was published in 2000 by Salvat Editores in Barcelona. This characteristic makes it difficult to categorize because it was conceived by a foreign writer and a foreign publisher, but it is not possible to know the influence the translation have in the final book analyzed in this research. By any means, however, it will be considered a foreign travel guidebook.

This book is a modern one and that is clear from the cover. There are six different pictures in it and four more in the back cover. Inside, every single page is full of color⁴⁸ and they all feature some kind of image, be it a picture, a drawing, or a map – Image 65 is an example with all three kinds of image. In these pages we can also see another distinctive characteristic of the modern guidebooks: ratings and rankings. Here, buildings under the Modernisme Català are presented in a list with 13 tourist attractions and each one receives a number of stars varying from 1 to 3 with the lowest number meaning the attraction is less important than those with more stars. Finally, although the route is not evident, a map shows that all those sights are in a walking distance from each other, so that the readers can wander through the area and find the attractions themselves.

⁴⁸ Apart from five pages in the very end dedicated to notes, the general index, and information about authorship of the content

El Eixample o los prodigios del modernismo

Comienzos del s. XX, el Eixample (ensanche) se convirtió en el perímetro más prestigioso de la ciudad. Sus edificios modernistas son la sede de tiendas de calidad: los más modernos asaltan *Vinçon* para adquirir la última lámpara de diseño; un enjambre de japoneses se precipita en la tienda de la lujosa marca de prendas de cuero Loewe, de la que salen satisfechos, con la etiqueta en la mano; y en los bancos de las amplias avenidas, los hombres de negocios leen con avidez un periódico catalán, gesto matutino imprescindible. Es un barrio impregnado de lujo y voluptuosidad, pocas veces de calma...



1 El passeig de Gràcia *

De 1890 a 1925, el passeig de Gràcia fue el centro residencial de la alta burguesía. Recibió la primera iluminación de gas y a fines de siglo se convirtió en el paseo de moda. Los barceloneses adinerados se hacían ver en caleza, ataviados con sombreros y guantes, mientras una nodriza gallega acompañaba a sus hijos. Los carnavales alternaban con los desfiles militares. Siempre reinaba un ambiente festivo.

2 El Museu de la Música ***

Av. Diagonal, 373.
☎ 934 16 1157.
Mar.-dom. 10-14 h,
miér. 17-20 h.
Se paga entrada.

Este edificio, que el arquitecto Puig i Cadafalch construyó en 1906, se conoce con el nombre de Palau Baró de Quadras. El vestíbulo de entrada –suelo de mosaicos, columnas con capiteles florales, fuente de piedra– y su hermosa escalera forman



un armonioso conjunto. La colección de instrumentos (s. XVI al XIX) lo sorprenderá por su riqueza, en especial la gran cantidad de guitarras.



3 La Casa Milà **

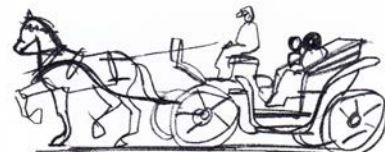
C. Provença, 261-265.
☎ 934 84 5995.
Sala de exposiciones temporales, lun.-dom. 10-20 h.
Se paga entrada.
Esta sorprendente casa, último edificio civil de Gaudí, se construyó entre 1905 y 1910. Denominada familiarmente *La Pedrera*, su ondulante fachada, que debe más a la escultura que a la arquitectura, debía terminarse con un homenaje a la Virgen, pero los Milà, los mecenas que la encargaron, se negaron. Gaudí abandonó entonces el proyecto para dedicarse a la Sagrada Família (véase pág. 29). Durante las exposiciones temporales podrá acceder al interior. Suba al tejado para ver las chimeneas, que se parecen a extraños caballeros con armadura.

le construyera su palacio. Los diferentes estilos de estas casas les han dado el sobrenombre de «La manzana de la discordia». Se utilizaron, en efecto, estilos arquitectónicos anteriores a la revolución industrial y modernistas (véase pág. 22), para las mentes más adelantadas. El trazado ortogonal de las calles se cubrió con residencias fastuosas, como peones sobre un tablero de ajedrez; se estableció el juego cruzado de los intereses de las familias reinantes y los Rastignac catalanes se otorgaron de esta manera cartas de nobleza.

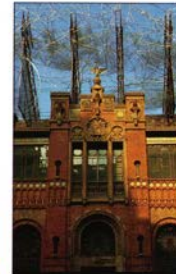


6 La Casa Calvet **

C. de Casp, 48.
No se visita.
Es el primer edificio de Gaudí y el único con el que obtuvo un premio, en 1900. Descubrirá algunas curiosidades, entre las que destacan las cabezas de tres



santos que observan a los paseantes de manera provocadora, soportes de poleas ricamente decorados y los salientes de las balaustradas de hierro forjado, que dan la impresión de que la fachada de piedras sin pulir se redondea.



6 La Fundació Antoni Tàpies ***

C. d'Aragó, 255.
☎ 934 87 0315.
Mar.-dom. 11-20 h.
Se paga entrada.

En este lugar han combinado su talento dos famosos artistas catalanes. En 1886 el arquitecto Domènech i Montaner diseñó la editorial Montaner i Simón, que más tarde se convertiría en la Fundació Antoni Tàpies. Magnífica readaptación del naciente modernismo, el interior, formado por una estructura de hierro fundido y ventanales de cristal, es ideal para exponer las obras de Tàpies (véase pág. 27).

Figure 65. Example of a page in the travel guidebook: colorful images (Demory, 2000, pp. 48–49).

The structure of the book is simple. Divided into 5 big sections, each one is dedicated to a specific part of the trip. The first one, Descubrir, brings a few pages with practical information, mainly about how to get to Barcelona. Then, there is a comprehensive description of Barcelona's history, heritage, traditions, and personalities. It does mention several tourist attractions, personalities, and activities, but it does not give the complete information about them yet. They will be mentioned again in the following sections and this allows the writer to show how important a tourist attraction is: the more often a certain attraction, personality, or activity is mentioned, the more important is that the traveler visits it.

The following section is the longest and also the most important for the tourist: *Visitar*. First it provides the reader with practical information about the city, mainly on how to move around. Then, it presents Barcelona by dividing its attractions into 10 sections and an 12th one dedicated to Sitges. They are titled:

El Barri Gòtic: a la sombra de la historia;
 La Ribera: de patios a tenderetes;
 El Raval: aventuras en el arrabal;
 La Rambla: el paraíso del paseo;
 El Eixample o los prodigios del modernismo;
 Etapa verde en la Ciutadella;
 El puerto: llamada de alta mar;
 De la Barceloneta al Port Olímpic;
 Diagonal Pedralbes: la parte alta de la ciudad;
 Montjuïc: la montaña reconquistada; and
 Sitges: un, dos, tres, sol.

Each of these sections has a list with several tourist attractions and the number varies from six (Sitges) to 14 (Barri Gòtic) sights. All the attractions receive a number of stars to define how important it is, except a few that are even more special and are separated from the rest in a brown box.

The next section is called *Estancia* and provides information on hotels, restaurants, and bars. Following that, Demory brings an entire section on Shopping – it is the second longest and it is divided into several kinds of shops, interests, and budgets. Lastly, the book presents a section on Barcelona's nightlife, giving information on bars, discos, and music.

The Network below (Figure 66) shows a straightforward Barcelona. The increase on the codes for activities (orange ones) is an indicator that the Tourism in the city is moving towards a 21st century post-fordist manner of traveling (even though it was published in the last year of the 20th century). In the same direction, the guidebook highlights the importance of personalities (blue codes) into the mix of Barcelona's TDI. Tourists are supposed to contemplate both the works of art or architecture and their makers. The network also corroborates the objective of the guidebook to be used in a weekend: the neighborhoods are well defined and the tourist is encouraged to walk through tourist

attractions that are close one to the other. Finally, it shows visually the growing importance of the neighborhood of Eixample to the Tourism in Barcelona.

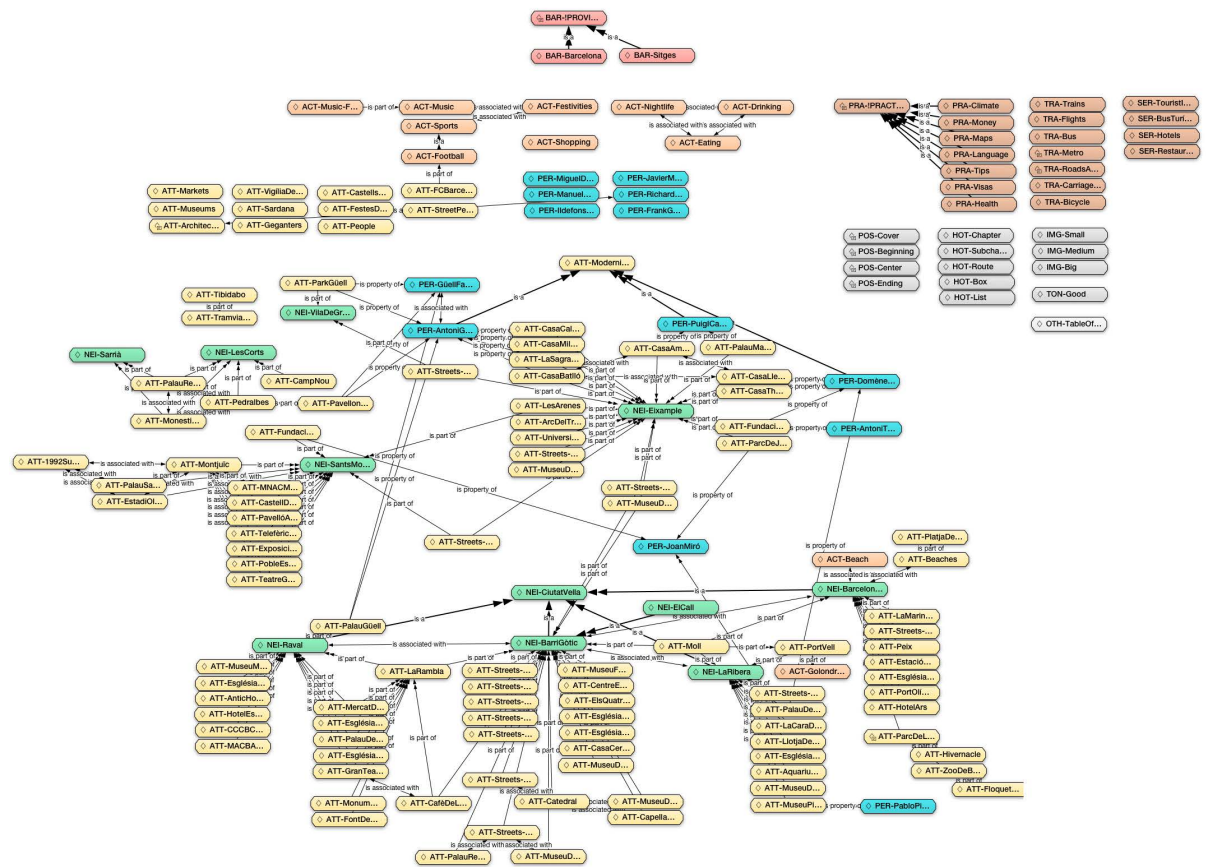


Figure 66. Network of codes extracted from the guidebook by Demory, 2000. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

This guidebook is interested in experiences and it is clear in the following table (Table 26) where we have to scroll down to the 6th position to find a physical tourist attraction. The top 5 are either activities (shopping, eating, and festivities), institutions (Futbol Club Barcelona), or an architectural style (Modernisme Català). Also, the table presents a Barcelona that is trying to expand its area of Tourism interest and, although the district of Ciutat Vella still plays a crucial role, there are other neighborhoods of the city that are growing in importance as well.

Table 26 <i>Grounded hierarchy of tourist attractions, personalities, and activities (Demory, 2000)</i>	
ACT-Shopping	40
ACT-Eating	30

ATT-ModernismeCatalà	16
ACT-Festivities	9
ATT-FCBarcelona	9
ATT-LaRambla	7
ATT-ParkGüell	6
NEI-Raval	5
ATT-MuseuPicasso	5
ATT-MNACMuseuNacionalD'ArtDeCatalunya	5
PER-PabloPicasso	5
ATT-Markets	5
PER-AntoniGaudí	4
ATT-1992SummerOlympicGames	4
ATT-FundacióAntoniTàpies	4
ATT-ParcDeLaCiutadella	4
PER-JoanMiró	4
ATT-EstadiOlímpic	4
ATT-FundacióJoanMiró	4
ATT-MonumentAColom	4
NEI-Barceloneta	3
ATT-Montjuïc	3
ATT-Catedral	3
ATT-Moll	3
ATT-PortVell	3
ACT-Music	3
ACT-Nightlife	3
ATT-LaSagradaFamília	3
ATT-MuseuDelDissenyDeBarcelona	3
ATT-PalauDeLaMúsicaCatalana	3
ATT-PortOlímpic	3
ATT-Streets-PgMarítim	3
BAR-Barcelona	3
NEI-BarriGòtic	2
NEI-Eixample	2
NEI-LaRibera	2
ATT-CasaBatlló	2
ATT-CafèDeL'Òpera	2
ATT-PalauGüell	2
ATT-PavellonsGüell	2
ATT-Pedralbes	2
ACT-Drinking	2
ACT-Sports	2
ATT-CasaCalvet	2
ATT-EsglésiaDeBetlem	2
ATT-MonestirDePedralbes	2
ATT-MuseuDiocesà	2
ATT-PalauReialDePedralbes	2
ATT-ParcDeJoanMiró	2
ATT-PobleEspanyol	2
ATT-Streets-PlCatalunya	2
ATT-ZooDeBarcelona	2
ACT-Beach	2

ACT-Golondrina	2
ATT-AnticHospitalDeLaSantaCreu	2
ATT-ArcDelTriomf	2
ATT-CCCBCasaProvincialDeCaritat	2
ATT-ElsQuatreGats	2
ATT-EsglésiaDeLaMercèBasílica	2
ATT-EsglésiaDeSantaMariaDelMar	2
ATT-EsglésiaDeSantMiquelDelPort	2
ATT-EstacióDeFrança	2
ATT-Hivernacle	2
ATT-HotelArs	2
ATT-LlotjaDeBarcelona	2
ATT-MACBAMuseuDArtContemporaniDeBarcelona	2
ATT-MuseuDelCalçat	2
ATT-MuseuDHistòriaDeCatalunyaPalauDeMar	2
ATT-MuseuMarítimDrassanesReials	2
ATT-PavellóAlemanyPavellóBarcelona	2
ATT-Peix	2
ATT-PlatjaDeLaBarceloneta	2
ATT-Streets-AvDiagonal	2
ATT-Streets-PIDelPi	2
ATT-Streets-PIReial	2
ATT-TeatreGrec	2
ATT-UniversitatDeBarcelonaEdificiHistòric	2
ATT-CampNou	2
ATT-Museums	2
ATT-Sardana	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

However, Table 27 below shows that the neighborhood of Barri Gòtic is still the main region to visit in Barcelona. Even though Eixample influence increases with time, the various neighborhoods of Ciutat Vella continue to contain the most quoted tourist attractions. It is also noteworthy that personalities such as architects Antoni Gauí and Lluís Domènech i Montaner gain prominence with their works and start to serve as an umbrella for them.

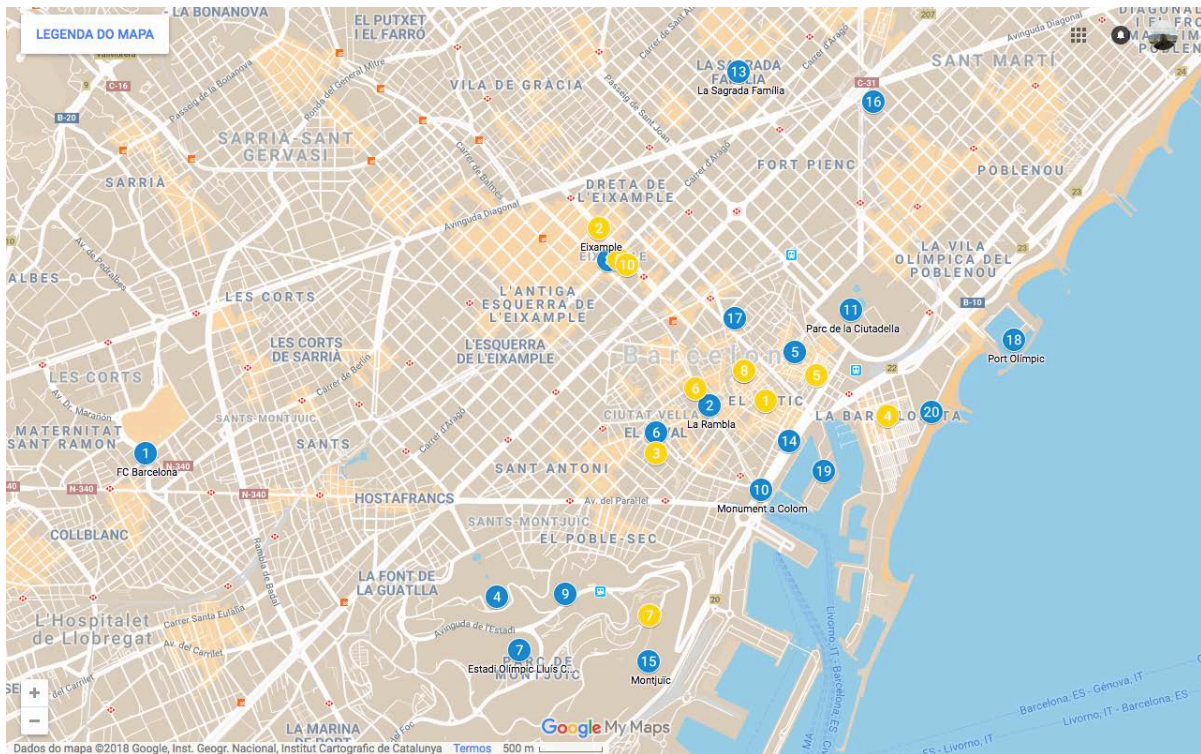
Table 27
Density hierarchy of tourist attractions, activities, and personalities (Demory, 2000)

NEI-BarriGòtic	28
NEI-Eixample	19
NEI-Raval	14
NEI-Barceloneta	12
NEI-LaRibera	11
ATT-LaRambla	10
ATT-Montjuïc	10
PER-AntoniGaudí	9

PER-DomènechIMuntaner	5
ATT-Catedral	4
ATT-CasaBatlló	4
ATT-CasaLeóMorera	4
PER-GüellFamily	4
ATT-Moll	4
ATT-1992SummerOlympicGames	3
ATT-FundacióAntoniTàpies	3
ATT-ParcDeLaCiudadella	3
PER-JoanMiró	3
ATT-PortVell	3
ATT-CafèDeLÒpera	3
ATT-PalauGüell	3
ATT-PavellonsGüell	3
ATT-Pedralbes	3
ATT-CasaAmatller	3
ATT-GranTeatreDelLiceu	3
ATT-Streets-PIDelRei	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

The most noticeable change in this guidebook's map (Map 11) of quoted tourist attractions is its dispersion around the city. Barcelona's most worthy sights are spread through its territory and the concentration in the district of Ciutat Vella is no longer as dense as it has been. The architecture of the Modernisme Català is clearly the stimulus pulling the tourist outside Barcelona's city center – la Mansana de la Discòrdia is seen for the second time, indicating the consolidation of these three buildings as a fundamental area in Barcelona's Tourism.



Map 11. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Park Güell is not featured due to space limitations. The full, interactive map is available at www.phdthesis.raulsm.com.

Although the district of Ciutat Vella is the most present in the guidebook, I want to zoom (Figure 67) at the Eixample because of its growth in this guidebook. The neighborhood home to most of the works by the architects of the Modernisme Català is finally a meaningful comparison to the city center. It is interesting to observe that the Cerdà's neighborhood was only at a similar level to Ciutat Vella in two other guidebooks previous analyzed in this research: the two *Guía del Turista en Barcelona* published by the SAF. It seems that the most Catalan architectural style is fashionable when the city's Tourism management is at its full.

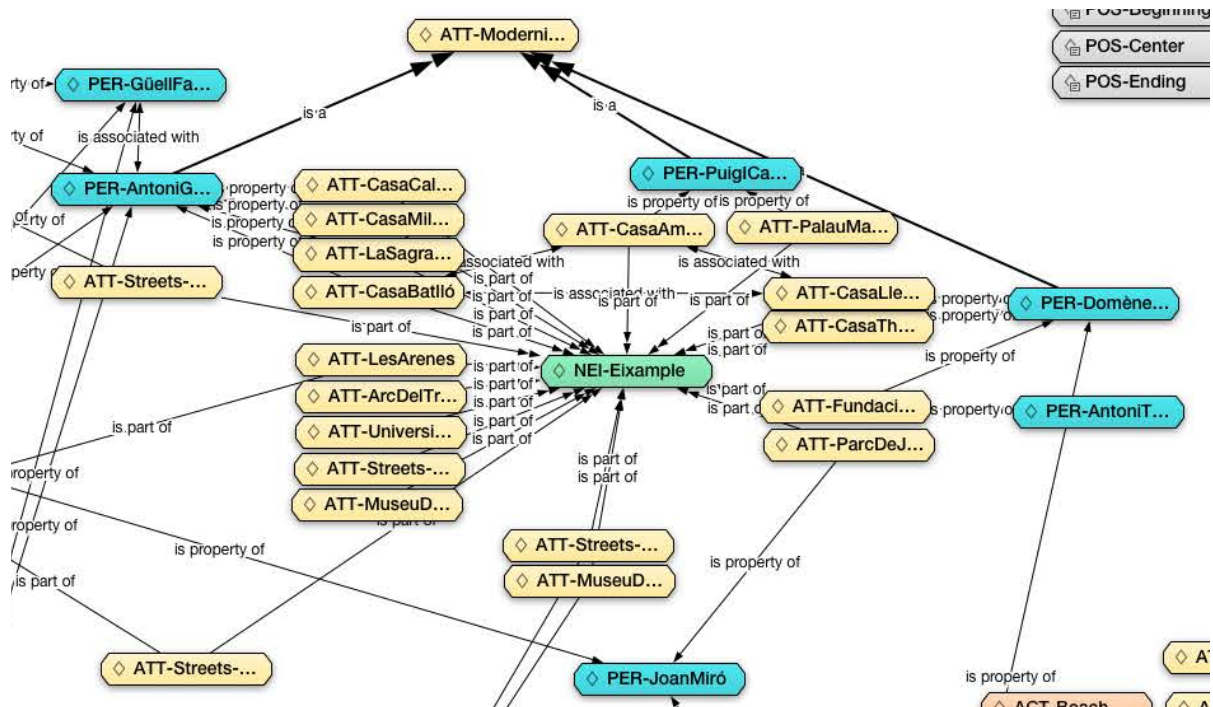


Figure 67. Detail of the network showing the neighborhood of Eixample and its emerging importance to the overall image of Barcelona. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com

Finally, the following word clouds (Figures 68 and 69) confirm what has been said of Un Gran Fin de Semana en Barcelona: its grounded TDI is based on activities with physical tourist attractions relegated to a lesser importance. Meanwhile, its density TDI is certainly the district of Ciutat Vella (mainly Barri Gòtic, but also other neighborhoods as well), but the neighborhood of Eixample presents an important weight as well.



Figure 68. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 69. Word cloud showing the density of tourist attractions and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Barcelona's TDI in Un Gran Fin de Semana en Barcelona, 2000, by Demory*Main tourist attractions and activities / Grounded image:*

Activities, such as shopping and Eating

Main tourist clusters / Density image:

Barri Gòtic and the district of Ciutat Vella as a whole

Increased importance of Eixample

Un Gran Fin de Semana en Barcelona provides the tourist with a comprehensive TDI of Barcelona by presenting the city that had been presented since the 19th century, but it also shows a larger picture, giving credit to other areas of the city, mainly the neighborhood of Eixample and its Modernist buildings. The handbook is keen to promote a modern type of Tourism that relies strongly on activities, personalities, and experiences.

4.1.12. DK Guia Turismo 10+ Barcelona**Basic Information about the guidebook**

Author: Annelise Sorensen & Ryan Chandler, translated to Portuguese by Mário Vilela

Publication: 2007

Size: 160 pages

The DK Top 10 Guidebooks are a series of travel handbooks designed to unravel the tourism destination into lists. They come up with 10 tourist attractions for the whole city, for a specific neighborhood, for a particular season, for a unique type of tourists. There are lists for every typification imaginable. The edition analyzed here was translated to Portuguese and published in Brazil in 2007.

This is guidebook with a very simple and very straightforward concept and it is divided into only three sections. The first one, called Barcelona Top 10, consists of 29 lists. The first list, called Destaques de Barcelona (Barcelona's Highlights), brings the 10 must-see tourist attractions in the city: La Sagrada Família; La Rambla (Figure 70); Catedral de Barcelona; Parc de la Ciutadella; Museu Nacional d'Art de Catalunya; La Pedrera; Fundació Joan Miró; Museu Picasso; Palau de la Música Catalana; Museu d'Art Contemporani & Centre de Cultura Contemporània. The following 10 lists are top 10 highlights inside each of

the top 10 tourist attractions accounted on the first list. The following 18 lists bring top 10 sights ranging from the history of Barcelona to parks and beaches, from museums to nightlife, from perfect squares to LGBTQ+ activities, etc.

Barcelona Top 10

TOP 10 La Rambla

No país inteiro, talvez não haja lugar melhor para usufruir o ritual hispânico do passeio que esse largo bulevar, que de banal não tem nada. Agitadíssima de dia e de noite, a Rambla é o paraíso do observador. Estátuas humanas cobertas de tinta spray ficam imóveis em meio à multidão de passantes; músicos de rua executam clássicos ao gosto popular; caricaturistas desenham habilmente rostos; barracas movimentadas criam uma feira livre de buquês alegres e periquitos tagarelas; e bancas 24 horas vendem do Financial Times a vídeos pornôs.



Artista de rua

Relaxe no Café de l'Òpera, no número 74 (pág 42), e mergulhe no clima da Rambla com um granissat (bebida de gelo moído).

Cuidado: a Rambla está repleta de batedores de carteira.

- Mapa L2-L6
- Metrô: Catalunya; Liceu; Drassanes
- Gran Teatre del Liceu: aberto 10h-13h diarian; visita guiada (€6): 10h; bilheteria: 8h30-20h30 seg-sáb
- Mercat de La Boqueria: aberto 7h-20h seg-sáb • Acesso a deficientes
- Palau de la Virreina: aberto 11h-14h, 16h-20h30 ter-sáb, 11h-15h dom; grátis • Acesso a def.
- Centre d'Art Santa Mònica: aberto 11h-20h ter-sáb; grátis
- Església de Betlem: aberta 8h-13h30 e 17h30-20h diarian

Destaques

- 1 Gran Teatre del Liceu
- 2 Monument a Colom
- 3 Mercat de La Boqueria
- 4 Bancas de Flores e Aves
- 5 Font de Canaletes
- 6 Mosaico de Miró
- 7 Palau de la Virreina
- 8 Centre d'Art Santa Mònica
- 9 Casa Bruno Quadras
- 10 Església de Betlem



1 Gran Teatre del Liceu
A grandiosa ópera de Barcelona (acima), fundada em 1847, revelou ao mundo estrelas catalãs como Montserrat Caballé. Duas vezes destruída por incêndio, foi reformada.

2 Monument a Colom
Apontando com firmeza o mar, esta estátua (acima, direita) de Colombo (1888) celebra o retorno dele à Espanha após a descoberta da América. Um elevador leva os visitantes para apreciar a vista do topo (pág 54).

3 Mercat de La Boqueria
Cacofônico santuário da comida, este mercado cavernoso tem de tudo, desde pilhas de frutas até leitões e lagostas.



6 Mosaico de Miró
Um mosaico de Joan Miró cobre o calçadão (acima). As cores primárias e formas abstratas, marcas registradas do artista catalão, se estendem a nossos pés.

7 Palau de la Virreina
Construído em 1778 pelo vice-rei do Peru (o nome significa "Palácio da Vice-Rainha"), este edifício neoclássico abriga mostras temporárias, de escultura a fotografia e vídeo.

9 Casa Bruno Quadras
Antes fábrica de guarda-chuvas, esta construção do fim do século 19 (esquerda) é adornada com eles.

10 Església de Betlem
Relíquia dos tempos em que a Igreja nadava em pesetas (e poder), este pesado templo seiscentista é uma lembrança de quando a Rambla estava mais para devota que para assanhada.

4 Bancas de Flores e Aves
Em meio aos turistas e aos artistas de rua que vêm e vão, os verdadeiros veteranos da Rambla são essas bancas, que ladeiam o calçadão. Muitas são administradas pela mesma família há décadas.



5 Font de Canaletes
Garanta seu regresso à cidade visitando esta fonte oitocentista, marcada por uma lenda: quem dela beber se apaixonará por Barcelona e voltará sempre.

8 Centre d'Art Santa Mònica
Este antigo mosteiro seiscentista, outrora local de preces sussurradas, renasceu nos anos 1980. Graças a uma vasta reforma patrocinada pelo governo, é hoje um moderníssimo centro de arte contemporânea. As mostras temporárias vão desde escultura e fotografia até instalações de vídeo em grande escala.

Barcelona Top 10

12 Atrações no Barri Gòtic e La Ribera pàgs 70-3

13 Atrações em El Raval pàgs 80-3

Figure 70. A typical list of top 10 sights in a specific tourist attraction – here, La Rambla (Sorensen & Chandler, 2007, pp. 12–13).

The second section of the DK Turismo 10+ Barcelona provides seven lists of tourist attractions in Barcelona and elsewhere (many times repeating the sights which have already appeared on previous lists), but this time they are divided geographically: Barri Gòtic and La Ribera; Raval; Montjuïc; Port Vell, Barceloneta, and Port Olímpic; Eixample; Gràcia, Tibidabo, and Zona Alta; Outside Barcelona. Finally, the last section is named Dicas de Viagem (Travel

tips) and it presents practical information for the tourist – of course they come in top 10 lists (Figure 71).



Figure 71. Even travel tips on Safety and Health or Banks and Money are provided in a top 10 list (Sorensen & Chandler, 2007, p. 136-137).

DK publications are known for its visuals – in English their full name is DK Eyewitness Travel Guide. In Brazil, when they are translated and printed the newspaper Folha de S.Paulo, they are called “guia visual” (visual guide). The edition analyzed in this research was printed by another publishing house (Editora Página Viva) and it has no mention to the visuals in the title. Nevertheless, every single page is full of colorful images, mainly pictures, but also maps, plans, and info graphics.

It is clear that this is a 21st century guidebook. The relationships between the different areas and the different attractions form a highly complex network (Figure 1) that presents a TDI for Barcelona that, although it is profoundly grounded on physical tourist attractions, it offers a wide range of activities and experiences to the visitor. For the first time in this research, for example, we are able to see a guidebook with a section especially written to the LGBTQ+ group (Figure 72) or tips for families with children. Another code type that sees growth is the blue one, for personalities – they keep firmly focused on architects, though.

Barcelona Top 10



Casa noturna, Sitges. Restaurante Castro

10 Para Gays e Lésbicas

1 Antinous Libreria-Café
Concorrido ponto gay, numa travessa no extremo sul da Rambla. O café tem loja de lembranças, livros e vídeos, um pequeno bar e espaço de exposições. Para saber tudo sobre o mundo gay de Barcelona, pegue um exemplar da revista *Nois*, distribuída gratuitamente na maioria dos pontos gays. **☞ Calle Josep Anselm Clavé, 6 • Mapa L6**
• Fechado dom • Acesso a deficientes

2 Topxi
Uma das boates mais antigas de Barcelona, tem uma salinha nos fundos para maior privacidade (e anonimato). O proprietário se traveste e, com duas outras *drag queens*, oferece um espetáculo do melhor (e pior) da música espanhola. **☞ Calle València, 358 • Mapa D2** • Preços variam

3 Restaurante Castro
Esta casa super-chique oferece generosas porções de comida mediterrânea com um toque exótico. A decoração, com correntes e metais de estilo industrial, é amenizada pela luz suave e música



livros, Antinous Libreria-Café

4 Sauna Galilea
A mais nova sauna gay de Barcelona é limpiíssima, com quatro andares oferecendo banho turco, hidromassagem e sauna, junto com bar e internet. **☞ Calle Calabria, 59 • Mapa C3** • Entrada paga

Há também cabines privadas, algumas delas com vídeo. **☞ Calle Calabria, 59 • Mapa C3** • Entrada paga

5 Medusa & Zeltas
Duas das boates mais concorridas da cidade dividem a mesma entrada. A Medusa é mais moderna, mas a Zeltas é que atrai a clientela em grande número. Uma mistura inebriante de testosterona, *pum-ping house* e bebida forte as coloca entre os melhores pontos para conhecer algumas das bel-

dades de Barcelona **☞ Calle Casanova, 75 • Mapa D3** • Preços variam

6 Eagle
Na boate gay mais explícita da cidade, tudo é possível acontecer, até nudez. Atenção: os barceloneses costumam descrever o lugar como *morboso* (mórbido). **☞ Passeig Sant Joan, 152 • Mapa F2**
• Preços variam

7 Metro
Há duas pistas de dança: numa se toca *house* e a outra tem mesa de bilhar e linha musical sem compromisso. Às vezes se conseguem ingressos gratuitos ali perto, no restaurante Dietrich, outro ponto gay. **☞ Calle Sepúlveda, 185 • Mapa J1**
• Entr paga • Acesso a def

8 Free Girls
Este clássico ponto de lésbicas é uma boate de som retumbante, com gente bonita e *dance music* fantástica. O ambiente ultra-refrigerado facilita a aproximação. E não adianta insistir: entrada só para mulheres. **☞ Calle Marià Cubí, 4 • Mapa E1**
• Preços variam • Fechada seg-qua

9 Punto BCN
Faz mais de dez anos que este bar simpático e descontraído se mantém na moda entre o inconstante público gay. Fica lotado por volta das 24h nos fins de semana. A música é alta, mas o lugar é bom para começar a noite e saber das últimas novidades da cidade. **☞ Calle Muntaner, 63 • Mapa D3** • Acesso a def

10 Beaches
No verão, os gays se juntam para um pouco de sol e diversão defronte ao Club de Natació Barcelona, na praia da Barceloneta, perto da Plaça del Mar. **☞ Mapa E6**

Barcelona Top 10

48 **O b-guided (pág 134)** está disponível em estabelecimentos específicos e dá mais informações sobre restaurantes, bares e lojas para gays

49 **O "Gayxample", na região do cruzamento da Calle Casanova com a Calle Diputació, é o centro do mundo gay de Barcelona**

Figure 72. A typical list of top 10 attractions or activities for a specific group – here, the LGBTQ+ section of the guidebook (Sorensen & Chandler, 2007, p. 48-49).

Regarding the neighborhoods, it is interesting to compare this network (Figure 73) with the previous guide's: the influence of Eixample is not as big here, even though the number of tourist attractions listed is similar. Also, there are less sights in Barri Gòtic in this guidebook than in the Un Gran Fin de Semana en Barcelona. Nevertheless, the district of Ciutat Vella is still the center of attention in Barcelona. This can be explained by looking at the increase of mentions in the neighborhood of Raval. This area of Barcelona had been more or less overlooked for all the previous handbooks studied in this Thesis. The end of the 20th century saw several actions by the municipal government that made this area attractive to visitors.

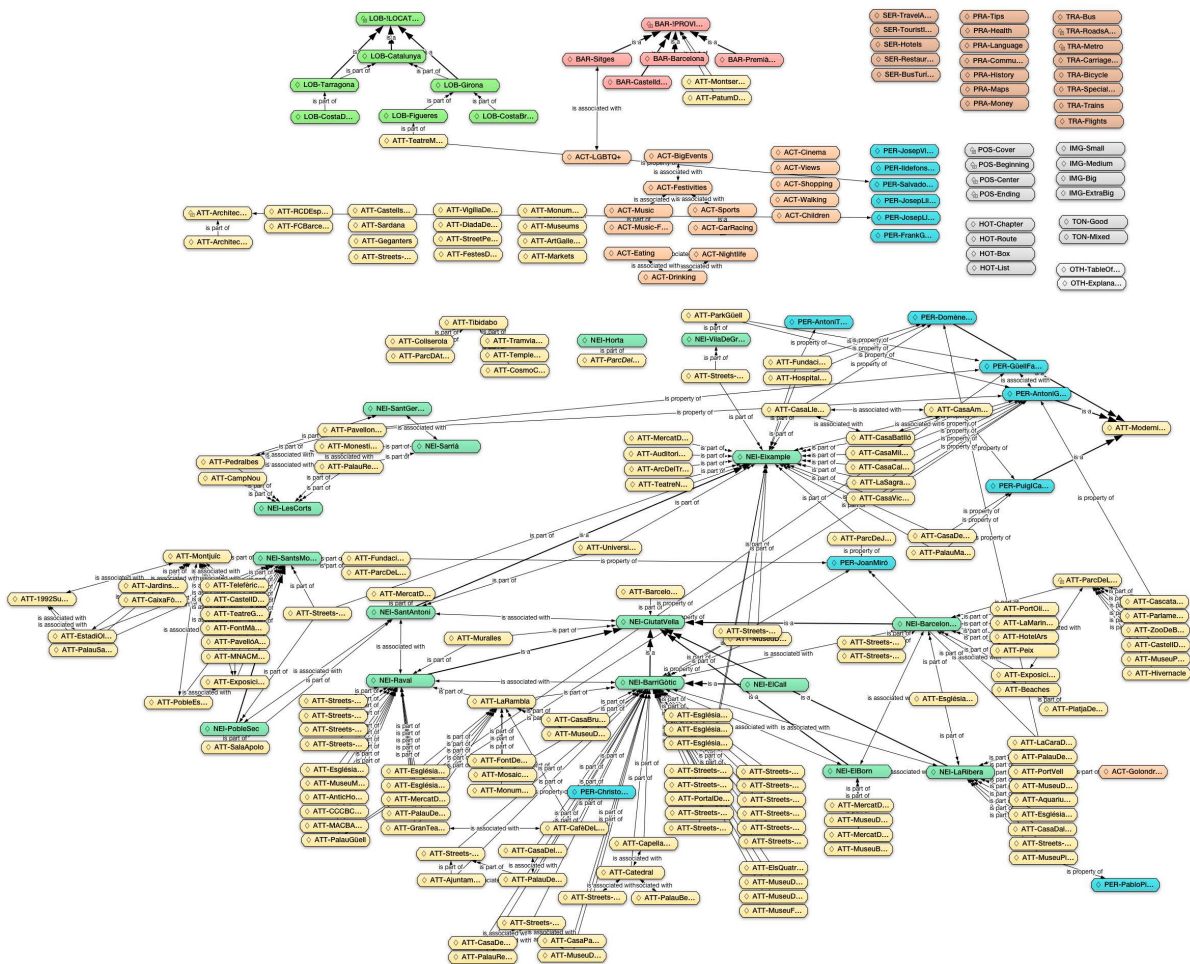


Figure 73. Network of codes extracted from the guidebook by Sorensen & Chandler, 2007. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com.

This travel guidebook, like previous one, also gives more attention to activities than any specific tourist attraction, be it a building or a monument. Table 28 shows us that four of the 10 most quoted codes are activities and there is also one personality and one neighborhood. The tendency of focusing more on experiences than physical attraction seems to be a characteristic of modern travel handbooks. Another interesting information we can observe in this grounded hierarchy is that the district of Ciutat Vella is not so ubiquitous anymore. There are several sights outside the city center that have more quotes than those inside it.

Table 28
Grounded hierarchy of tourist attractions, personalities, and activities (Sorensen & Chandler, 2007)

ACT-Shopping	40
ACT-Nightlife	34
NEI-BarriGòtic	29
ATT-LaSagradaFamília	26
ACT-Eating	25
PER-AntoniGaudí	24
ATT-Catedral	23
ACT-Drinking	23
ATT-MNACMuseuNacionalD'ArtDeCatalunya	23
ATT-CasaMilàLaPedrera	21
ATT-PalauDeLaMúsicaCatalana	21
NEI-LaRibera	18
ATT-Beaches	18
NEI-VilaDeGràcia	18
ATT-LaRambla	17
ATT-MACBAMuseuD'ArtContemporaniDeBarcelona	17
ATT-FundacióJoanMiró	16
ATT-Markets	16
ATT-MuseuPicasso	14
ACT-Views	14
NEI-Eixample	13
ATT-ModernismeCatalà	13
LOB-!LOCATIONSOUTSIDEBARCELONA	13
ATT-ParcDeLaCiudadella	12
NEI-Barceloneta	11
ATT-Architecture-Parks	11
ATT-CCCBCasaProvincialDeCaritat	11
NEI-Raval	10
ATT-ParkGüell	10
ATT-Montjuïc	9
ACT-LGBTQ+	9
ATT-PortOlímpic	9
PER-DomènechIMuntaner	8
ATT-PortVell	8

ATT-Museums	8
ATT-Tibidabo	7
ATT-CasaBatlló	7
ATT-CasaLeóMorera	7
ACT-Sports	7
ATT-CastellDeMontjuïc	7
ATT-Collserola	7
ATT-MuseuMarítimDrassanesReials	7
ATT-FundacióAntoniTàpies	6
ACT-Golondrina	6
ATT-CascataParcDeLaCiutadella	6
ATT-HospitalDeSantPaulLaSantaCreu	6
ATT-Montserrat	6
ATT-Streets-PIReial	6
ATT-TelefèricFunicularDeMontjuïcTransbordadorAeriDelPort	6
ATT-ZooDeBarcelona	6
BAR-Barcelona	6
ATT-Streets-PIDelRei	5
ACT-Festivities	5
PER-PuigCadafalch	5
ATT-1992SummerOlympicGames	5
ATT-GranTeatreDelLiceu	5
ATT-PalauGüell	5
ATT-MercatDeSantJosepLaBoqueria	5
ATT-MonestirDePedralbes	5
ATT-MuseuDHistòriaDeBarcelona	5
ATT-PalauReialDePedralbes	5
ATT-PalauSantJordi	5
ATT-Streets-PgDeGràcia	5
BAR-Sitges	5
ATT-Architecture-Religious	5
ATT-EsglésiaDeSantPauDelCamp	5
ATT-MuseuFredericMarès	5
ATT-ParcDAtraccionsTibidabo	5
ATT-ParcDelLaberintDHorta	5
ATT-TeatreGrec	5
ATT-TempleExpiatoriDelSagratCor	5
ATT-FestesDeLaMercè	5
BAR-IPROVINCIA	4
ATT-CasaAmatller	4
ATT-PalauDeLaGeneralitat	4
ATT-ExposicióInternacional1929	4
LOB-Catalunya	4
ATT-EsglésiaDeBetlem	4
ATT-EstadiOlímpic	4
ATT-FontMàgica	4
ATT-MonumentAColom	4
ATT-PalauMacaya	4
ATT-PobleEspanyol	4
ATT-Streets-PICatalunya	4
ACT-Walking	4

ATT-AquariumDeBarcelona	4
ATT-EsglésiaDeSantaMariaDelMar	4
ATT-MercatDeSantaCaterina	4
ATT-PavellóAlemanyPavellóBarcelona	4
ATT-Streets-CarrerTallers	4
ATT-Streets-PIDelPi	4
ATT-Streets-RamblaDeCatalunya	4
ATT-UniversitatDeBarcelonaEdificiHistòric	4
ATT-ArtGalleries	4
ATT-CampNou	4
ATT-Streets-Squares	4
NEI-CiutatVella	3
LOB-Girona	3
ATT-Ajuntament	3
ATT-Streets-PIDeSantJaume	3
LOB-Tarragona	3
ATT-CapellaDeSantaÀgata	3
ATT-CasaBrunoCuadros	3
ATT-CasaDeLesPunxes	3
ATT-ExposicióUniversal1888	3
ATT-MosaicDelPlaDeLOs	3
ATT-Muralles	3
ATT-PalauReialMajor	3
ATT-ParcDeJoanMiró	3
ATT-TeatreMuseuDalí	3
ATT-AnticHospitalDeLaSantaCreu	3
ATT-ArcDelTriomf	3
ATT-Hivernacle	3
ATT-HotelArs	3
ATT-JardinsDeMossènCintoVerdaguer	3
ATT-MercatDelBorn	3
ATT-MuseuDHistòriaDeCatalunyaPalauDeMar	3
ATT-ParlamentDeCatalunya	3
ATT-Peix	3
ATT-Streets-AvDiagonal	3
ATT-Streets-CarrerDelBisbe	3
ATT-Streets-PgMarítim	3
ATT-Streets-PI Sant Felip Neri	3
ATT-Streets-PI Sant Josep Oriol	3
ATT-TramviaBlau	3
NEI-EI Call	3
ATT-FCBarcelona	3
PER-IldefonsCerdàI Sunyer	3
NEI-EI Born	2
PER-Joan Miró	2
ATT-Architecture	2
ATT-CafèDeL'Òpera	2
NEI-Sarrià	2
ATT-Casa Vicens	2
ATT-EsglésiaDelCentreD'ArtSantaMònica	2
ATT-MuseuDel Disseny De Barcelona	2

ATT-PalauDeLaVirreina	2
LOB-Figueres	2
ATT-BarcelonaRomana	2
ATT-CaixaFòrum	2
ATT-CastellDelsTresDragons	2
ATT-EsglésiaDeSantaMariaDelPi	2
ATT-EsglésiaDeSantsJustIPastor	2
ATT-FontDeCanaletes	2
ATT-MuseuBarbierMuellerDArtPrecolombí	2
ATT-MuseuDelCalçat	2
ATT-MuseuPetrogràfic	2
ATT-PlatjaDeLaBarceloneta	2
ATT-PortalDeLÀngel	2
ATT-Streets-CarrerNouDeLaRambla	2
ATT-Streets-LaRamblaDelRaval	2
ATT-Streets-PIVilaDeMadrid	2
LOB-CostaDaurada	2
NEI-SantGervasi	2
PER-AntoniTàpies	2
ATT-CastellsHumanTowers	2
ATT-Monuments	2
ATT-ParcDeLEspanyaIndustrial	2
ATT-RCDEspanyol	2
ATT-Sardana	2
ATT-StreetPerformers	2
ATT-VigíliaDeSantJoan	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

The density hierarchy presented below (Table 29) agrees with the rest of the analysis for this guidebook. There is a continuation on the number of quotes to Barri Gòtic and Eixample, but the numbers for Raval and the umbrella code Activities are higher than previous handbooks. The TDI for Barcelona in the DK Guia Turismo 10+ Barcelona is clearly Barri Gòtic and the rest of Ciutat Vella, but there are changes in the importance of Raval in this mix.

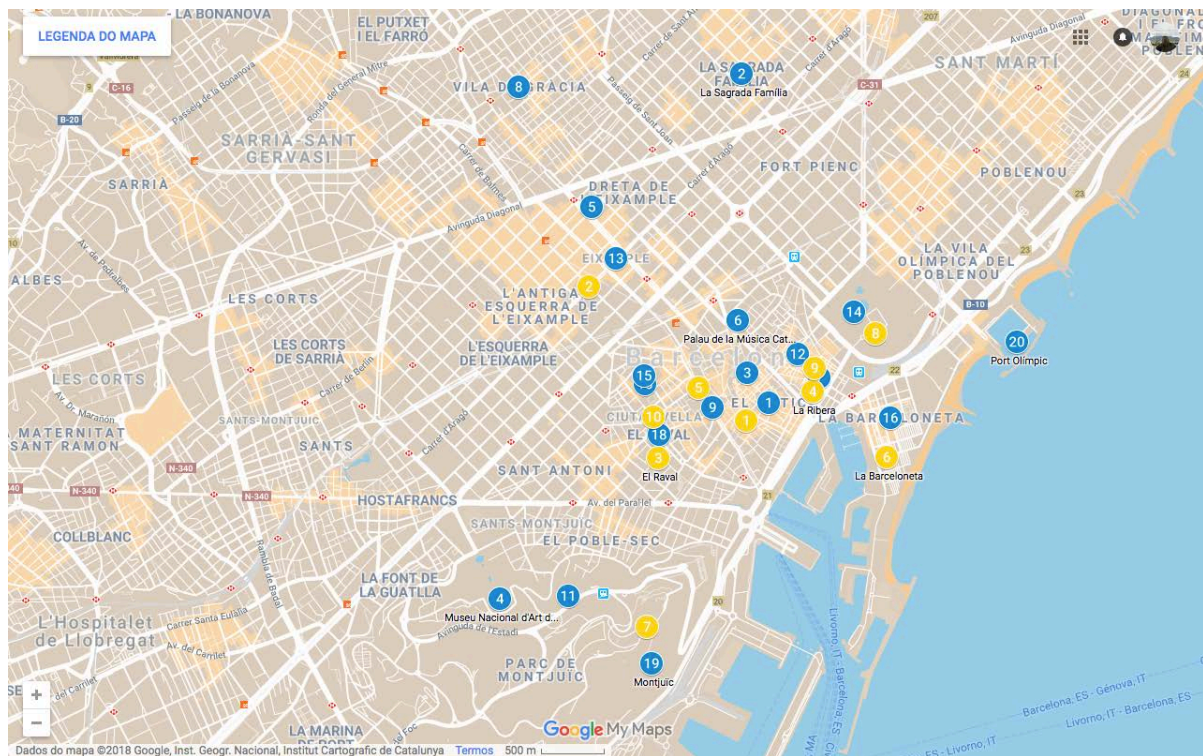
Table 29
Density hierarchy of tourist attractions, activities, and personalities (Sorensen & Chandler, 2007)

NEI-BarriGòtic	40
NEI-Eixample	23
NEI-Raval	19
ACT-!ACTIVITIES	14
NEI-LaRibera	13
ATT-LaRambla	13
NEI-Barceloneta	13

ATT-Montjuïc	13
PER-AntoniGaudí	11
ATT-ParcDeLaCiudadella	9
NEI-ElBorn	8
NEI-CiutatVella	7
BAR-!PROVINCIA	6
PER-DomènechIMuntaner	5
ATT-Tibidabo	5
ATT-Streets-PIDelRei	5
ATT-Catedral	4
ATT-CasaBatlló	4
ATT-CasaLeóMorera	4
ACT-Festivities	4
PER-PuigIcadafalch	4
ATT-CasaAmatller	4
ATT-PalauDeLaGeneralitat	4
LOB-Girona	4
PER-JoanMiró	4
PER-GüellFamily	4
ACT-Nightlife	3
ACT-Eating	3
ACT-Drinking	3
ATT-ModernismeCatalà	3
LOB-!LOCATIONSOUTSIDEBARCELONA	3
ATT-Architecture-Parks	3
ATT-ParkGüell	3
ACT-Sports	3
ATT-FundacióAntoniTàpies	3
ATT-1992SummerOlympicGames	3
ATT-GranTeatreDelLiceu	3
ATT-PalauGüell	3
ATT-ExposicióInternacional1929	3
LOB-Catalunya	3
ATT-Ajuntament	3
ATT-Streets-PIDeSantJaume	3
LOB-Tarragona	3
ATT-Architecture	3
ATT-CafèDeLÒpera	3
NEI-Sarrià	3
ACT-Music	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

The Map 12 below is another image that corroborates the analysis: the tourist is going to more areas in Barcelona and the concentration in the Barri Gòtic is no longer total. The growth in the number of quotes to tourist attractions in the neighborhood of Raval is transparent and the traveler has more options when visiting the district of Ciutat Vella.



Map 12. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Park Güell is not featured due to space limitations. The full, interactive map is available at www.phdthesis.raulsm.com.

For this guidebook, the zoom in the network (Figure 75) reflects the neighborhood of Raval and the high number of tourist attractions in an area that was largely neglected throughout the history of Tourism in Barcelona. It is interesting to observe that, in this handbook, there are more attractions in the Raval's side of La Rambla than on the Barri Gòtic's side of the boulevard.

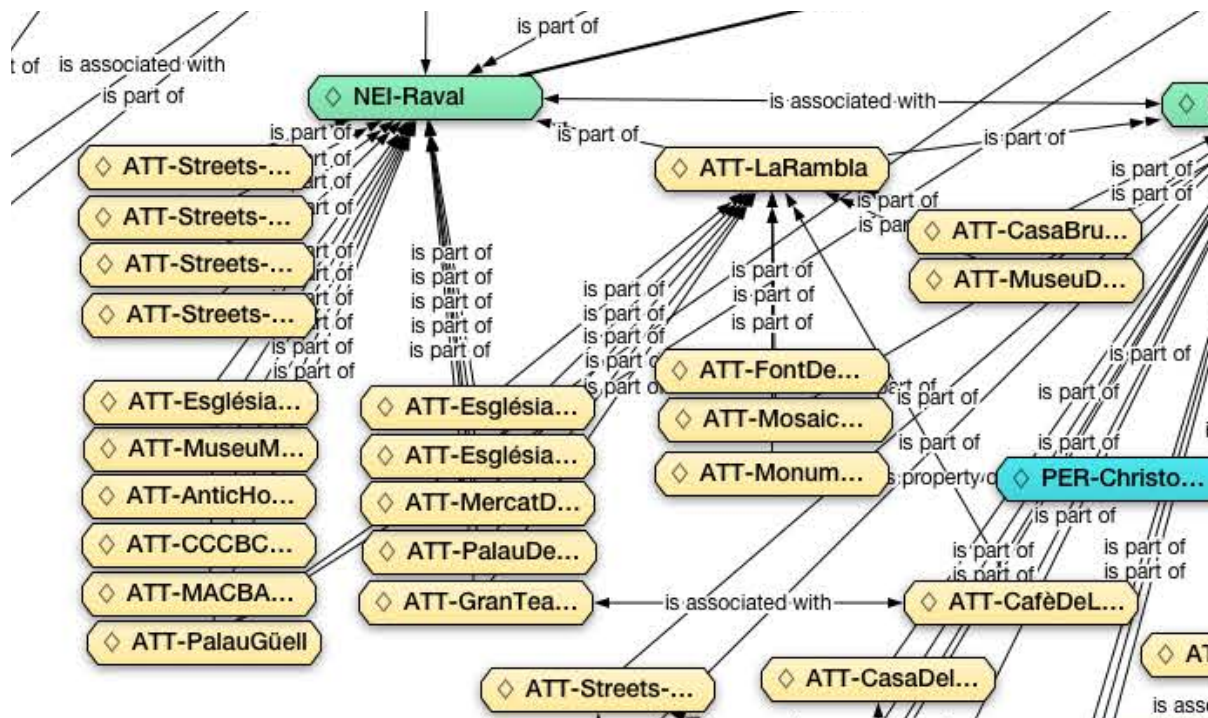


Figure 74. Detail of the network showing the neighborhood of Raval and its emerging importance to the overall image of Barcelona. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com

The following two images (Figure 76 and 77) present the word clouds for the grounded and density tourist attractions in the DK Guia Turismo 10+ Barcelona. They confirm the analysis by showing clearly that activities have a strong influence in the 21st century tourist and that, although other neighborhoods continually grow, Barri Gòtic keeps the 1st place as the biggest umbrella for codes on tourist attractions in Barcelona.



Figure 75. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 76. Word cloud showing the density of tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of DK Guia Turismo 10+ Barcelona, 2007, by Annelise Sorensen & Ryan Chandler

Main tourist attractions and activities / Grounded image:

Activities, such as Shopping and Nightlife

Main tourist clusters / Density image:

Barri Gòtic

DK Guia Turismo 10+ Barcelona is a visual guidebook that tries to dissect the city to provide lists for all tastes, expectations, time availability, budget, and a long etc. The handbook confirms once more that the Barri Gòtic is the fundamental area for the Tourism in Barcelona, but the neighborhood of Raval is taken seriously for the first time in the mix of the city's TDI. As a modern travel guidebook, DK presents physical tourist attractions in a comprehensive way, but it also considers steering the visitor towards activities.

4.1.13. Lonely Planet Barcelona**Basic Information about the guidebook**

Author: Regis St Louis & Sally Davies

Publication: 2016

Size: 288 pages

The last and most recent travel guidebook analyzed in this research is one of the most famous since the 1970s when Tony and Maureen Wheeler wrote a guidebook based on their trip from Europe to Australia via Asia. Today, Lonely Planet has handbooks for virtually any place in the world, with other books dedicated to tips to special types of tourists, manuals on photography, atlases, magazines, apps, and even a travel guidebook for the entire world. The book researched here is the 2016 English edition to Barcelona and it is the most comprehensive book of all the 13 presented in this Thesis.

After one page of instructions on how to use it, the book is divided into five main sections. The first one, Plan Your Trip, provides information on planning the trip to Barcelona, but it already starts to present tourist attractions and activities, with a top 10 for the whole city, the best itineraries, tips for families with kids or the LGBTQ+ community, etc.

It is meant to be just a taste of what is to come, and all of these tourist attractions will appear again throughout the guidebook.

The second section, Explore Barcelona, is where the attractions and activities are shown in greater detail. After a glance at each of the neighborhoods presented, they are divided geographically: La Rambla & Barri Gòtic; El Raval; La Ribera; Barceloneta & the Waterfront; La Sagada Família & l'Eixample; Gràcia & Park Güell; Camp Nou, Pedralbes & La Zona Alta; Montjuïc, Poble Sec & Sant Antoni. At the end of this section, there also itineraries for days and the last pages provide information on accommodation.

The history and context of Barcelona is provided in the third section and here, apart from historical facts and geographical analysis, the guidebook talks about the Catalan culture and emphasize enormously in the life and work of the big artistic names related to Barcelona: Picasso, Miró, and Gaudí. The last textual section is the Survival Guide, where the reader can gather practical information on how to move around Barcelona, its languages, a directory, and an index. Finally, the book provides the traveler 11 detailed maps covering most of Barcelona and a pullout map of the city center, the subway system, and a brief description of the main tourist attractions.

Unlike the two previous guidebooks, the Lonely Planet does not feature so many pictures. Although the book is filled with colorful pictures presenting visually all the main tourist attractions, this edition is, above all, a textual handbook (Figure 78 as an example of the historical review). Its text is a mix of description with practical information on opening hours, prices, addresses, means of transportation etc.; lists of must-see and must-do; and brown boxes with specific information crucial to the tourist (Figure 79).



Figure 77. Example of the textual characteristic of the Lonely Planet guidebooks (St. Louis & Davies, 2016, pp. 218–219).



Figure 78. The Lonely Planet guidebook has different formats to present different kinds of information throughout its pages (St Louis & Davies, 2016, pp. 78-79).

Of the guidebooks analyzed in this research, Lonely Planet comes second both in higher number of quotations and higher number of codes – the DK Guia Turismo 10+ Barcelona has about 60% more quotations and 6 more codes. This, by itself, does not mean that it is a comprehensive guidebook for Barcelona, but, when the following network (Figure 80) is analyzed together with this information, there is no doubt that it covers the Tourism in Barcelona as much as possible. It is clear that this is the most complete network of all the analyzed guidebooks and two characteristics are fundamental to corroborate this assumption: the main neighborhoods are mentioned and they are well connected among them; and there is a high number of personalities and they are all related to a specific tourist attraction or activity. These two aspects of this network show that the authors tried to write a handbook that is not a mere collection of sights, but a well-rounded text with a high internal coherence.

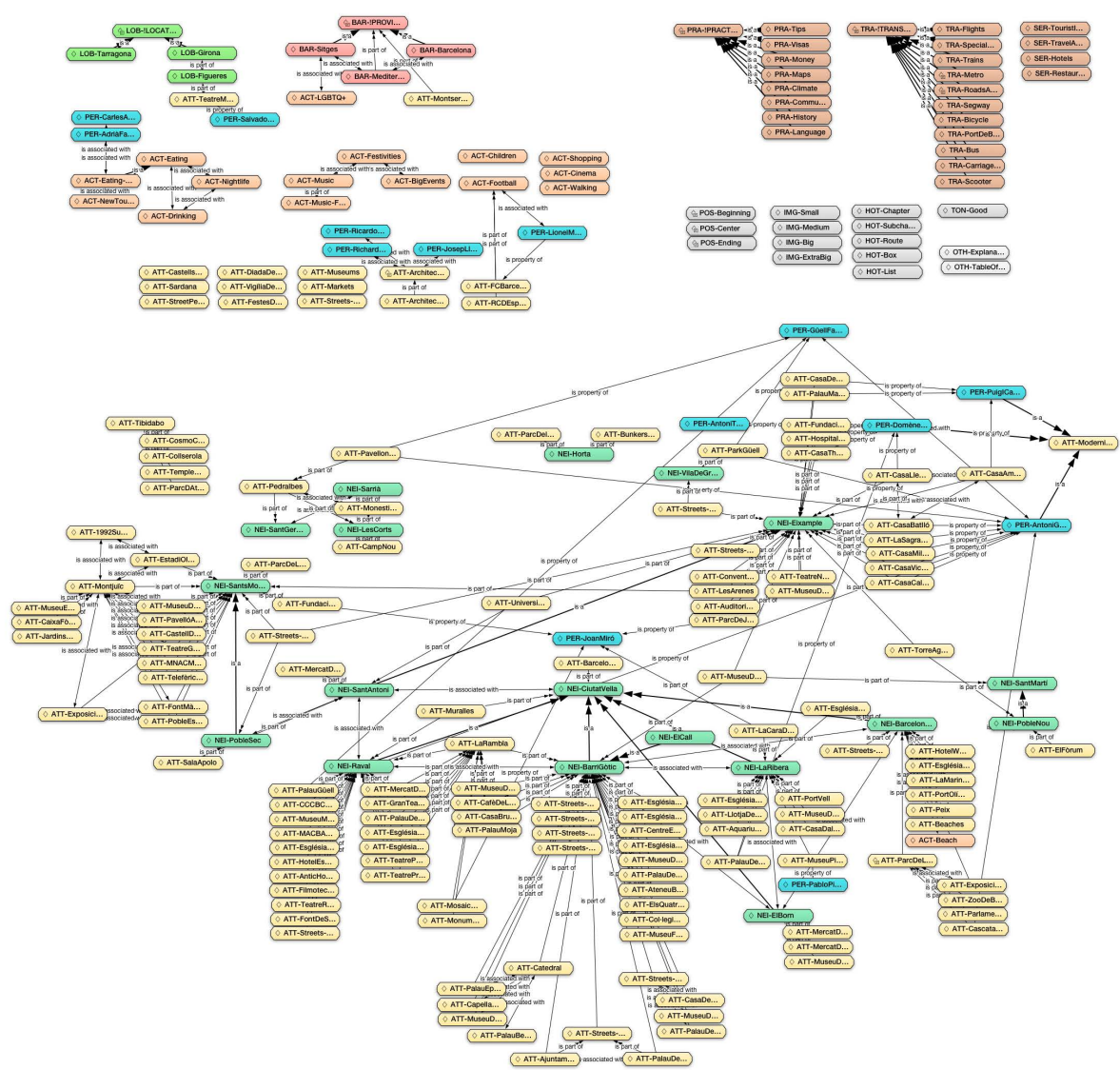


Figure 79. Network of codes extracted from the guidebook by St Louis & Davies, 2016. Designed by the author using data from ATLAS.ti. A larger version of this image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com

Following the trend established in previous handbooks, this one also focuses on activities and personalities instead of a physical tourist attraction. The shift from monuments towards experiences is clear when there is only one building on the top 10 on Table 30 – La Sagrada Família. Barcelona’s (and Catalonia’s and Spain’s) recent fame on gastronomy is the clear grounded image for the city, with activities such as Eating and Drinking topping the list.

Table 30
Grounded hierarchy of tourist attractions, personalities, and activities (St Louis & Davies, 2016)

ACT-Eating	40
ACT-Drinking	30
PER-AntoniGaudí	23
ATT-LaSagradaFamília	23
ACT-Nightlife	22
ATT-LaRambla	21
NEI-LaRibera	19
NEI-BarriGòtic	17
NEI-Eixample	17
NEI-Raval	17
ATT-Montjuïc	16
ATT-ModernismeCatalà	16
ACT-Shopping	16
ATT-PalauDeLaMúsicaCatalana	14
ATT-CampNou	14
IMG-Big	13
NEI-Barceloneta	12
NEI-SantAntoni	12
ATT-Catedral	12
ATT-ParkGüell	12
ATT-Architecture	11
NEI-VilaDeGràcia	11
ACT-Walking	10
ATT-Museums	10
ATT-Pedralbes	9
NEI-PobleSec	9
ATT-CasaMilàLaPedrera	9
ATT-MercatDeSantJosepLaBoqueria	9
ATT-MuseuDHistòriaDeBarcelona	9
NEI-SantMartí	9
BAR-Barcelona	9
ATT-GranTeatreDelLiceu	8
NEI-Sarrià	8
ATT-MNACMuseuNacionalDArtDeCatalunya	8
ATT-CasaBatlló	7
ATT-PalauGüell	7
ATT-MuseuPicasso	7
ATT-EsglésiaDeSantaMariaDelMar	7
ATT-Streets-PIReial	7
ATT-TelefèricIFunicularDeMontjuïcTransboradorAeriDelPort	7
ACT-Music	6
PER-PabloPicasso	6
PER-DomènechIMuntaner	5
ATT-CasaAmatller	5
ATT-MonestirDePedralbes	5
ATT-FCBarcelona	5
ATT-Beaches	5
ATT-CosmoCaixa	5
ATT-EIFòrum	5
ATT-MACBAMuseuDArtContemporaniDeBarcelona	5

ATT-MuseuDHistòriaDeCatalunyaPalauDeMar	5
ATT-MuseuMarítimDrassanesReials	5
ATT-PortVell	5
NEI-EiCall	5
PER-SalvadorDalí	5
ATT-Sardana	5
ATT-ParcDeLaCiudadella	4
PER-JoanMiró	4
NEI-PobleNou	4
ACT-Festivities	4
ATT-EsglésiaDeBetlem	4
ACT-BigEvents	4
ACT-LGBTQ+	4
ATT-CastellDeMontjuïc	4
ATT-CentreExcursionistaDeCatalunya	4
ATT-Collserola	4
ATT-FundacióJoanMiró	4
ATT-MuseuFredericMarès	4
ATT-TeatreNacionalDeCatalunya	4
PER-AdriàFamily	4
ATT-Markets	4
ATT-CasaLeóMorera	3
ATT-Tibidabo	3
ATT-Architecture-Parks	3
ATT-FundacióAntoniTàpies	3
ATT-MuseuDelDissenyDeBarcelona	3
ATT-EsglésiaDelCentreDArtSantaMònica	3
ATT-EstadiOlímpic	3
ATT-FontMàgica	3
ATT-HospitalDeSantPaulLaSantaCreu	3
ATT-TorreAgbar	3
BAR-Sitges	3
LOB-Girona	3
ACT-Beach	3
ACT-Music-Flamenco	3
ATT-AquariumDeBarcelona	3
ATT-Architecture-Religious	3
ATT-CaixaFòrum	3
ATT-EsglésiaDeSantaMariaDelPi	3
ATT-FilmotecaDeCatalunya	3
ATT-JardinsDeMossènCintoVerdaguer	3
ATT-MonumentAColom	3
ATT-MuseuEtnològic	3
ATT-ParcDelLaberintDHorta	3
ATT-PortOlímpic	3
ATT-Streets-PIsantJosepOriol	3
ACT-Cinema	3
ATT-BarcelonaRomana	3
ATT-FestesDeLaMercè	3
ATT-MercatDeSantaCaterina	3
ATT-Montserrat	3

PER-PuigCadafalch	2
ACT-Football	2
ATT-Ajuntament	2
ATT-CasaBrunoCuadros	2
ATT-CasaVicencs	2
ATT-MosaicDelPlaDeLOs	2
ATT-MuseuDeLEròtica	2
ATT-PalauDeLaVirreina	2
ATT-PalauDelLloctinent	2
ATT-PalauMoja	2
ATT-PobleEspanyol	2
ATT-Streets-PIEspanya	2
ATT-TeatreMuseuDalí	2
ATT-TeatrePoliorama	2
ATT-UniversitatDeBarcelonaEdificiHistòric	2
BAR-Mediterrani	2
ATT-AnticHospitalDeLaSantaCreu	2
ATT-CCCBCasaProvincialDeCaritat	2
ATT-Col·legiD'ArquitectesDeCatalunya	2
ATT-ElsQuatreGats	2
ATT-HotelWHotelVela	2
ATT-MercatDeSantAntoni	2
ATT-MuseuDArqueologiaDeBarcelona	2
ATT-MuseuDeCera	2
ATT-MuseuDeLaMúsicaDeBarcelona	2
ATT-PalauBellesgardCasaFigueres	2
ATT-Peix	2
ATT-Streets-CarrerDeMontcada	2
ATT-TeatreGrec	2
ATT-ZooDeBarcelona	2
LOB-Tarragona	2
PER-CarlesAbellan	2
PER-RichardMeier	2
ATT-BunkersDelCarmel	2
ATT-CastellsHumanTowers	2
ATT-MuseuDeLaXocolata	2

Note: Grounded hierarchy of tourist attractions and activities in this travel guidebook. Only showing codes with 2 or more quotations. Table created by the author using data collected from ATLAS.ti.

The density hierarchy, on the other hand, continues to be the same as the previous handbook. Table 31 below shows that the neighborhood of Barri Gòtic is still the first on the list with the close neighborhoods of Eixample and Raval also as the favorite areas for Lonely Planet. The city center keeps on receiving the attention of the guidebooks as it has been since the 19th century.

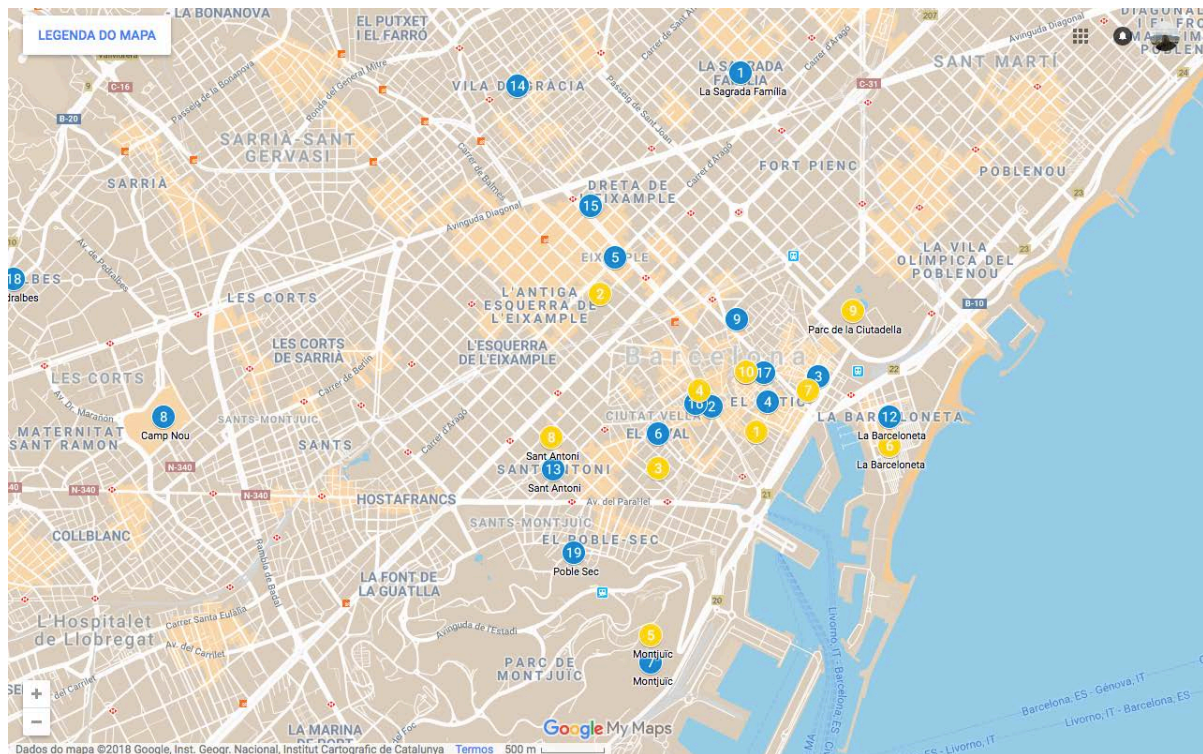
Table 31
Density hierarchy of tourist attractions, activities, and personalities (St Louis & Davies, 2016)

NEI-BarriGòtic	35
NEI-Eixample	25
NEI-Raval	22
ATT-LaRambla	15
ATT-Montjuïc	14
NEI-Barceloneta	12
PER-AntoniGaudí	11
NEI-LaRibera	11
NEI-SantAntoni	6
PER-DomènechIMuntaner	6
ATT-ParcDeLaCiudadella	6
ATT-Catedral	5
ATT-Architecture	5
ATT-Pedralbes	4
ATT-CasaBatlló	4
ATT-CasaAmatller	4
PER-JoanMiró	4
ATT-CasaLleóMorera	4
ATT-Tibidabo	4
PER-PuigICadafalch	4
ACT-Eating-Vegetarians	4
ATT-Streets-PIDelRei	4
PER-GüellFamily	4
ACT-Eating	3
ATT-ModernismeCatalà	3
ATT-ParkGüell	3
NEI-PobleSec	3
ATT-GranTeatreDelLiceu	3
ATT-PalauGüell	3
ATT-MonestirDePedralbes	3
NEI-PobleNou	3
ATT-Architecture-Parks	3
ATT-FundacióAntoniTàpies	3
ATT-MuseuDelDissenyDeBarcelona	3
ACT-Football	3
ATT-Ajuntament	3
ATT-CafèDeLÒpera	3
ATT-ExposicióInternacional1929	3
ATT-PalauDeLaGeneralitat	3
ATT-PavellonsGüell	3
ATT-Streets-PIDeSantJaume	3
NEI-LesCorts	3

Note: Density hierarchy of tourist attractions in this travel guidebook. Only showing codes with 3 or more quotations. Table created by the author using data collected from ATLAS.ti.

The map (Map 13) for this last guidebook presents a Barcelona whose tourist attractions are spread throughout the city. Almost all of them fit in this image (except for Park Güell), but there is little concentration. The center part of La Rambla has 3 overlaid

dots, but it is the only place where such crowdedness happens in this guidebook. The rest of the dots show a city that is seeing its touristic appeal to grow over the whole of its territory.



Map 13. Location of the codes from the guidebook. Map created with GoogleMaps using data extracted from ATLAS.ti. Blue circles are grounded tourist attractions, whereas yellow circles are density tourist attractions. Park Güell is not featured due to space limitations. The full, interactive map is available at www.phdthesis.raulsm.com.

The following image (Image 81), I want to zoom on a part of this guide's network that I find different from other books analyzed here. I reserve the upper right corner of the networks to activities, personalities, and tourist attractions whose precise location cannot be established. In Lonely Planet's Barcelona, there is an uncommon number of such kinds of codes and I understand it as meaning an interest of the writers towards experimenting the city as whole and not simply as an area dotted with a list of attractions. In the blue codes, for example, there are names such as those of chef Carles Abellan and the Adrià Family, widely known for the new Spanish cuisine. In the same direction, for the first time there is a guidebook concerned with tourists with special diets such as the vegetarians. Finally, there is a special attention to truly local festivities of Barcelona (and Catalonia) that were not meant for tourists, such as the Festes de la Mercè or the Castells (Figure 82).

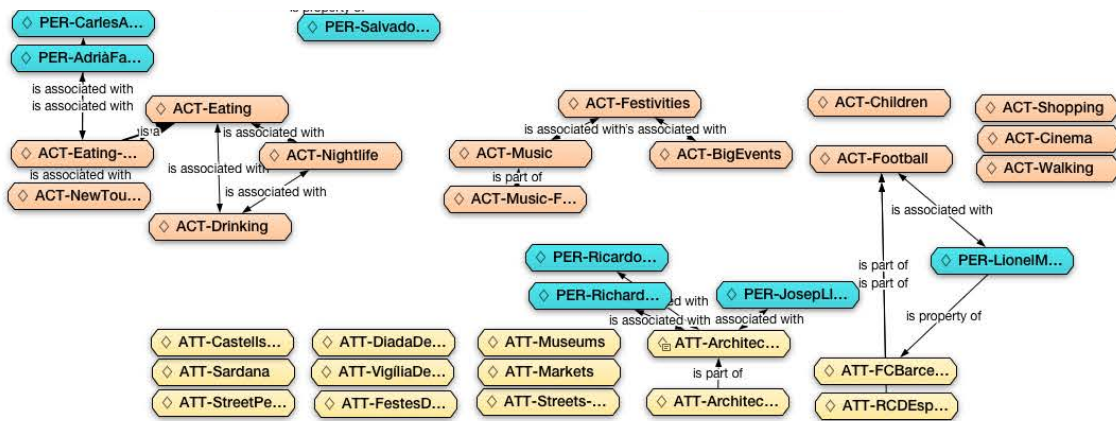


Figure 80. Detail of the network showing some of the activities, personalities, and tourist attractions without a specific location presented by this guidebook. Designed by the author using data from ATLAS.ti. A larger version of the original image is presented in the Annexes and a digital version is available at www.phdthesis.raulsm.com



Figure 81. Example of the interest for truly local culture in the Lonely Planet guidebooks (St Louis & Davies, 2016, pp. 220-221).

Finally, the following two world clouds (Figures 83 and 84) summarize what was discussed for this handbook. The grounded hierarchy of Barcelona through Lonely Planet’s point of view is a focus on activities, while the density hierarchy for the city is the Barri Gòtic with Eixample and Raval completing the picture.



Figure 82. Word cloud showing the grounded tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.



Figure 83. Word cloud showing the density tourist attractions, activities, and personalities in the guidebook. Created with www.worditout.com using data extracted from ATLAS.ti.

Summary of Lonely Planet Barcelona, 2016, by Regis St Louis and Sally Davies

Main tourist attractions and activities / Grounded image:

Activities, mainly gastronomic ones

Main tourist clusters / Density image:

Barri Gòtic

The Barcelona shown at the 2016 English edition of Lonely Planet is the most comprehensive of the guidebooks listed here. It is a handbook for the 21st century when the conception of the touristic city revolves around experiences more than merely ticking a list of goals. The territory is presented as a complex whole and the greater ratio of text over images implies that the writers intended to present a well-rounded destination. Because of this, the most quoted codes were those related to activities and mainly in gastronomy, while the biggest umbrellas remained the core of the city center (Barri Gòtic) with a strong presence of the neighborhoods of Eixample and Raval as well.

* * *

4.2. Conclusions and Summary of the Chapter

In this chapter, I analyzed 13 travel guidebooks trying to cover all the periods of Tourism in Barcelona. They were the Case Study for this Thesis and have gone under the GTM through the CADQAS ATLAS.ti. Several analyses were carried out and the results were summarized at the end of each subchapter. The chronological line of analysis was crucial to determine the patterns that arouse from the data. The narrative part of the analyses contributed to understand the evolution of the city as well as the evolution of the travel guidebook as a literature genre. The visual analyses of the handbooks provided the tools to better comprehend how Tourism has physically and culturally changed in Barcelona in the past 120 years. The mix of narrative and visual presentation of the data proved effective to display the static and the dynamic TDI for Barcelona.

The complete discussion on the evolution of Barcelona's TDI and the ways to validate the data through triangulation will be presented in the next chapter.

Part IV

UNDERSTANDING BARCELONA



5. Analyzing Barcelona's TDI Evolution

Archivo de la cortesía, albergue de los extranjeros, hospital de los pobres, patria de los valientes, venganza de los ofendidos y correspondencia grata de firmes amistades, y en sitio y en belleza única; y aunque los sucesos que en ella me han sucedido no son de mucho gusto, sino de mucha pesadumbre, los llevo sin ella, sólo por haberla visto
– Miguel de Cervantes (*1547, †1616)

In this chapter, I will discuss, interpret, and expose the analyses carried out in the previous one. The structure is divided into 4 parts. The first one will explain the patterns of the travel guidebooks analyzed in this Thesis and how they have evolved during the time of the study. Next, there will be a brief review of Barcelona's relation with Tourism in order to function as bases for validation of the next chapter that will present the patterns in Barcelona's TDI. Finally, the last subchapter will present a theory for Barcelona's TDI through tourist handbooks.

5.1. The Patterns of the Travel Guidebooks in this Thesis

Before digging into the contents of the travel guidebooks and their different images for Barcelona, I want to layout some patterns that became evident after the deep analysis made. During the course of reading and rereading the handbooks, it became clear that the books themselves underwent an evolution that made the first analyzed guidebook from 1888 noticeably different from the last one from 2016. I believe these changes should be highlighted and structured, for I have not found any such analysis in the current literature.

Travel guidebooks can be grouped in several opposite sets according to their inner characteristics. In my understanding, these characteristics concern their goals towards the Destination (either to inform about it or to promote it); the kind of narrative used to present the attractions (based mainly on either texts or on images); the way they present the Destination (either by simply listing the attractions or by creating itineraries); and what kind of attractions they base the reader's experience (either on monuments or activities). In the next few lines I will present the guides in separate groups in order to show to which direction they lean, but first I must clarify that this model is an ideal one and that no tourist guidebook is completely in one side or the other of the spectrum. All the handbooks have

multiple characteristics and each one is unique. This structure is only meant to didactically expose the discussion.

5.1.1. Information / Promotion

The first difference between sets is to whom the books are written. Of course all travel guidebooks are written so that the traveler may have as much information as possible about the Destination (see subchapter 3.4.1. What Makes a Book a Travel Guidebook for more information), but some of them seem to be written to please the tourists while others seem to be written to praise the Destination. The main difference between one and the other is the level of information provided to the tourist. It is interesting to realize that some handbooks give minimal information to the tourist to properly visit the Destination without needing any more assistance. Others, it seems, are more interested in promoting the Destination much like a brochure found in travel agencies, which normally is aimed in influencing the decision to buy (not in supplying information). Table 32 below separates the 13 guidebooks into those two categories.

Table 32
Primary concern of the Guidebook

Information	Promotion
Barcelona y Su Provincia, 1888	L'Art d'Ensenyar Barcelona, 1929
Guía del Turista en Barcelona, 1922	Guía Turística de la Provincia de Barcelona, 1952
Guía del Turista en Barcelona, 1935	Barcelona "Jaime Miravall", 1964
Guide Julliard de l'Europe, 1964	Tot Barcelona, 1970
Barcelona and Costa Dorada, 1988	
Barcelona, Plus Majorca..., 1990	
Un Gran Fin de Semana en Barcelona, 2000	
DK Guia Turismo 10+ Barcelona, 2007	
Lonely Planet Barcelona, 2016	

Note: Data gathered and table created specifically for this Thesis.

5.1.2. Images / Text

The second main difference I found among the 13 guidebooks is the predominance of either images or texts. This seems like a dated concern, because one might think that the

older the guidebook, the fewer images it presents. However, this is not necessarily true: for example, the guidebook *Guía del Turista en Barcelona* from 1922 has pictures of almost all tourist attractions presented in the book, the handbook *Barcelona, Plus Majorca, Ibiza, and Minorca* from 1990 (published 68 years later!) has only a few maps and no pictures or drawings of any tourist attractions whatsoever. Although not all guidebooks provide visual information, but all of them brings written texts. So, this analysis is more concerned with the importance given to visual information by the guidebook. It does not mean that a guidebook on the Visual column does not supply any textual support; it means that the visual information is considerably more important in this guidebook than in the average. Table 33 below shows the two different groups.

Table 33
The importance given to visual information

Visual	Textual
Guía del Turista en Barcelona, 1922	Barcelona y Su Provincia, 1888
Guía Turística de la Provincia de Barcelona, 1952	L'Art d'Ensenyar Barcelona, 1929
Barcelona "Jaime Miravall", 1964	Guía del Turista en Barcelona, 1935
Tot Barcelona, 1970	Guide Julliard de l'Europe, 1964
Barcelona and Costa Dorada, 1988	Barcelona, Plus Majorca..., 1990
Un Gran Fin de Semana en Barcelona, 2000	
DK Guia Turismo 10+ Barcelona, 2007	
Lonely Planet Barcelona, 2016	

Note: Data gathered and table created specifically for this Thesis.

5.1.3. Attraction / Itineraries

A third difference is that some guidebooks are more focused on displaying tourist attractions in an isolated manner, whereas other handbooks present the Destination in a more integrated way by proposing itineraries through the territory. The first choice is predominant in the earlier books, while the most recent ones always suggest that the tourist visit the Destination through pre-established routes. Table 34 below presents the two groups.

Table 34

Presentation of isolated tourist attractions or suggestion of itineraries

Tourist Attractions	Itineraries
Barcelona y Su Provincia, 1888	L'Art d'Ensenyar Barcelona, 1929
Guía del Turista en Barcelona, 1922	Guía Turística de la Provincia de Barcelona, 1952
Guía del Turista en Barcelona, 1935	Barcelona "Jaime Miravall", 1964
Guide Julliard de l'Europe, 1964	Tot Barcelona, 1970
	Barcelona and Costa Dorada, 1988
	Barcelona, Plus Majorca..., 1990
	Un Gran Fin de Semana en Barcelona, 2000
	DK Guia Turismo 10+ Barcelona, 2007
	Lonely Planet Barcelona, 2016

Note: Data gathered and table created specifically for this Thesis.

5.1.4. Monuments / Activities

The last proposed way to separate the 13 guidebooks into two opposite groups is by how they perceive the way to experience the Destination. It is clear that all handbooks present monuments, as they are one of the most sought attractions in any urban Destination. However, there is a group of guides that only suggest buildings and completely ignore the social aspect of the Destination. As it was mentioned before, the Destination's space is made of both physical and social components. This is the most balanced division among all the splits shown here. Table 35 below divides the guidebooks into two groups.

Table 35

Focus on either Monuments or includes Activities as well

Monuments	Activities
Barcelona y Su Provincia, 1888	L'Art d'Ensenyar Barcelona, 1929
Guía del Turista en Barcelona, 1922	Guide Julliard de l'Europe, 1964
Guía del Turista en Barcelona, 1935	Barcelona and Costa Dorada, 1988
Guía Turística de la Provincia de Barcelona, 1952	Un Gran Fin de Semana en Barcelona, 2000
Barcelona "Jaime Miravall", 1964	DK Guia Turismo 10+ Barcelona, 2007
Tot Barcelona, 1970	Lonely Planet Barcelona, 2016
Barcelona, Plus Majorca..., 1990	

Note: Data gathered and table created specifically for this Thesis.

5.1.5. Conclusions and Summary for this Subchapter

The four ways to distinguish the 13 guidebooks analyzed here in this Thesis can provide an insight into the evolution of the genre. It is clear that there are trends connected in time and that handbooks published closer to each other tend to be in the same column, while guidebooks printed far from the other in time tend to be in different columns. It is not far-fetched to infer that the transition occurred in the 1960s and 1970s because of two points: the first one is that the guidebook *Tot Barcelona* from 1970 share columns both with the oldest and the newest books; and the second one is that both guidebooks from 1964 (*Barcelona “Jaime Miravall”* and *Guide Julliard de l’Europe*) never share the same column. On the other hand, the handbook *Barcelona y Su Provincia* from 1888 and the *Guía del Turista in Barcelona* from 1922 are in the same group three times out of four, and the three most recent guidebooks (*Un Fin de Semana en Barcelona*, from 2000, *DK Guia Turismo 10+ Barcelona*, from 2007, and *Lonely Planet Barcelona*, from 2016) are always in the same set.

It is interesting to observe how the handbooks changed through time. The evolution of the guidebook as a genre can be seen as moving towards a book that relies more on visual information; tries to present the Destination by suggesting itineraries instead of being the tourist’s equivalent of a dictionary; and starts to contextualize the information in relation to the social aspects of the Space. The division between the primary concern of the handbook, either information or promotion, was not evident with this amount of data.

5.2. A Brief Review of the History of Tourism in Barcelona

The history of Tourism in Barcelona and Catalonia is not a new subject. It has been studied by authors from many fields, from different perspectives in time and methodologies, from academics and laypeople and it has been vastly discussed (Blasco Peris, 2008; Borja, 2010; Busquets, 2005; Cànoves & Blanco Romero, 2011; Canoves & Morais, 2011; Cànoves Valiente, Prat Forga, & Blanco Romero, 2016; Capel, 2005; Carreras, 1993; Còcola Gant, 2011; Còcola Gant & Palou Rubio, 2015; Crumbaugh, 2009; Delgado, 2007; Díaz Álvarez, 1998; Duro & Rodríguez, 2015; Florensa Ferrer, 1958; Fuentes Vega, 2017; Garay Tamajón & Canoves, 2009; Garcia-Ramon & Albet, 2000; García & Claver, 2003; R. Hughes, 1992; López Palomeque, 2015; Mendoza & Mendoza, 2003; Michonneau, 2001; Moragas Spà, 2017; Morais, 2012, 2017; Moreno Garrido, 2007; Muntanyola, 2004;

Palomeque, 2001; Palou Rubio, 2012, 2016b, 2016a; Prat Forga, 2015; Rowe, 2006; Scarnato, 2016; Smith, 2005). My research is hugely in debt with these (and many other) studies and I could not aim to be at their level of expertise – at least not yet. So, this subchapter will bring a concise summary in order to provide validation to this Thesis' findings. As it was mentioned elsewhere in this study (see 2.2. Grounded Theory Method), the triangulation of data is a useful method to provide validation to a research's findings when using the GTM. This will give the Thesis a support when claiming what is Barcelona's TDI in any given moment or even on the assertions on its evolution.

Due to the restrains of the GTM, there was no literature review for Tourism in Barcelona before the Case Study. This was a conscious choice because I wanted to be as unbiased as possible and I wanted that the reader was equally impartial. Therefore, the presentation of the most important moments in the Tourism of Barcelona will be done now. Among the several options to provide external validity to this research, I believe that the best way is to briefly explain the highlights of Barcelona's relation to Tourism with confirmation from other researchers. This will be the base to the next two subchapters that will bring my own findings.

The Universal Exposition, 1888

It seems fair to claim that Tourism in Barcelona began with the Universal Exposition in 1888 at the Parc de la Ciutadella and surrounding area (Carreras, 1993; Delgado, 2007; Garay Tamajón & Canoves, 2009, 2011; Garcia-Ramon & Albet, 2000, p. 1331; Guardia & Garcia Fuentes, 2009; Moragas Spà, 2017; Nieto & Solà, 2016; Palou Rubio, 2012, pp. 43–49; Resina, 2016; Riu-Barrera, 2016). The event was the first time that tourists came to the city to enjoy an international event. Local authorities took advantage of the momentum to develop the city through the revitalization of an area that used to have a different function and used it to keep on developing the Urbanism in Barcelona (Capel, 2005, p. 15). Local entrepreneurs also saw possibilities to invest in the event, although many of them did not continue with the same enthusiasm after the first crisis happened, before it had even started (Rowe, 2006, p. 20). All in all, and besides all the contingencies (Mendoza & Mendoza, 2003, pp. 107–113), the event was considered a success and it showed that Barcelona had a talent to hosting big events (Carreras, 1993, pp. 90–91; Garay Tamajón & Canoves, 2009, p. 35; Rowe, 2006, p. 22).

The International Exposition, 1929

After several attempts to repeat an event such as the Universal Exposition, Barcelona was able to finally host the International Exposition in 1929 (Cócola Gant, 2011; Delgado, 2007; Garay Tamajón & Canoves, 2009; Garcia-Ramon & Albet, 2000; Michonneau, 2001; Palou Rubio, 2012; Rowe, 2006; Smith, 2005). The area chosen to accommodate the new buildings was the Montjuïc (Carreras, 1993, pp. 92–93). Several of the architects involved with the Modernisme Català, such as Puig i Cadafalch and Domènech i Montaner, were connected to this event as well (Capel, 2005, p. 15). Although the dictator Primo de Rivera delayed the event for several years (Palou Rubio, 2012), it is considered an astonishing accomplishment for Barcelona. Much of the work done for the International Exposition is related to Barcelona's TDI nowadays, such the Font Màgica, the Palau Nacional, the Pavelló Barcelona, and the Poble Espanyol (Busquets, 2005; Carreras, 1993; Garay Tamajón & Canoves, 2009; Michonneau, 2001, pp. 287–288; Moragas Spà, 2017). The Estadi Olímpic Lluís Companys was also built for that event and it was an important element of the Summer Olympic Games in 1992 (Busquets, 2005; Moragas Spà, 2017).

The International Eucharistic Congress, 1952

Although not as remembered as other big events hosted by Barcelona, the International Eucharistic Congress from 1952 was an important milestone in the Tourism of the city (Palou Rubio, 2012). It was the first time that Barcelona was receiving international tourists – or, rather, any kind of tourists at all, for the city was still surviving the effects of the Spanish Civil War (Blasco, 2016; Carreras, 1993; Delgado, 2007). The event, once again, was an excuse to develop the Urbanism in the city and new areas were built. Currently, almost none of these projects are related to Tourism – they were mainly focused on housing and basic social services for inhabitants. The only big infrastructure that was improved due to this event and that has any relevance for the Tourism nowadays is the Aeroport del Prat, which was only an aerodrome by that time (Palou Rubio, 2012, p. 282). However, it was a sign that Barcelona did not lose its power to host such important meetings.

FIFA World Cup, 1982

The 1982 World Cup is seldom mentioned in the literature regarding the Tourism in Barcelona and it is rather difficult to understand why⁴⁹. The only mention I found on more than 3 years worth of notes regarding this event is an extremely brief one by Smith (2005, p. 410) on his paper ‘Conceptualizing City Image Change: The ‘Re-Imaging’ of Barcelona’. There is not much data to rely on and my findings do not have much data on the event either. Nevertheless, I believe that it is an important moment for Barcelona’s TDI towards the international market and that it should be granted more space as a research topic in the future.

Summer Olympic Games, 1992

Barcelona changed completely after 1992 (Duro & Rodríguez, 2015; Mendoza & Mendoza, 2003; Moragas Spà, 2017; Smith, 2005). The Summer Olympic Games was the biggest milestone in the history of Tourism in the city and there is no study to say otherwise. Sometimes considered to be the best Olympic Games of the history, Barcelona’92 put the city in the map of world Tourism (Duro & Rodríguez, 2015; Garay Tamajón & Canoves, 2009; García & Claver, 2003; López Palomeque, 2015; Moragas Spà, 2017). The joint effort between public and private sectors, together with the enthusiasm of the local population (Garay Tamajón & Canoves, 2009), set the new standard by which any big event in world is measured (Rowe, 2006). The whole city was involved in the renewal and the construction sites were everywhere and the works were not all related to the Games themselves, but there was much renovation to local necessities as well (Borja, 2010; Busquets, 2005; López Palomeque, 2015; Moragas Spà, 2017). The success of Barcelona’92 was so big that it was converted into a model and exported everywhere in the world (Garcia-Ramon & Albet, 2000; Lojo & Canoves, 2015). Previous to and during the Games, there was not much criticism; more recent studies on the topic, however, have questioned the “model” and its efficiency, mainly when sold to other cities in the world (Delgado, 2007).

Fòrum de les Cultures, 2004

⁴⁹ Maybe, and I have no data to support this assumption, the fact that it was not an event exclusive to the city of Barcelona, but one that the whole Spain was involved, is one of the reasons for being constantly neglected. Another reason that I can think of is that the city was already involved with the idea of hosting the Olympic Games. As a Brazilian, though, I will never forget the tragic match between Brazil and Italy in the Estadi de Sarrià, even though I was not even born yet!

The idea of becoming a city open to big events brought to Barcelona the Fòrum de les Cultures in 2004 (Lojo & Canoves, 2015; López Palomeque, 2015; Moragas Spà, 2017; Rowe, 2006). It was not the first option to keep the hype of Barcelona'92 (Scarnato, 2016), but it was sold as the new Olympic Games by the public sector. The results, however, were not the same as the private sector was given too much power and the locals were not as interested as they were before the Olympic Games. There were new activities in the Urbanism of the city (at the end of Avinguda Diagonal closer to the Sea) (Capel, 2005; Palou Rubio, 2012), but they were almost all considered to be real estate speculation and far from prioritizing the population's needs (Borja, 2010; Garcia-Ramon & Albet, 2000; Smith, 2005). This is the first of the big events that was not an indisputable success and, since then, there has not been much excitement towards event-related initiatives (Delgado, 2007; Palou Rubio, 2012).

5.3. The Patterns of Barcelona's TDI

The 13 guidebooks analyzed in this Thesis present several TDIs for Barcelona. The LR approach provides a diachronic view of the city's image through time. More than a picture, it gives a video with the evolution of Barcelona's TDI. The patterns that emerged from the data confirm most of the references on the literature. However, there are a couple of points that I want to take a slightly different course in relation to previous research on the topic. First, I will present the points that my research agrees with the established literature. After that, I will argue about the points with which I do not completely coincide.

Issues that the established literature corroborates my data

1. As it was clear in the analyses of the guidebooks, Barcelona's TDI has changed greatly through the years and the data clearly show that. The most quoted codes vary significantly from the first guidebooks from the turn of the last century to the ones from 2000 onwards.
2. Tourism in Barcelona is clearly found of big events and the city is eager to seize these opportunities to fast-track improvements.
3. The locals inhabitants are usually very happy with the big events taking place in Barcelona – at least up to (and including) the Summer Olympic Games in 1992.

4. Barcelona as a Tourism Destination has always been more than only the city. On the first analyzed guidebook, from 1888, many of the neighbourhoods that make Barcelona used to be separate satellite towns. Although they were indeed treated as different municipalities, their presence in the guidebook was guaranteed.
5. It is difficult to affirm with any doubt, but it does seem that Tourism (as the modern phenomenon that we know) in Barcelona started in 1888 with the Universal Exposition. As it was clear in the analysis of the first guidebook, the city of Barcelona itself was not sufficient for a complete trip (even with the Exposition) and the author suggests several other places around the province.
6. Tourism in Barcelona has grown enormously, but there is still a concentration in the City Center, mainly in the neighbourhood of Barri Gòtic and around the buildings projected by Gaudí. The results from the actions towards spreading the tourist to other areas are still to be seen.
7. The efforts of the 21st century to displace Tourism towards the area of the Fòrum have not fulfilled the expectations. The guidebook from 2007 does not mention it and the one from 2016 do mention the area, but briefly and at the end of a very long itinerary.
8. To my surprise (and disappointment), no guidebook mentions the 1982 FIFA World Cup. The event had no impact whatsoever in the handbooks.
9. The 1992 Summer Olympic Games is indeed the biggest milestone in Barcelona's relation with Tourism. All the guidebooks post-Olympic Games praised the event and the city as a host Destination.
10. The 1960s and 1970s were indeed dominated by the discourse that Barcelona was another Spanish city just like anywhere else in Spain without any local traditions apart from the ones validated by the regime (mainly sardanas).

Issues that my data does not completely coincide with the established literature

1. As it was clear in the analyses of the guidebooks, Barcelona's TDI has changed greatly through the years and the data clearly show that. However, most of the established literature divides the Tourism in Barcelona in 4 periods. Garay Tamajón and Canoves is the most comprehensive study in this subject and they

them Proto-Tourism (in the 19th century); Pre-Fordism (from 1900 to 1936); Fordism (from 1959 to our time); and Post-Fordism (from 1970 to our time) (Garay Tamajón & Canoves, 2011). However, I would like to slightly disagree and suggest a new division. The guidebooks that would be located in the Fordism/Post-Fordism up to the Olympic Games in 1992 should be separated from those handbooks published after the 1992. I see a clear difference in how the two groups approach Barcelona: the first one shows a typical Spanish city from the 1970s (event up to 1990), rooted in (Spanish) traditions and culture. On the other hand, the three most recent guidebooks (2000, 2006, and 2017) present a modern, European, global city full of energy proud of both its Catalan and its Spanish heritage. Table 36 below summarizes my division.

2. Although much emphasis is given to the Modernisme Català (mainly under Gaudí's name) and the FC Barcelona, they almost never are the most quoted codes, neither on grounded hierarchies or, even less, in density hierarchies. Indeed there is an upward trend for the neighborhood of Eixample and the name of Gaudí, but the neighborhood of Barri Gòtic is still the big umbrella where the guidebooks like to suggest. Table 36 below summarizes the predominance of Barri Gòtic.

Table 36
A new division for the periods in Barcelona's Tourism

Phase	Guides	Grounded	Density
Proto Tourism	1 (1888)	Montserrat	Barri Gòtic
Pre-Fordism	3 (1922, 1929, 1935)	Architecture	Barri Gòtic
Fordism	2 (1952, 1964 Julliard)	Montserrat	Barri Gòtic
Fordism and Post-Fordism (pre-1992)	4 (1964 Miravall, 1970, 1988, 1990)	Barri Gòtic, Province, MNAC	Barri Gòtic
Post-Fordism (post-1992)	3 (2000, 2007, 2016)	Barri Gòtic, Eixample, Activities	Barri Gòtic

Note: Data gathered and table created specifically for this Thesis.

5.4. A Theory for Barcelona's TDI through Guidebooks

The final goal of using the GTM is to develop a theory grounded on the data. After analyzing 13 travel guidebooks that display Barcelona as a Tourism Destination, I believe that the research has reached the theoretical saturation necessary to present my theory of Barcelona's TDI through these documents. The Theory is divided into two aspects: the Grounded Hierarchy and the Density Hierarchy of Barcelona's TDI.

The first part of the Theory dictates that the history of Barcelona's relation with Tourism is dynamic and has changed drastically throughout the years. In this sense, the travel guidebooks dedicated to the city have reflected those changes by suggesting the main tourist attraction or activity that was the main trend of the period. It can be seen that Monserrat was once the most quoted tourist attraction, but it has lost its appeal in the guidebooks throughout the years conceding space to other tourist attractions such as the religious architect heritage in Barcelona up to activities such as shopping and eating nowadays. As the Tourism in Barcelona has evolved, so has the Grounded Hierarchy in the travel guidebooks. The Grounded Hierarchy in the travel guidebooks, therefore, matches the trend of the time of publication.

The second part of the Theory is extremely stable. The Density Hierarchy in Barcelona's travel guidebooks is surprisingly immune to changes and the neighborhood of Barri Gòtic is the big umbrella that accommodates the main tourist area in the city. The code NEI-BarriGòtic is the most quoted in the Grounded Hierarchy just once (in the 1990 guidebook), but it has the highest Density Hierarchy in all of them. This is due to the high concentration of important and traditional tourist attractions in the neighborhood of Barri Gòtic that makes it a solid connection point to several codes. Although the importance of the neighborhood of Eixample has unequivocally grown, especially since the 1992 Summer Olympic Games, it is no match for the significance of Barri Gòtic to Barcelona's TDI in travel guidebooks.

* * *

5.5. Conclusions and Summary of the Chapter

In this chapter, I analyzed the Tourism in Barcelona through the perspective of the analysis of the 13 travel guidebooks from the previous chapter. It was divided into three parts: the patterns in the travel guidebooks themselves; a brief summary of the History of Tourism in Barcelona; the connections between my analysis and the established literature regarding the Tourism in Barcelona; and the Theory that emerged from the data.

*First, I explained that the analysis of each guidebook, when seen as a whole, can provide several **insights into the evolution of the genre**. I provided evidence for 4 divisions into ideal guidebooks and separated the sample into groups. It was possible to verify that trends occur and that handbooks published closer to each other share characteristics. Also, it was corroborated that the guidebooks follow the evolution of the Tourism by expanding their range of tourist experiences.*

*Next, I presented **a brief history of the Tourism in Barcelona**. It was important to present how the established literature sees the phenomenon in the city in order to provide external validation to the data. This was consciously done after the Case Study in accordance with GTM recommendations. It was shown that the Tourism in Barcelona can be understood by the big events hosted by the city.*

*The third part was dedicated to **a comparison between the conclusions from other researchers and my own data**. I listed 10 points where my own research agrees with the established literature and 2 more where I have a different understanding of the matter.*

*Finally, this chapter closes with the **Theory of the Evolution of Tourism Destination Image through Travel Guidebooks for Barcelona**. The data shows that the main tourist attraction for each guidebook coincides with the trend of the time of publication (the Grounded Hierarchy), whereas the Barri Gòtic is a constant must-see throughout Barcelona's touristic history (the Density Hierarchy).*

6. Summary, Conclusions, and Future Research

This is the last chapter of the Thesis with indispensable content for the research and it will be divided into a brief summary of the work done; the conclusions of the Thesis and its Theory; and topics for future research.

6.1. Summary

This Thesis has analyzed the evolution of Tourism Destination Image (TDI) in Barcelona through the perspective of 13 nonrandomly selected travel guidebooks published from 1888 to 2016. The initial stimulus to begin this work was my Master's Degree final project that presented a picture of Barcelona's Tourism in 2007. By that time, I stumbled upon a thin guidebook by Carles Soldevila that presented a completely different city. And then it began my adventure to understand how the image of Barcelona has been changing through time inside these little books full of information and expectation.

This work is comprised of four main parts: the Methodology and the Method; the Theory; the Case Study; and the Analysis. It was established that the best option to approach the problem was a mix of Case Study Research (CSR), as the methodology, and Grounded Theory Method, as the method. This decision was thoroughly explained in chapter 2. This chapter was also the place where I presented how I digitally coded the guidebooks through the CADQAS ATLAS.ti in order to help with the immense flux of data and also to create networks that could visually explain the data output. I also explained that the guidebooks were not randomly selected because I wanted to cover as many periods of Barcelona's Tourism history as possible and that I wanted to cover as many target publics as possible by selecting different authors, publishing houses, and languages.

The second main part, in chapter 3, exposed the Theory on which this Thesis is based. It was comprised of three main parts and the first one presented the relation between Tourism and Geography. Here, I display several theories that corroborate the study of Tourism through the perspective of Geography; how Tourism is a under-theorized subject; and that the Destination fits the idea of Location by add time to space and creating a concept bigger than the sum of the parts. Next, I presented the concept of Tourism Destination Image in two parts: the information plus the recognition. The TDI is what happens when the tourists, equipped with all the information gathered back home, find

themselves before the tourist attraction and recognizes what they have learnt. I claimed that, if the two match, there is a high chance of satisfaction; otherwise, the tourists might be frustrated with the experience. Following that, I exposed a short evolution of the concept of Authenticity in Tourism through the ideas of Boorstin (the tourist does not want the authentic), MacCannell (the tourist is unable to achieve the authentic because of the system), Cohen (authenticity is negotiable), Selwyn (hot/ objective/ static and cool/ experienced/ dynamic authenticities), Bradillard and Eco (hyperreality, everything is an illusion), and Urry (the Tourist Gaze). Finally, two topics on the travel guidebooks: first, I illustrated that there was no comprehensive definition of travel guidebooks and I exposed my own into a list of 10 topics: the travel guidebook must 1. Stimulate and inform; 2. Generate expectation; 3. Model the experience and the performance; 4. Select and Frame; 5. Mediate and Interpret; 6. Have an Authoritative voice; 7. Be Impersonal and have a Scientific style; 8. Be Succinct and Informative; 9. Be Portable; and 10. Be Up-to-date. Finally, I presented the history of the pioneers of the genre who set the standards for future publications – it was centered mainly on John Murray, Karl Baedeker, the Blue Guides, the Guide Bleu, the Guides Vert et Rouge, and the Lonely Planet.

The third pillar of this research is the Case Study where I presented the 13 travel guidebooks. It is here that all the data was compiled and coded in order to carry out the GMT. The Grounded Theory is a repetitive and circular method that aims to arrive at the Theoretical Saturation by gathering as much information about the subject as possible. In this chapter, I presented the findings and a summary of the data extracted from the guidebooks through the CADQAS ATLAS.ti. Each handbook is described in a subchapter where both textual and visual tools are used.

Finally, the fourth core chapter in this Thesis presents the discussion on the Case Study. The chapter first analyzes the evolution of the 13 travel guidebooks as a genre on their own. Next, a brief account of the history of Tourism in Barcelona is presented to help with external validation required by the GTM. In the third part of the chapter, I present 10 points I agree with the established literature and 2 that I differ. Finally, I present my Theory for the Tourism Destination Image for Barcelona through travel guidebooks.

6.2. Conclusions

In order to conclude this Thesis, I would like to evoke the inquiries and research questions mentioned in Chapter 1. Introduction. As it was said in that chapter, the more purist assumptions regarding the GTM claim that it does not assume any hypothesis, as the researcher should not carry preconceived ideas in the beginning of the research. However, as I explained before, it was impossible to me to start this Thesis without any knowledge about the matter. So find a middle ground, I preferred to use the terms inquiries to name the ideas I had before the research and that I would like to see resolved at the end.

First Inquiry: The omnipresence of Gaudí in nowadays promotion of Barcelona

The first of the inquiries was about the ubiquitous presence of Antoni Guadí and his work in today's TDI for Barcelona. In the Introduction, I mentioned that I believed that this idea was fairly new, not older than the biggest milestone in the city's Tourism: the 1992 Olympic Games. I understand that the data clearly shows that Gaudí has always been an important part of the Tourism promotion in Barcelona, but it is also easy to argue that his presence was not so omnipresent as it is nowadays. It is true that both Guadí and his works appear in all guidebooks except the first one from 1888. However, it is only in the handbook from 1990 that he achieves the same visibility as the Barri Gòtic in the data. Gaudí has always been part of Barcelona's TDI, but it is only in the last decade of the 20th century that he truly became the tourist icon that we know today.

Second Inquiry: Viability of Travel Guidebooks to study TDI

The second inquiry concerns the viability of using travel guidebooks as a source for an analysis of a city's TDI. I believe that, after all the data that was extracted and after the creation of the Theory, it is impossible to deny that. Tourist handbooks are a reliable source of data to understand any place's image and they are particularly useful when employed in a longitudinal, diachronic research. They allow the researcher to understand the both the trends that are always changing and to identify those attractions or activities that are stable and change very little through time.

Main Research Question

On the other hand, I presented one main research question and four secondary ones in order to maintain a steady course during the development of the work. The main question was *How has Barcelona's Tourism Destination Image changed through from 1888 to 2016?* I consider that this question has been answered through the entirety of the text, especially on subchapters 5.3. The Patterns of the History of Tourism in Barcelona and 5.4. A Theory for Barcelona's TDI through Guidebooks. Barcelona's TDI has change immensely through 128 years and has experience five major phases which I based on other studies (eg Garay Tamajón & Canoves, 2011; Palou Rubio, 2012). I called these periods Proto-Fordism; Pre-Fordism; Fordism; Fordism and Post-Fordism Pre-Olympic Games; and Post-Fordism Post-Olympic Games. Also, it was established that the TDI for Barcelona has two separate aspects: a Grounded Hierarchy, which is dynamic and changes according to the trends of the period; and a Density Hierarchy, which is extremely stable and has the Barri Gòtic as the big umbrella accommodating several main tourist attractions and being continuously indirectly mentioned through all the guidebooks.

Secondary Research Question 1

Below the main research question, I also asked four other questions that derived from that one. They are supposed to deepen the search for specific paths in the subject. The first one was *What kind of relation is there between the cities' history and their tourist images?* I believe that the answer to this question is clear in both the subchapters 5.2. A Brief Review of the History of Tourism in Barcelona and 5.3. The Patterns of Barcelona's TDI. These two parts of the discussion reveal that Barcelona is a city that knows how to take advantage of its potential to Tourism and, especially, Events Tourism in order to boost urban development and its TDI as well. As I showed in these chapters, the big events that Barcelona hosted were always accompanied by massive investments in infrastructure. Since 1888, when the city renovated and changed the function of the Parc de la Ciutadella, this has been the motivation to search for new events. Such euphoria and confidence in the success of the plans for big events maybe has cooled down since the Fòrum de les Cultures in 2004 due to its unexpected wave of criticisms. Nevertheless, and to finish answering this secondary question, every big event that Barcelona has brought (the notorious exception being the 1982 FIFA World Cup) was perceived in the guidebooks as a new improvement of its TDI.

Secondary Research Question 2

The second secondary research question was *Can this model be used to study the tourist image of other destinations?* To find the answer to this question we must go back to chapter 2.1. Case Study Research where I introduced the idea that, indeed, the generalization of case studies is a subject of intense discussion in the literature. However, I argued that when the researcher tries to learn everything possible about the case, it is only natural that a model will emerge that could be used in other places or situations. I did try to paraphrase Beeton, but I believe that she summarizes it perfectly when she argues that

the application of rigorous interpretation, combined with reason and logic, enables the researcher to obtain place-specific conceptual insights that may then be tested for wider applicability through further case studies or the use of additional methodologies, creating a multi-method case study" (Beeton, 2005, p. 39).

I wanted to recover this quote because I am sure that the model to analyze Barcelona's TDI that I propose here is applicable elsewhere with minimal adjustments. The search for carefully selected travel guidebooks, their analysis through GTM by ATLAS.ti, and the subsequent triangulation for validation is a model that can be used to any area that has a certain history with Tourism and the results can help the development and improvement of better policies to regulate the phenomenon.

Secondary Research Question 3

The third secondary research question is the one specific for Barcelona and it was *What other TDIs has Barcelona had through almost 130 years?* To answer this question, I must refer to the pivotal chapter in this Thesis, the chapter 4. Case Study. There, all the 13 travel guidebooks were analyzed and a summary box was presented at the end of every subchapter. There was always the Grounded Hierarchy, the Density Hierarchy and a short text presenting the conclusions for that specific handbook and the TDI it formed for Barcelona. It is fair to say that the Grounded Hierarchy (the most quoted code for tourist attraction or activity) changed due to trends throughout the periods, but the Density Hierarchy (the most connected cluster of tourist attractions or activities) remained surprisingly stable throughout the 128 years that this research cover and the Barri Gòtic is unquestionably the winner. Table 37 below sums up all the Grounded and Density hierarchies extracted from the 13 guidebooks.

Table 37

Barcelona's Grounded and Density hierarchies for the 13 guidebooks analyzed in this Thesis

Guidebook	Grounded Hierarchy	Density Hierarchy
Barcelona y Su Provincia, 1888	Montserrat, Province of Barcelona, Architecture in general	Barri Gòtic
Guía del Turista en Barcelona, 1922	Architecture in general, Eixample, Barri Gòtic	Ciutat Vella (Barri Gòtic, Raval)
L'Art d'Ensenyar Barceloma, 1929	Eating, Montserrat, The 1929 International Exposition, Architecture in general	Barri Gòtic (and other neighborhoods in the district of Ciutat Vella)
Guía del Turista en Barcelona, 1935	Architecture heritage	Barri Gòtic and the rest of the district of Ciutat Vella
Guía Tur de la Prov de Barcelona, 1952	Montserrat, Religious heritage	Barri Gòtic
Barcelona "Jaime Miravall", 1964	Cathedral	Barri Gòtic
Guide Julliard de Barcelona, 1964	Shopping	Barri Gòtic
Tot Barcelona, 1970	Museu Nacional d'Art de Catalunya (MNAC)	Barri Gòtic
Barcelona and Costa Dorada, 1988	Locations outside Barcelona, Activities, MNAC	Barri Gòtic
Barcelona, Plus Majorca..., 1990	Barri Gòtic, Eixample / Gaudí, Architecture in general	Barri Gòtic
Un Gran Fin de Semana en Barcelona, 2000	Activities, such as shopping and Eating	Barri Gòtic and the district of Ciutat Vella as a whole, Increased importance of Eixample
DK Guia Turismo 10+ Barcelona, 2007	Activities, such as Shopping and Nightlife	Barri Gòtic
Lonely Planet Barcelona, 2016	Activities, mainly gastronomic ones	Barri Gòtic

Note: Data gathered and table created specifically for this Thesis.

Secondary Research Question 4

Finally, the fourth secondary research question was *Are travel guidebooks a reliable source of information to determinate the changes on Tourism Destination Image?* and the answer cannot be other than yes. As it became clear in subchapter 3.4. Travel Guidebooks, these little books are an outstanding source of data about the places they promote and I cannot stress enough how useful they can be. They provide not only information on which tourist attractions or activities are the most important in any given time, but they also show the (slow, but certain) change in the Destination. Because they are a faithful witness (and by that I mean that they do not change their discourse), they can be trusted to be used in many studies and by many researchers. Also, they are a steady source of material, so it is possible to use them in a reliable longitudinal study.

A final Note on the Conclusions

I carried out this Thesis with all my abilities in order to provide a robust and trustworthy research. I believe I took all the necessary precautions in order to make it as reliable as possible within the limits of my possibilities and the possibilities of the subject. I want to stress that this is a subjective research and that it is my approach towards Barcelona's TDI. As Saida Palou (2016b, p. 15) once said,

no existeix una història única i lineal que expliqui l'evolució del turisme a Barcelona, de la mateixa manera que no existeix una sola interpretació dels fets fins que la constitueixen. La història del turisme a Barcelona és coral e complexa, fins i to fragmentada i dispersa.⁵⁰

So, although these conclusions are open to critique and reviews, I believe they are true and reflect a particular but accurate view on Barcelona's TDI.

6.3. Future Research

In this very last part of the Thesis, I want to present the topics that I touched in the research, could not make the cut to be in the final version of the text, but that I believe are worth pursuing in the future.

⁵⁰ "there is not one unique and linear history that explains the evolution of Tourism in Barcelona, in the same way that there is not only one interpretation of the facts towards its constitution. The history of Tourism in Barcelona is multiple and complex, fragmented and disperse." (my own translation)

- A deep research on the relation between the Destination presented in the travel guidebooks and the city the tourists want to see. One hypothesis that I can think of is that the travel guidebooks offer a more cultural and elevated form of Tourism, whereas the tourists tend more towards the relaxation and fruity feeling of being away from home.
- Use more tourist handbooks to determine a sharper video of the history of Barcelona's TDI. Although I feel that 13 guides were enough to this Thesis, I believe it would be interesting to study more guides in order to refine the understanding of the subject.
- Employ more researchers in the study. This is a PhD Thesis, so it is a very solitary work of only one person, but I believe that a joint work with more researchers would bring new insights to the discussion, mainly with regard to the coding process.
- Exploit more quantitative data. The quantitative side of research is not my strong suit, so I believe that it would provide more information to understand the Destinations TDI if the research could use someone with a more quantitative background.
- The use of guidebooks from outside Europe. Although this research had a guidebook from Brazil, it was actually a translation from an English one. I believe that using handbooks from other cultures would provide useful insights in relation to new points of view towards the Barcelona.

* * *

Part V

PRACTICAL INFORMATION



7. References

Who reads much and walks much sees much and knows much
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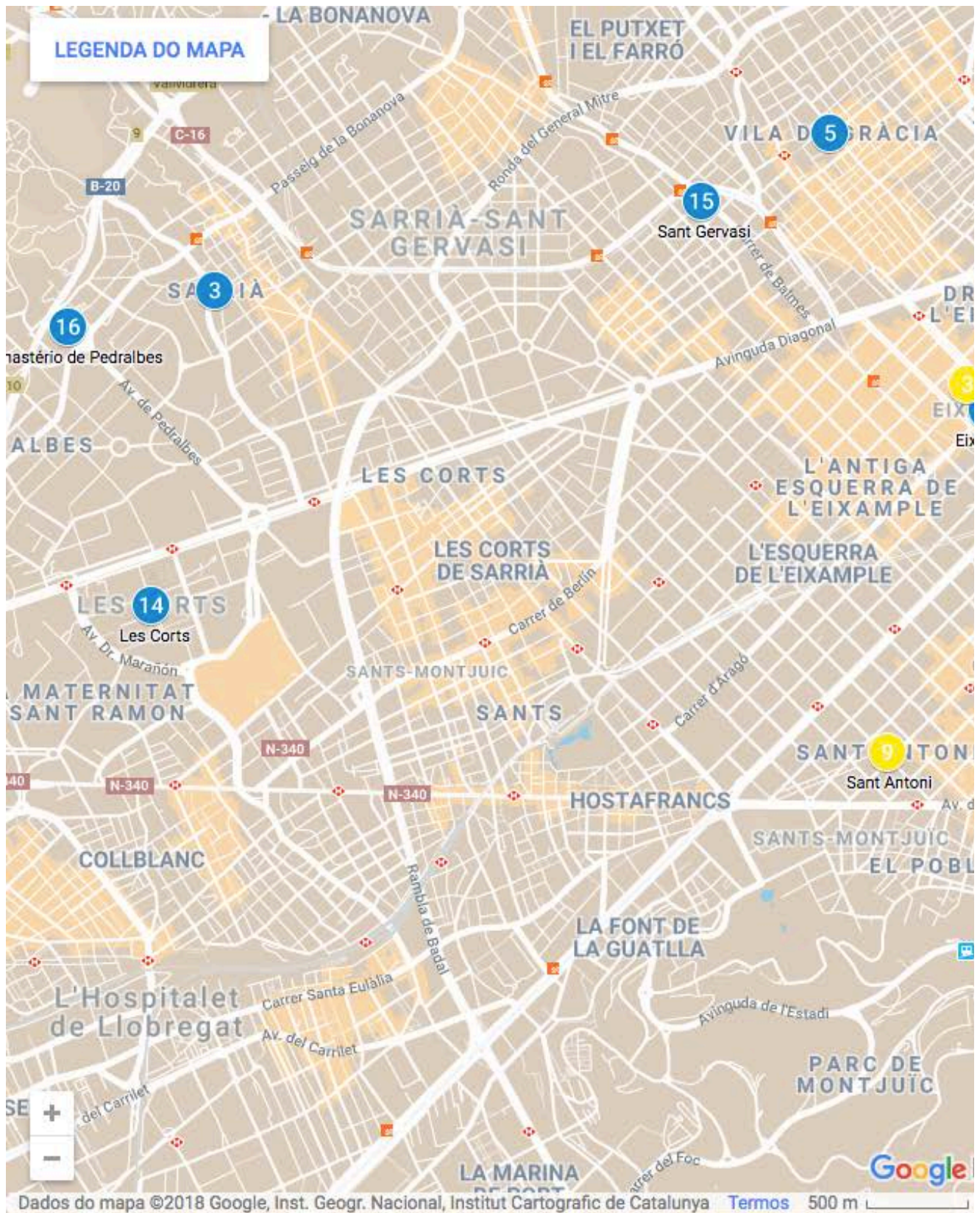


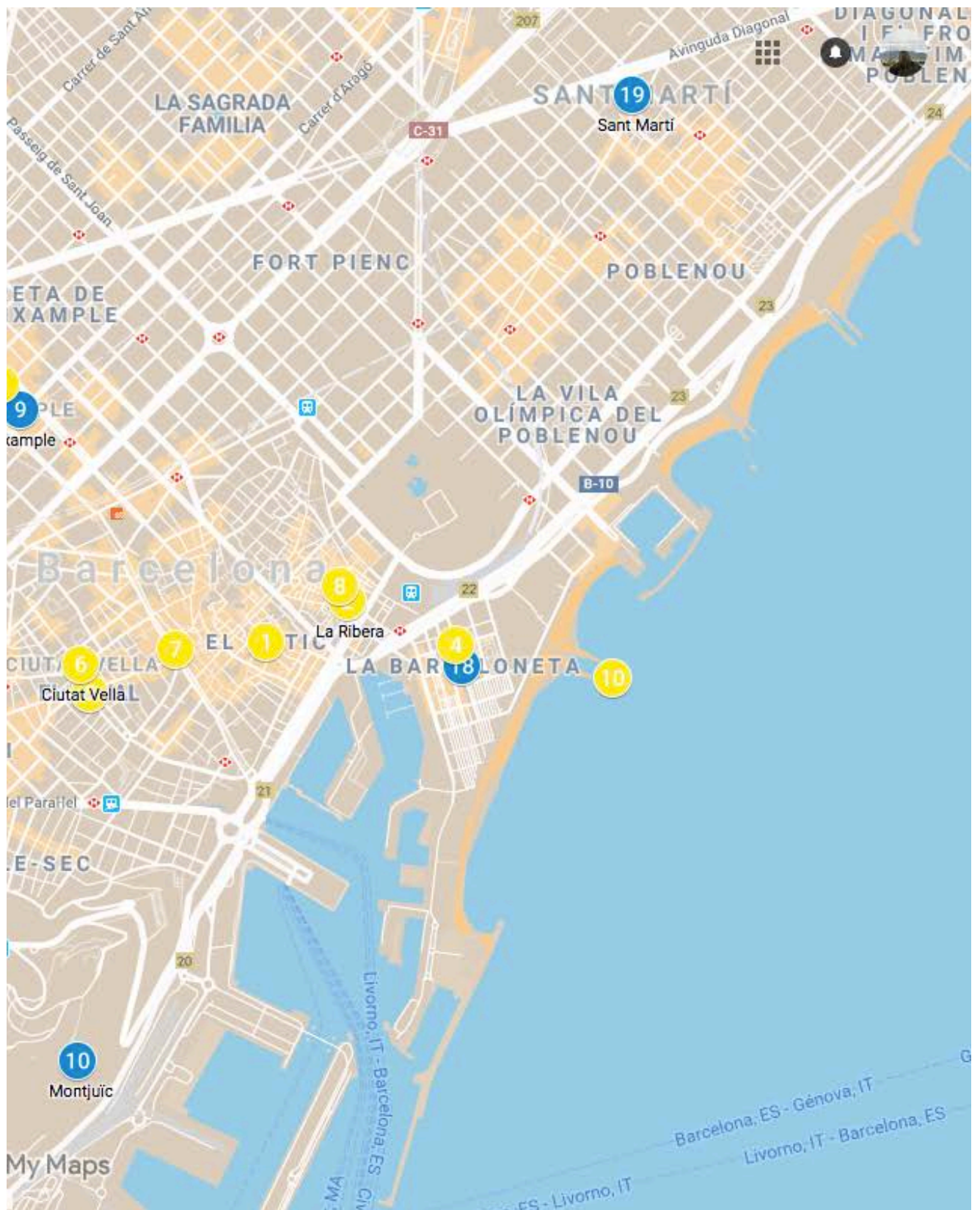
8. Annexes

The annexes for this Thesis are:

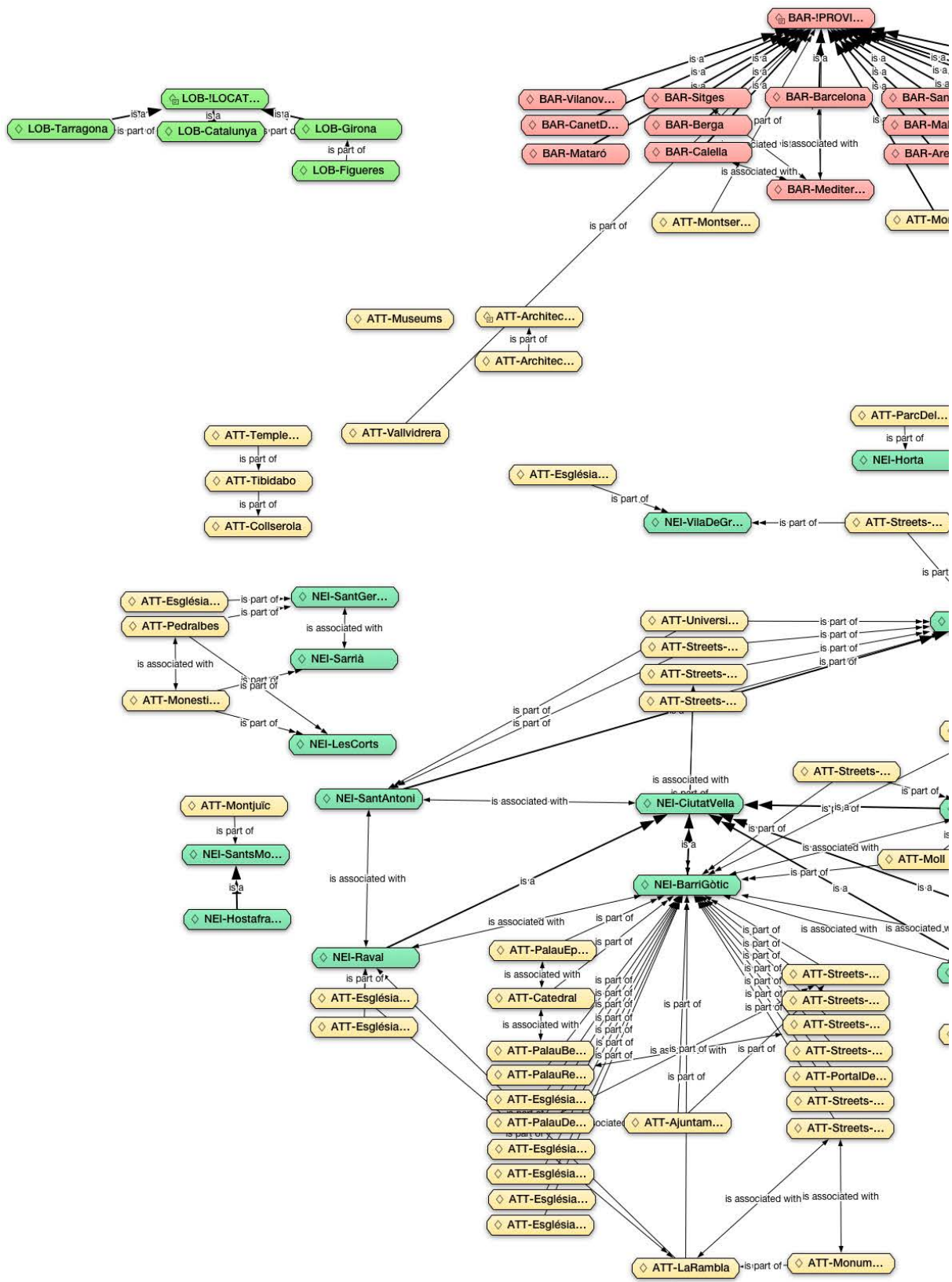
1. Enlarged version of the Map and the Network for Barcelona y su Provincia, 1888
2. Enlarged version of the Map and the Network for Guía del Turista en Barcelona, 1922
3. Enlarged version of the Map and the Network for L'Art d'Ensenyar Barcelona, 1929
4. Enlarged version of the Map and the Network for Guía del Turista en Barcelona, 1935
5. Enlarged version of the Map and the Network for Guía Turística de la Provincia de Barcelona, 1952
6. Enlarged version of the Map and the Network for Barcelona "Jaime Miravall", 1964
7. Enlarged version of the Map and the Network for Guide Julliard de l'Europe, 1964
8. Enlarged version of the Map and the Network for Tot Barcelona, 1970
9. Enlarged version of the Map and the Network for Barcelona and Costa Dorada, 1988
10. Enlarged version of the Map and the Network for Barcelona Plus Majorca, Ibiza, and Menorca, 1990
11. Enlarged version of the Map and the Network for Un Gran Fin de Semana en Barcelona, 2000
12. Enlarged version of the Map and the Network for DK Guia Turismo 10+ Barcelona, 2007
13. Enlarged version of the Map and the Network for Lonely Planet, 2016

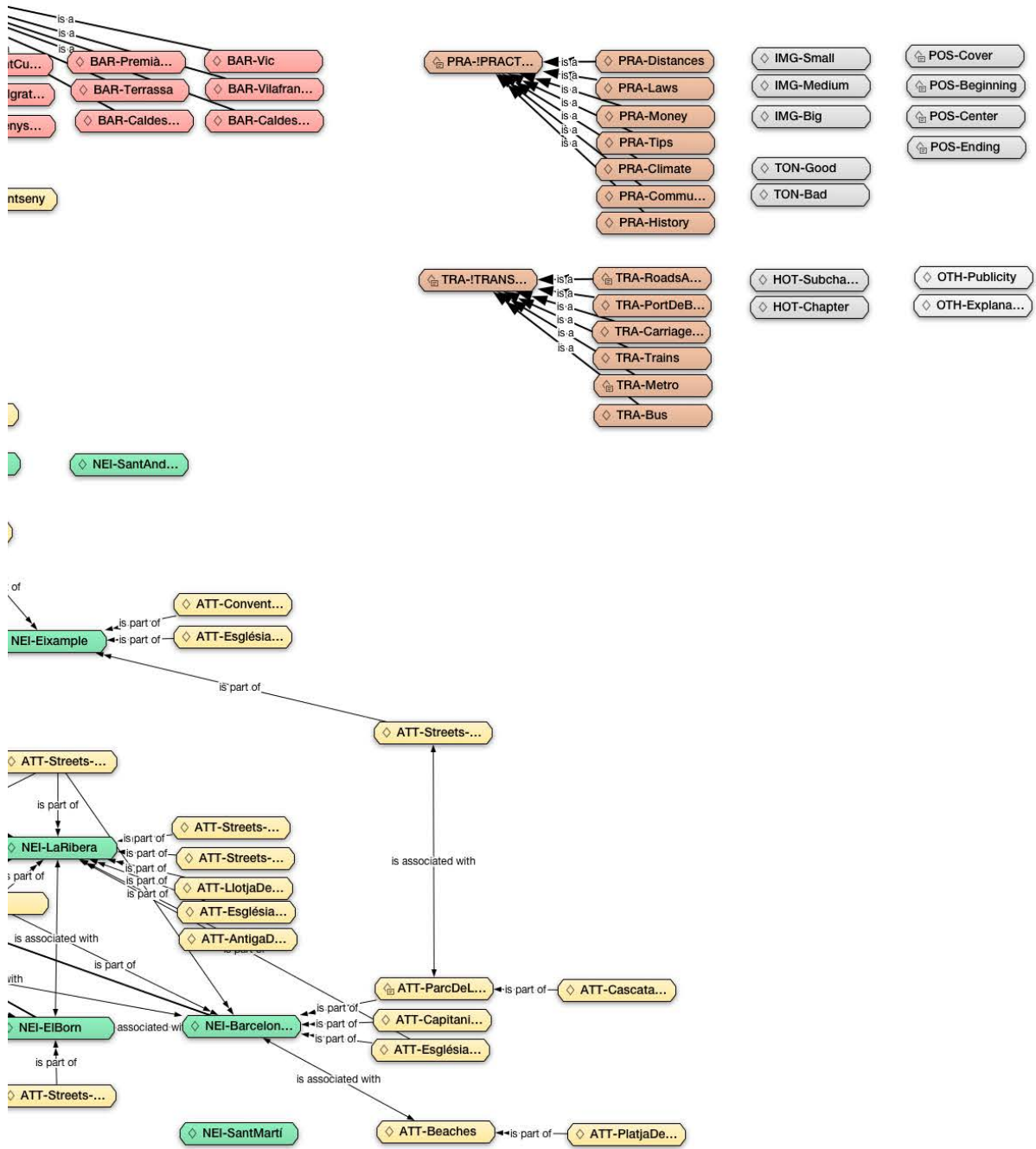
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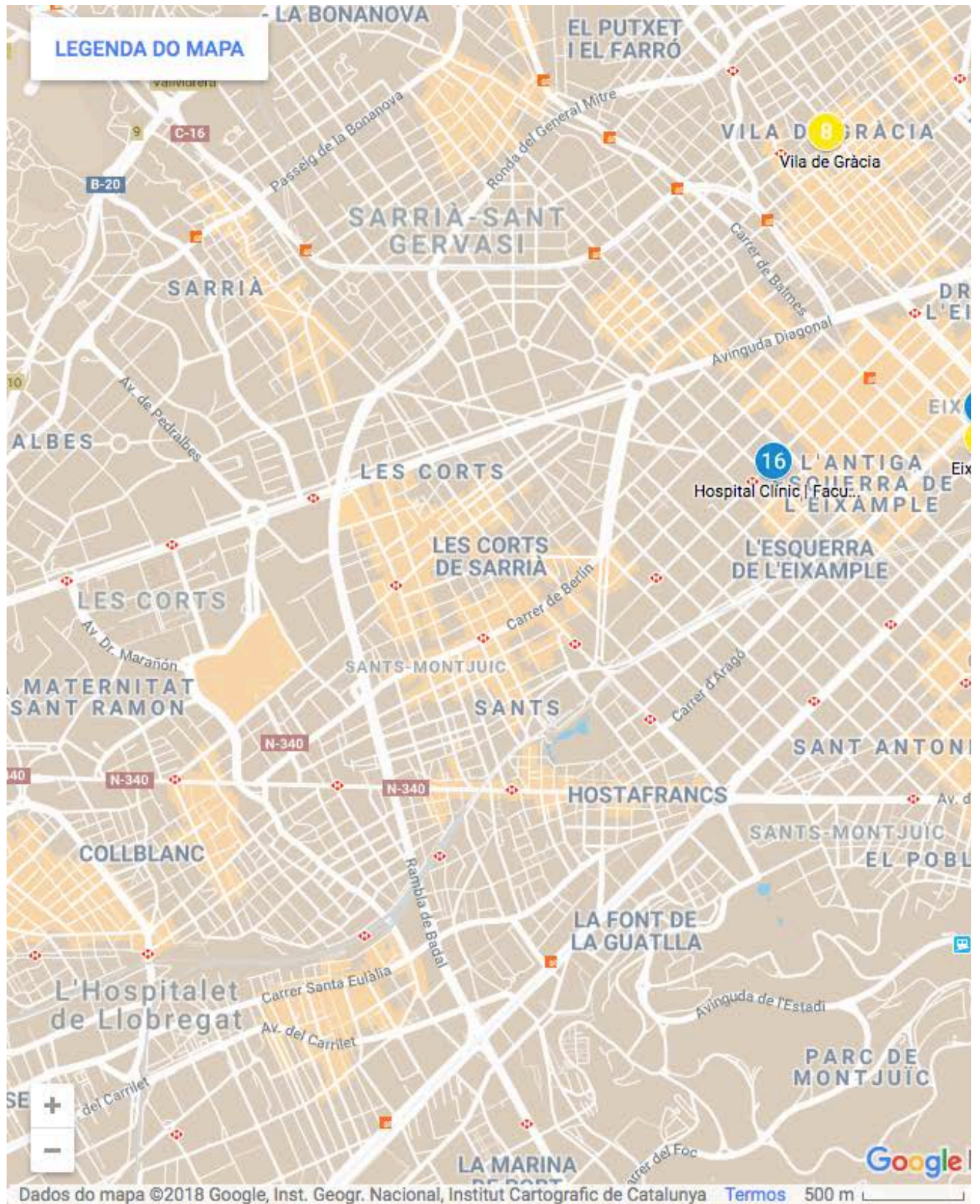


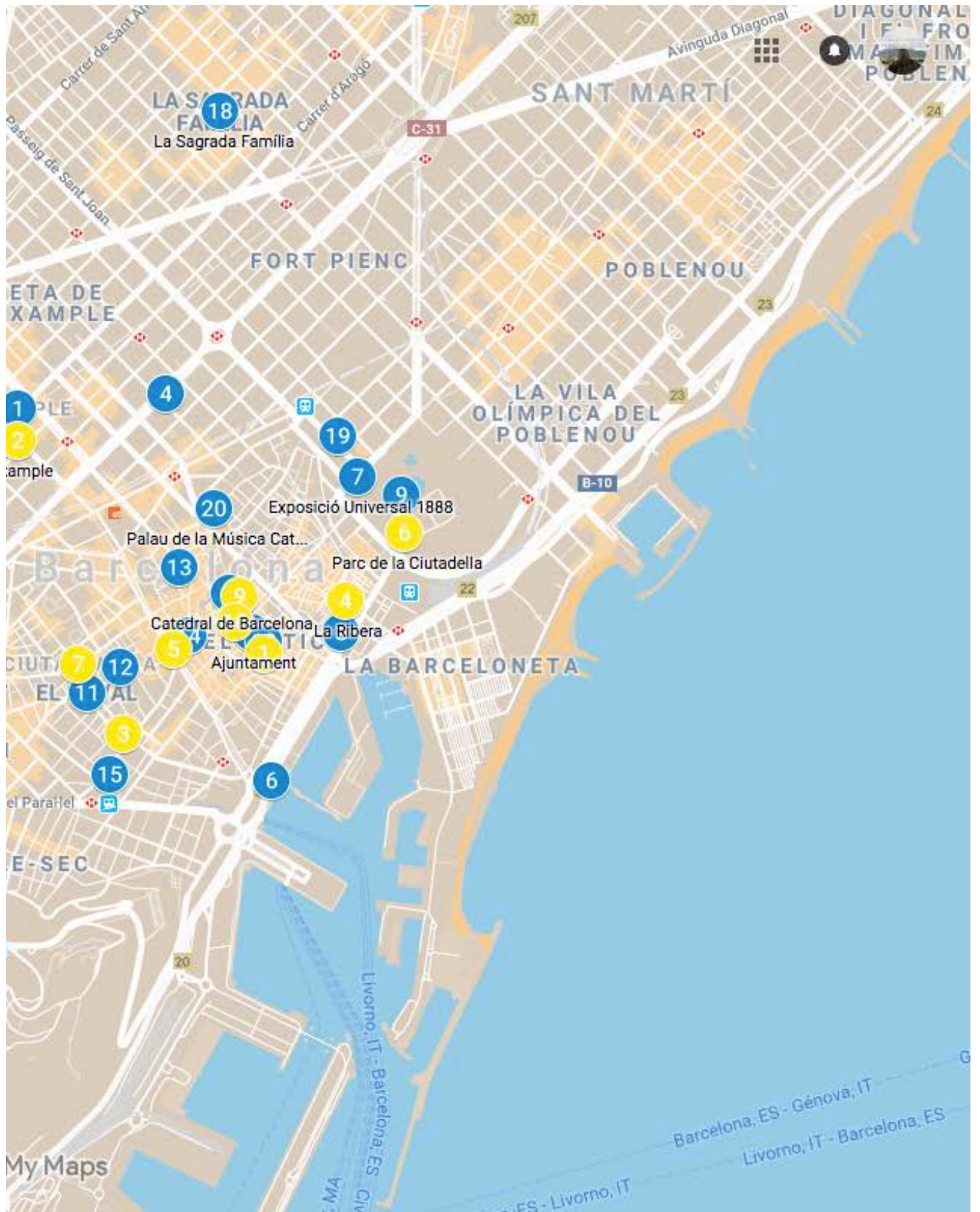
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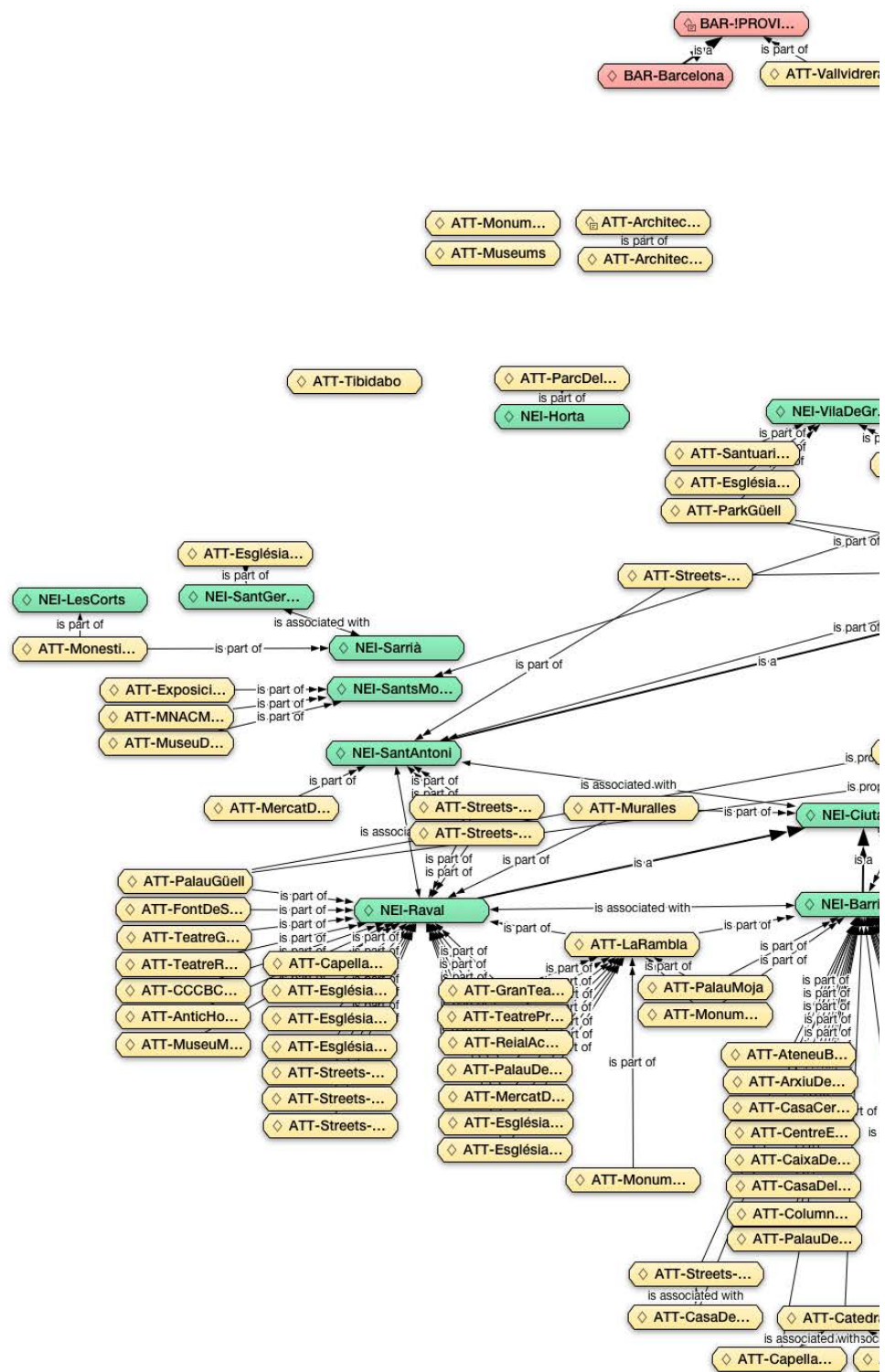


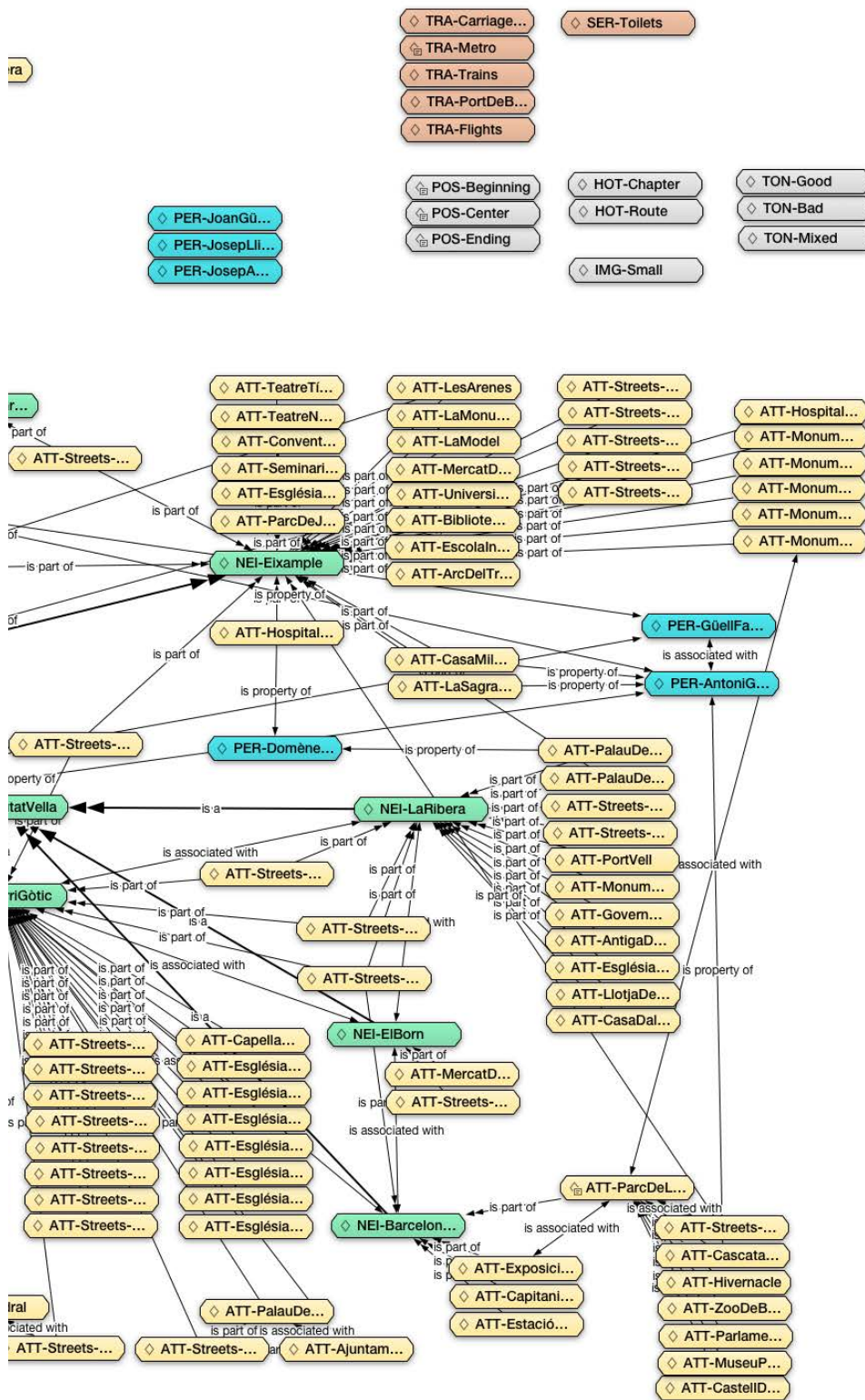
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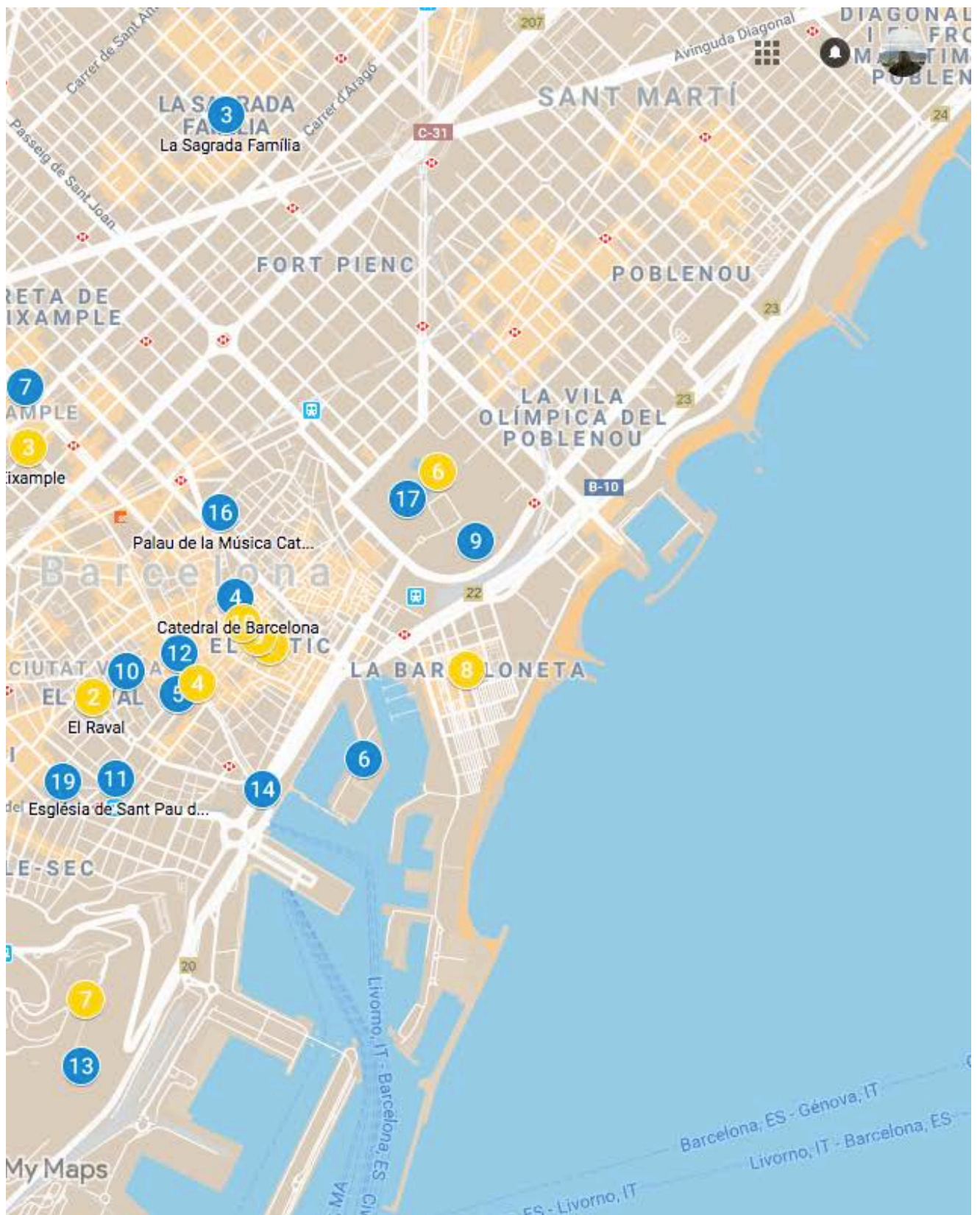
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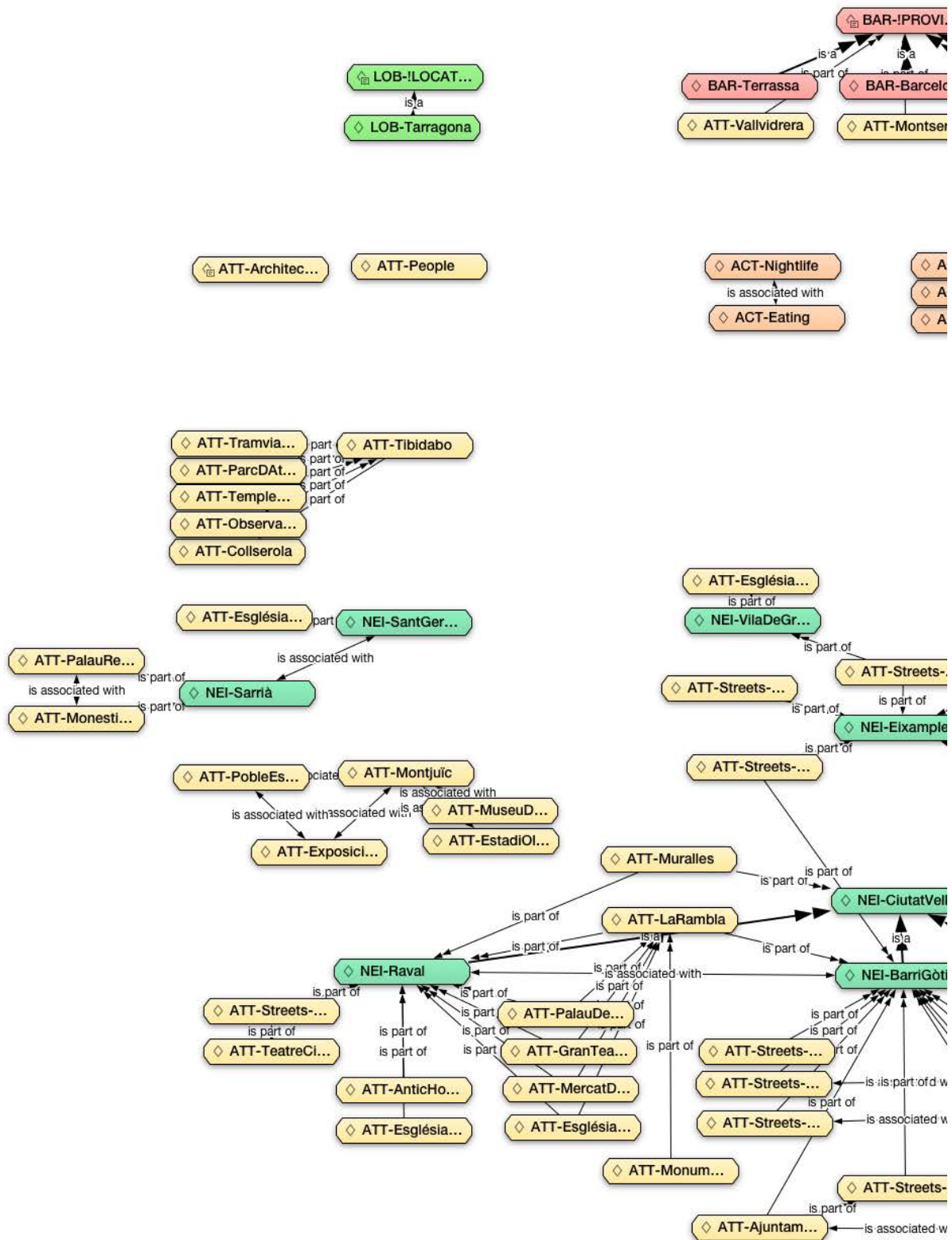


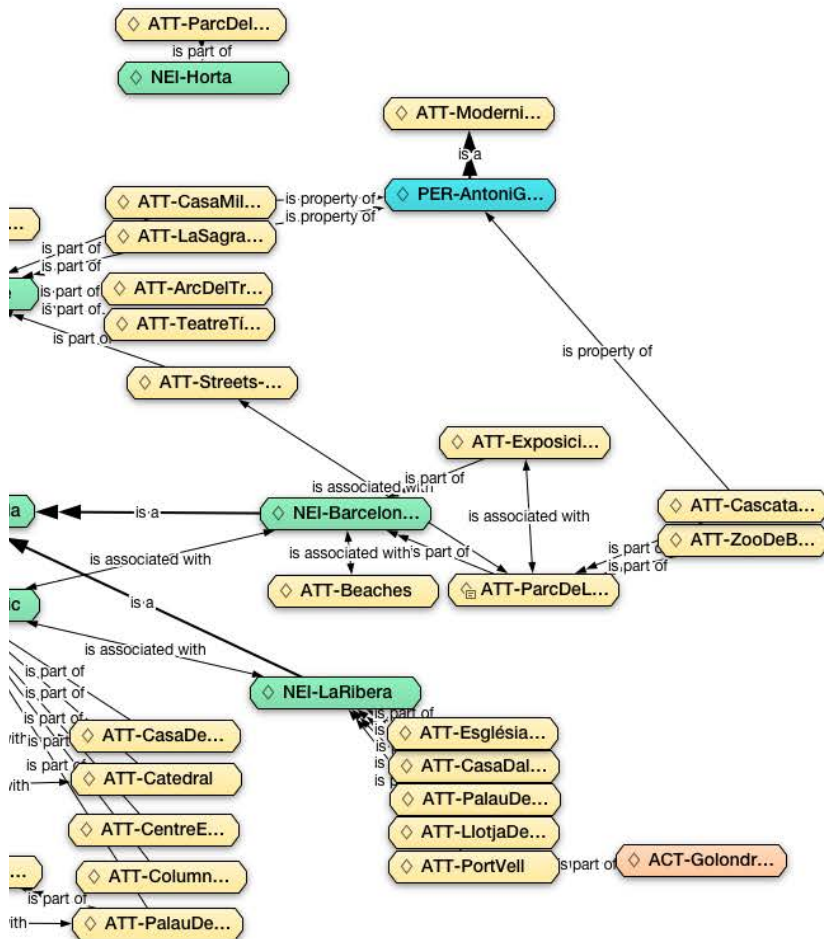
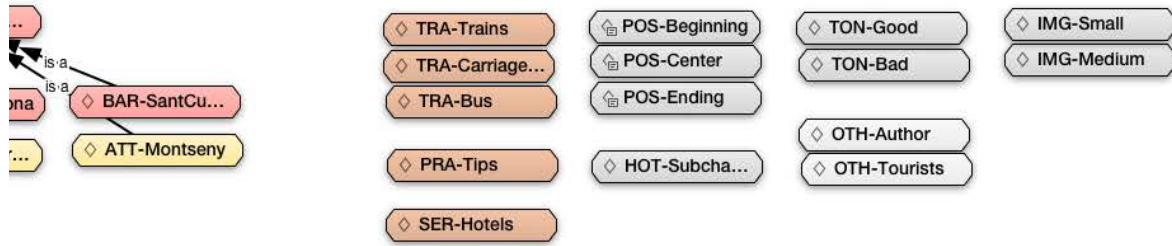
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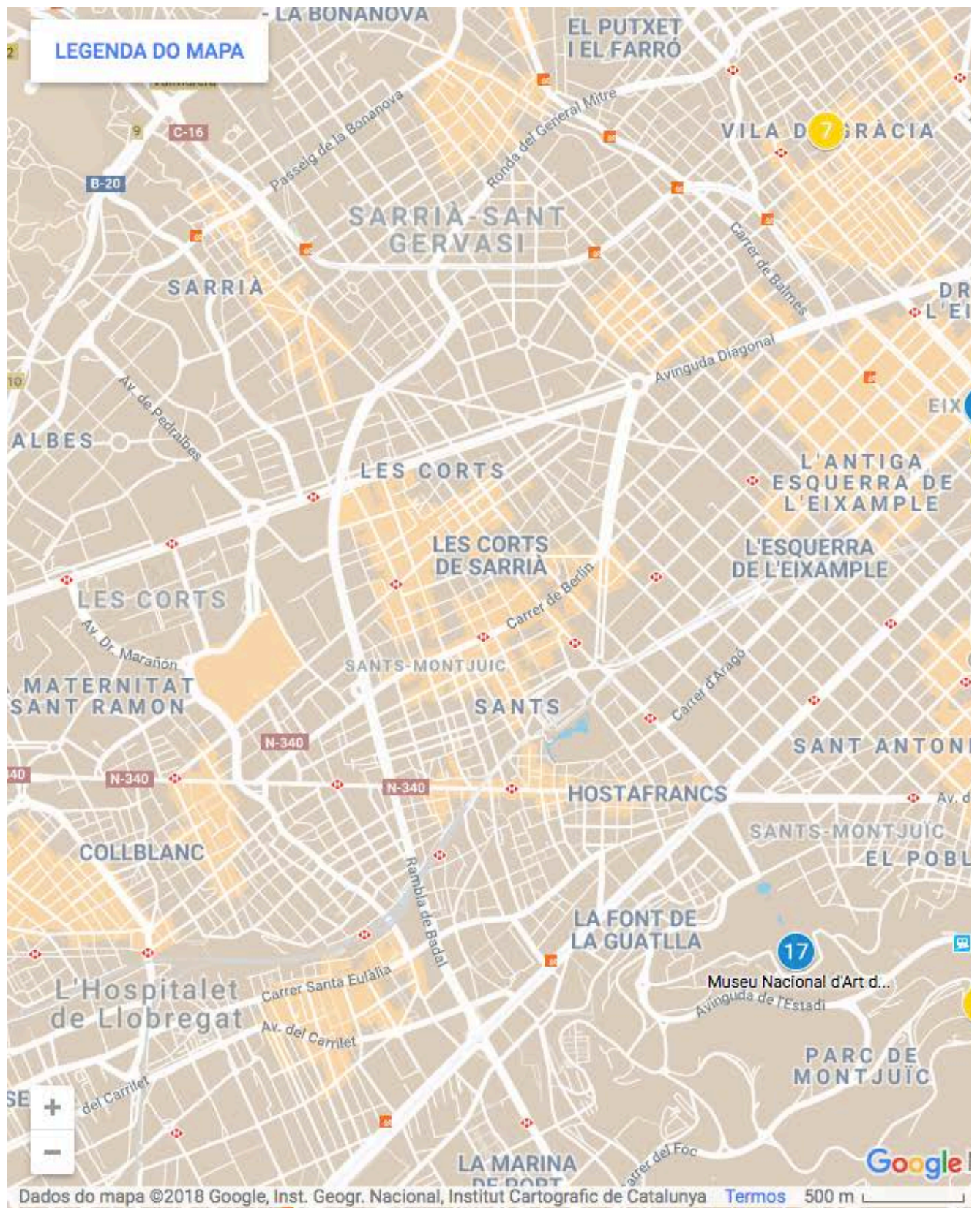


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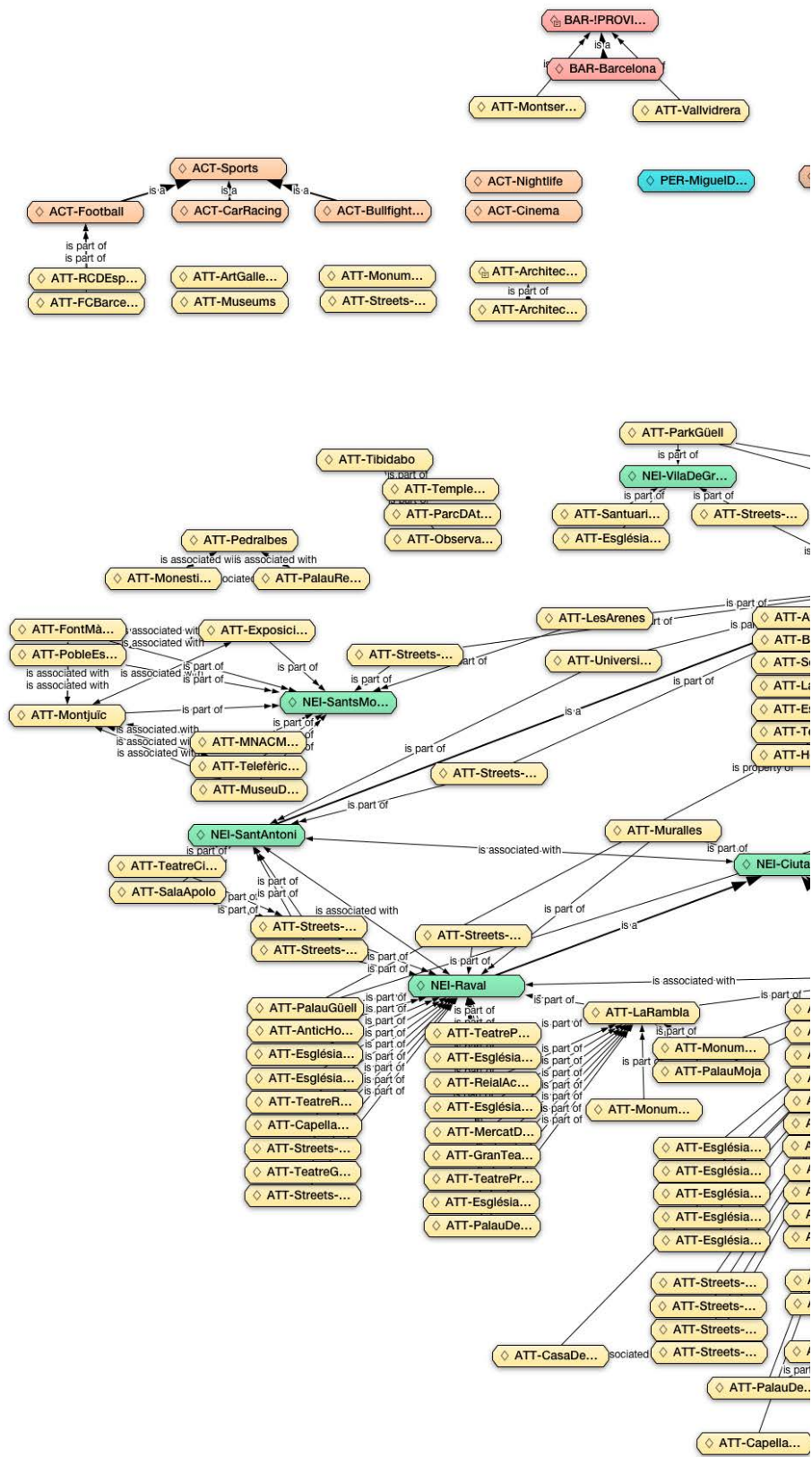


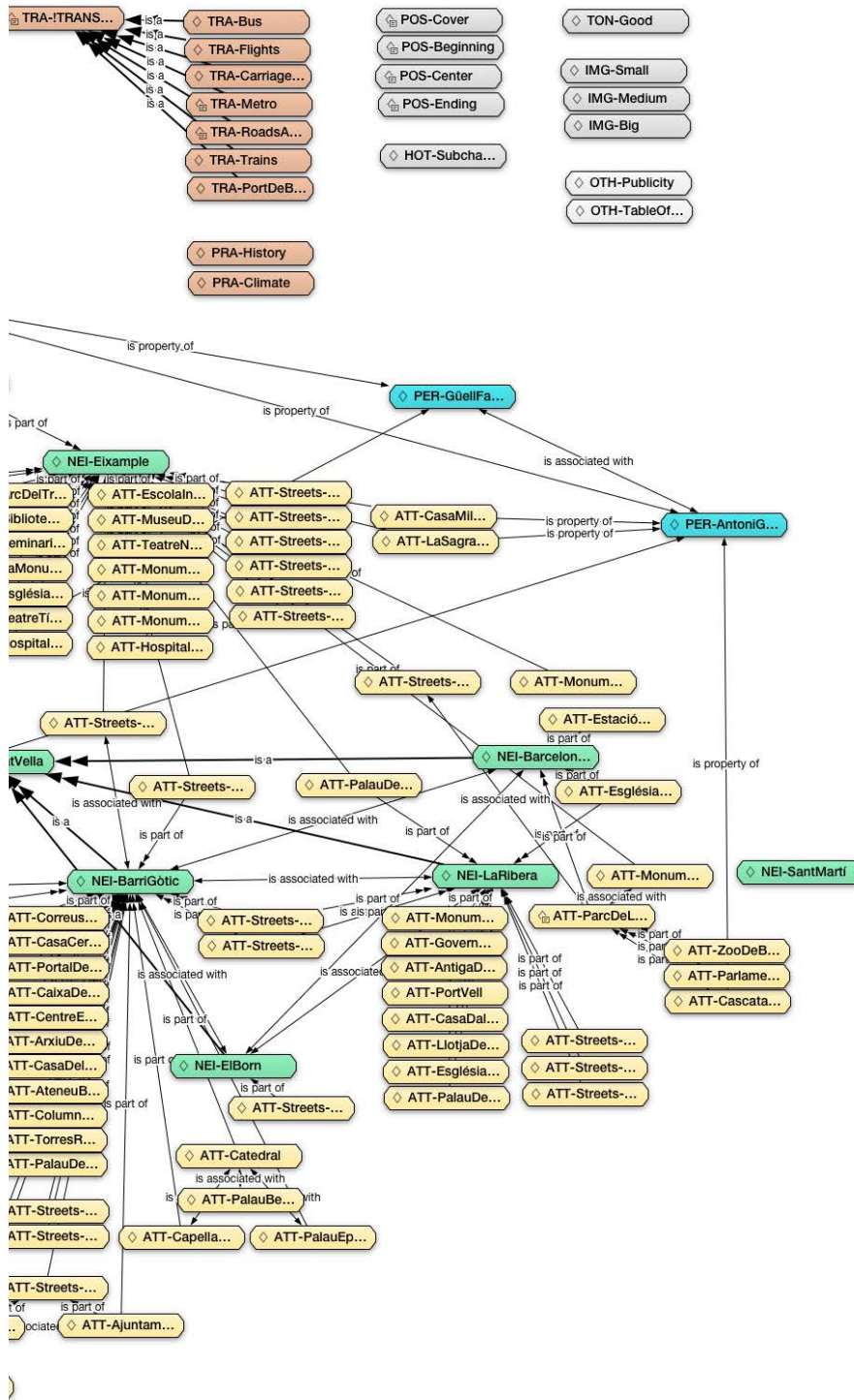
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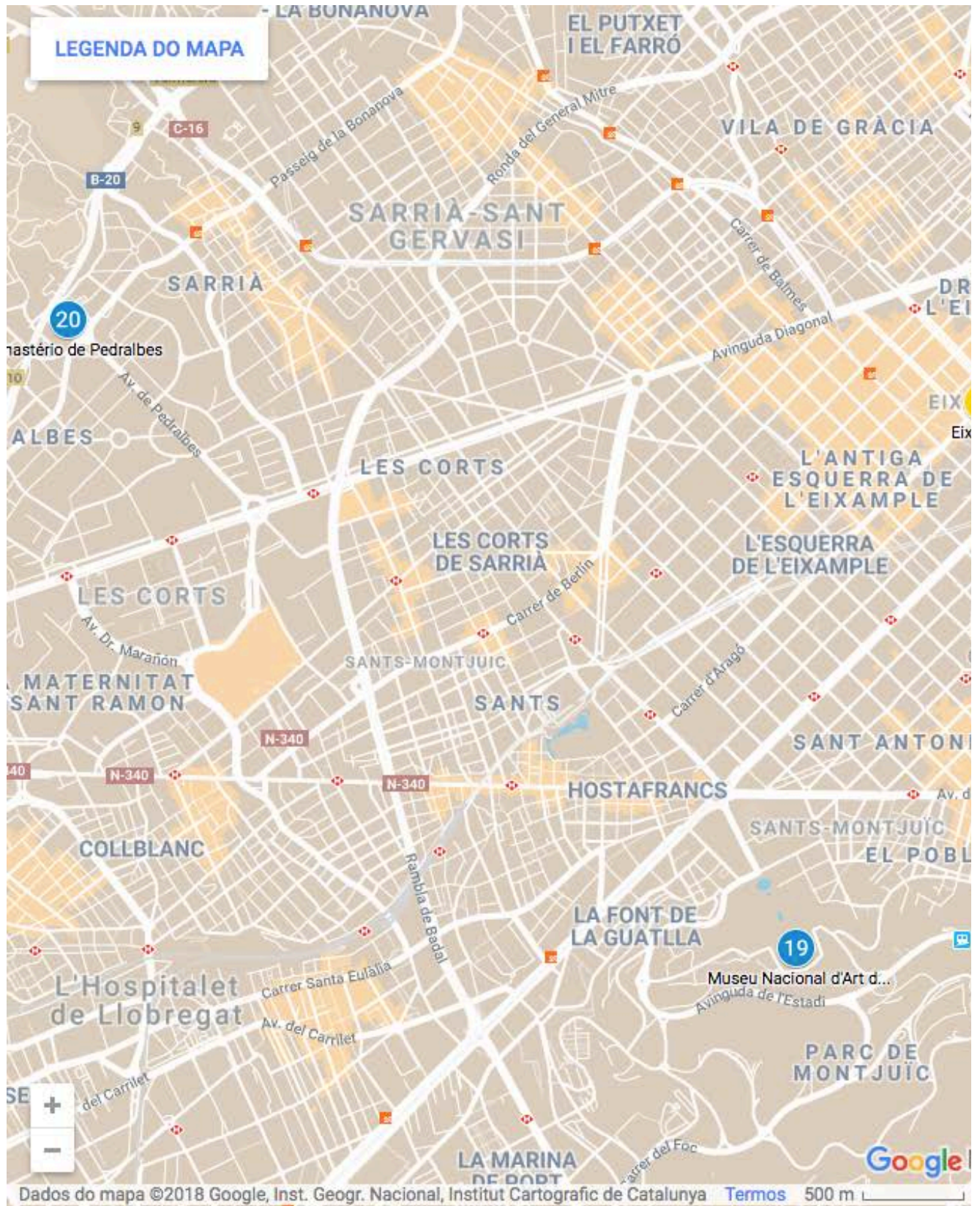


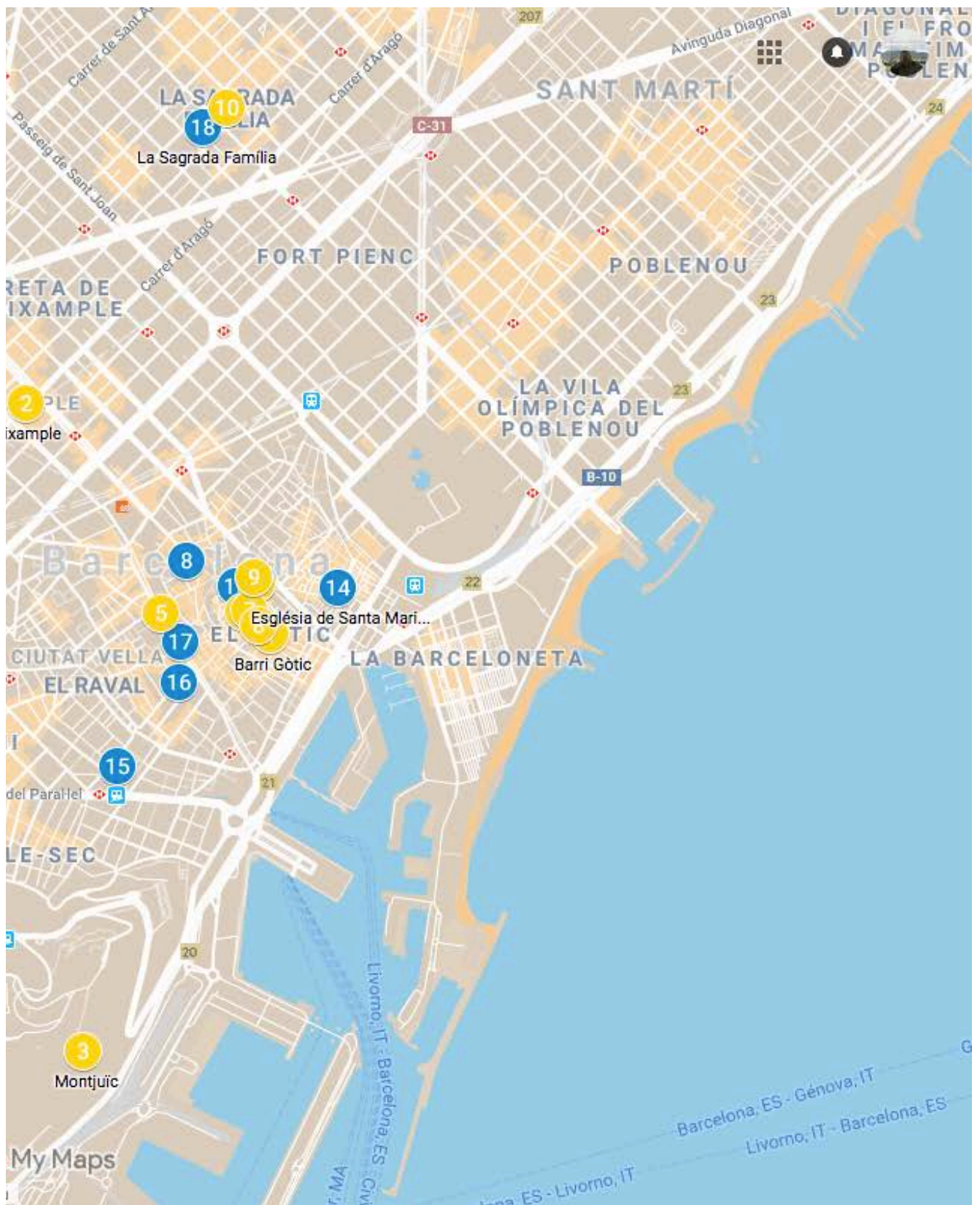
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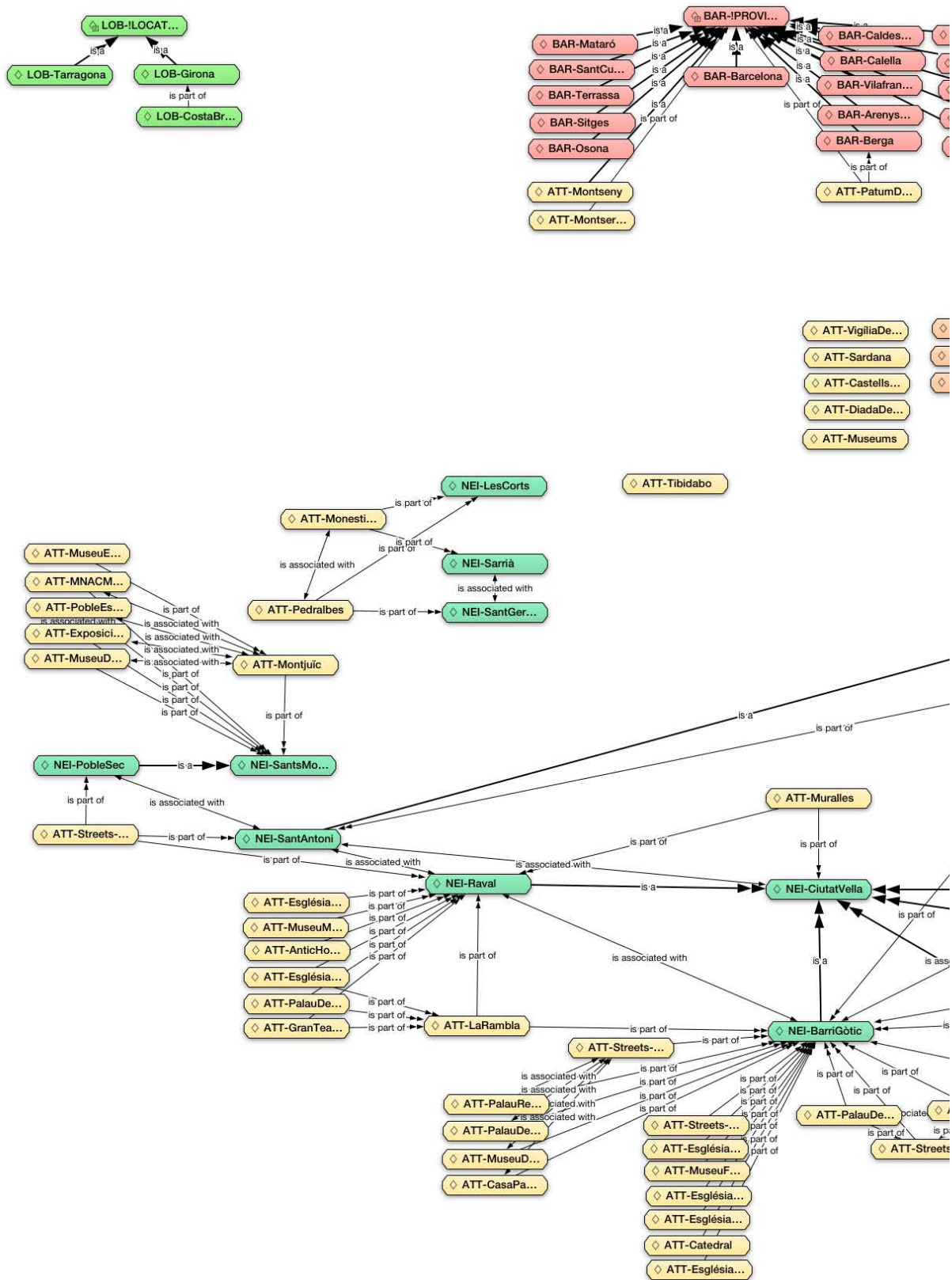


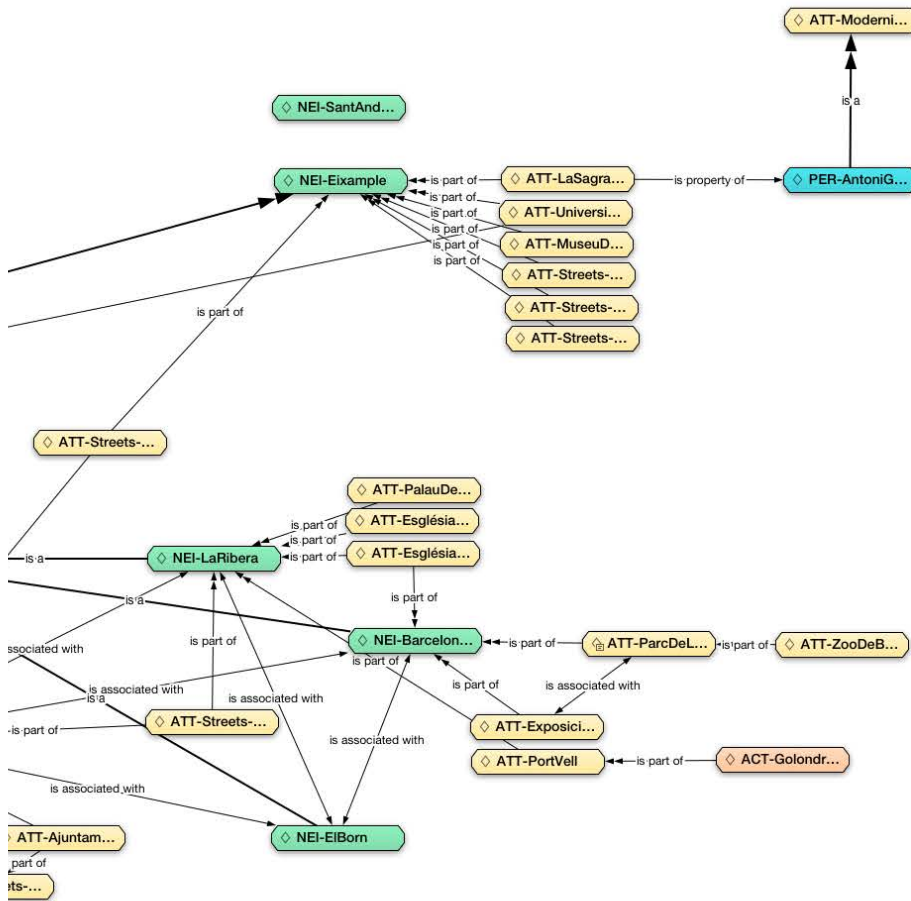
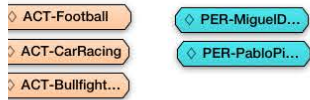
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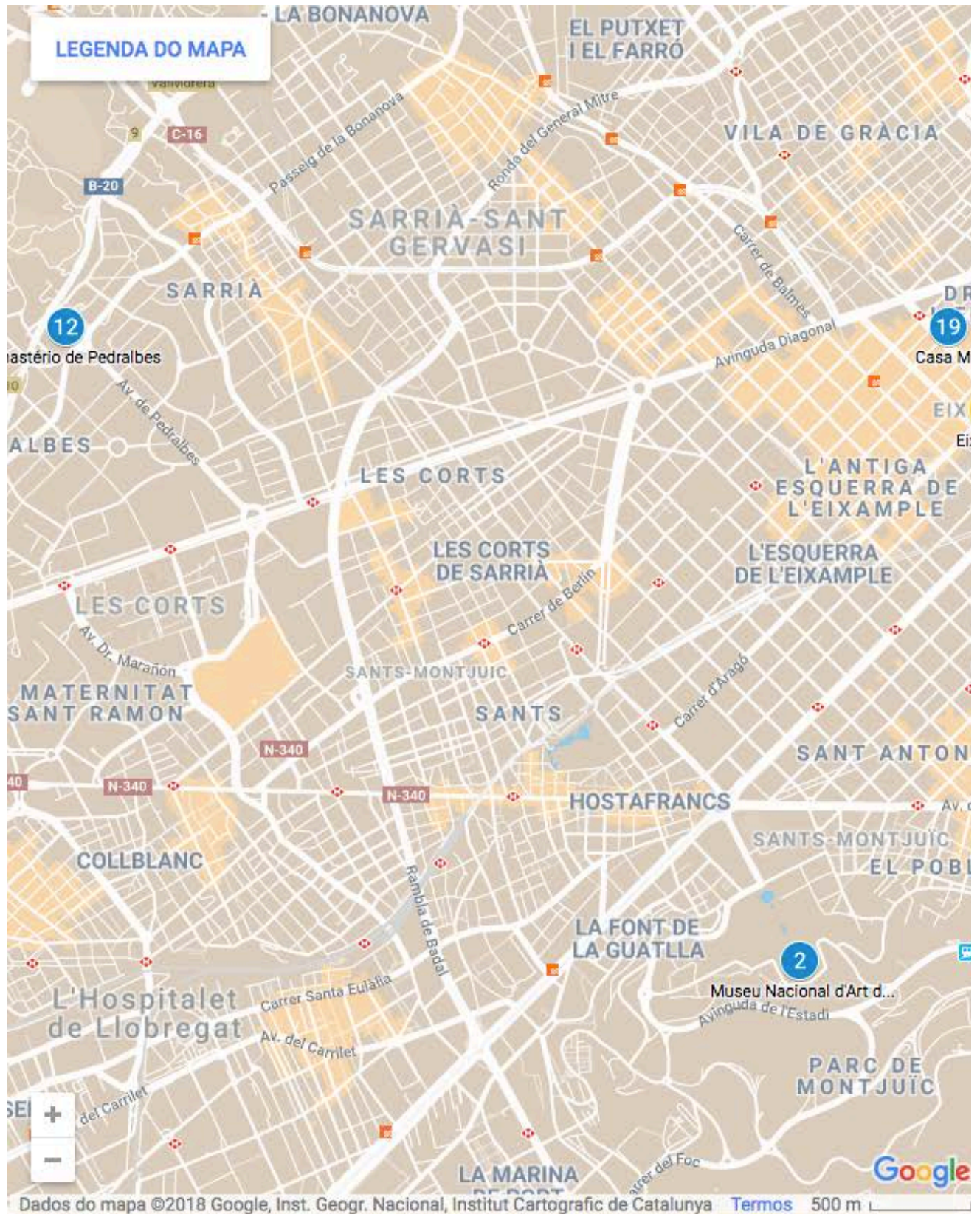


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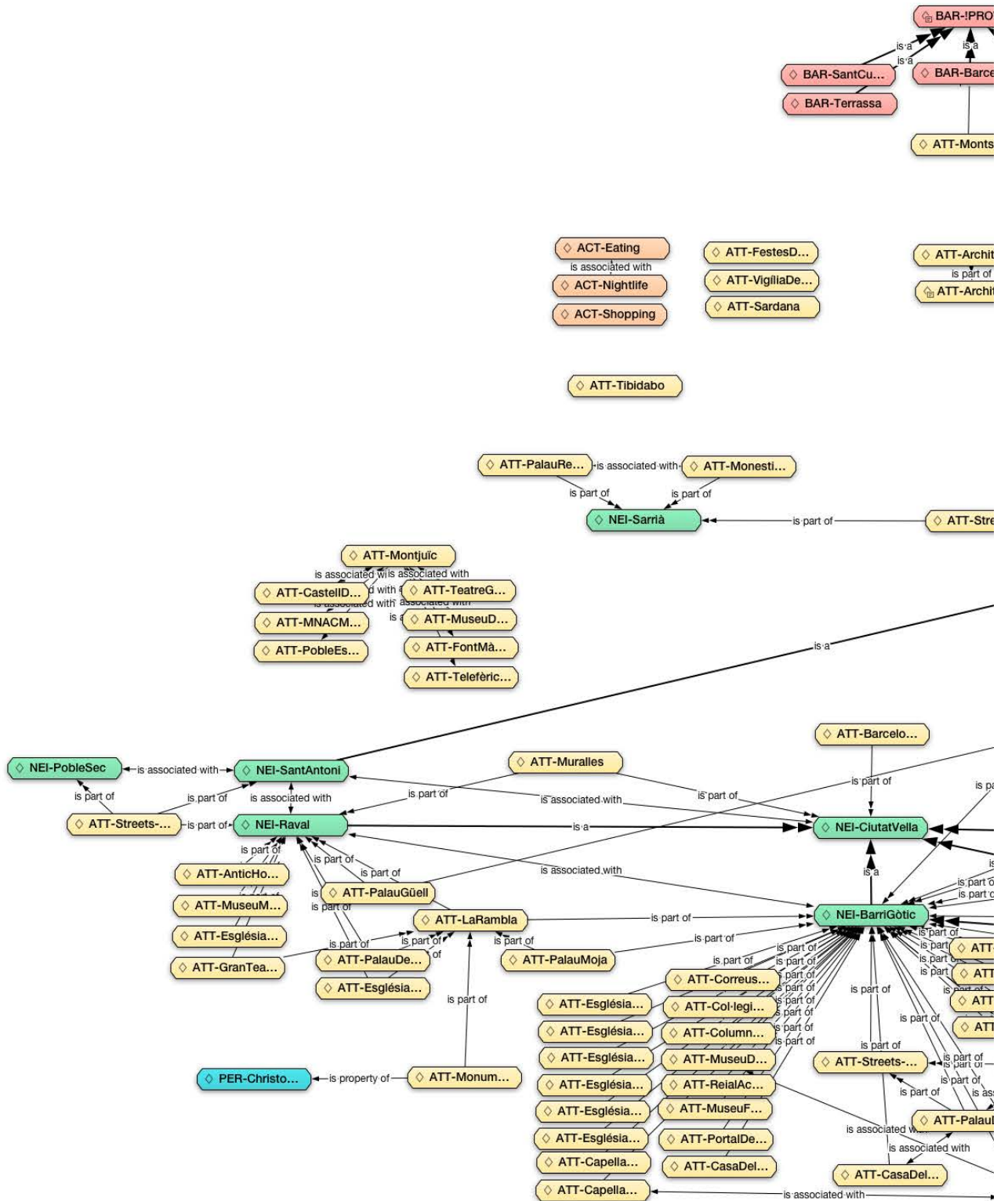


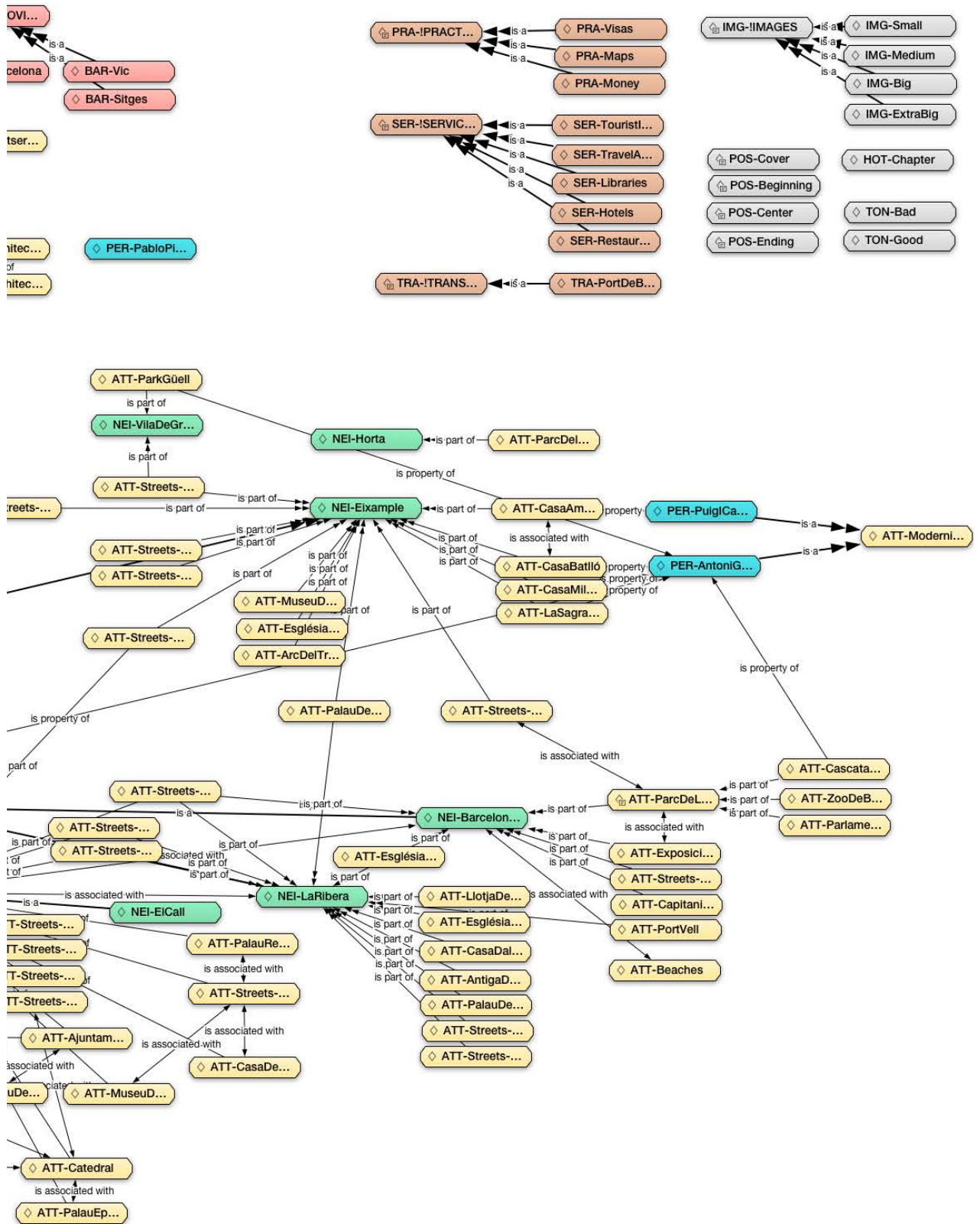
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Network for the guidebook Barcelona “Jaime Miravall”, 1964



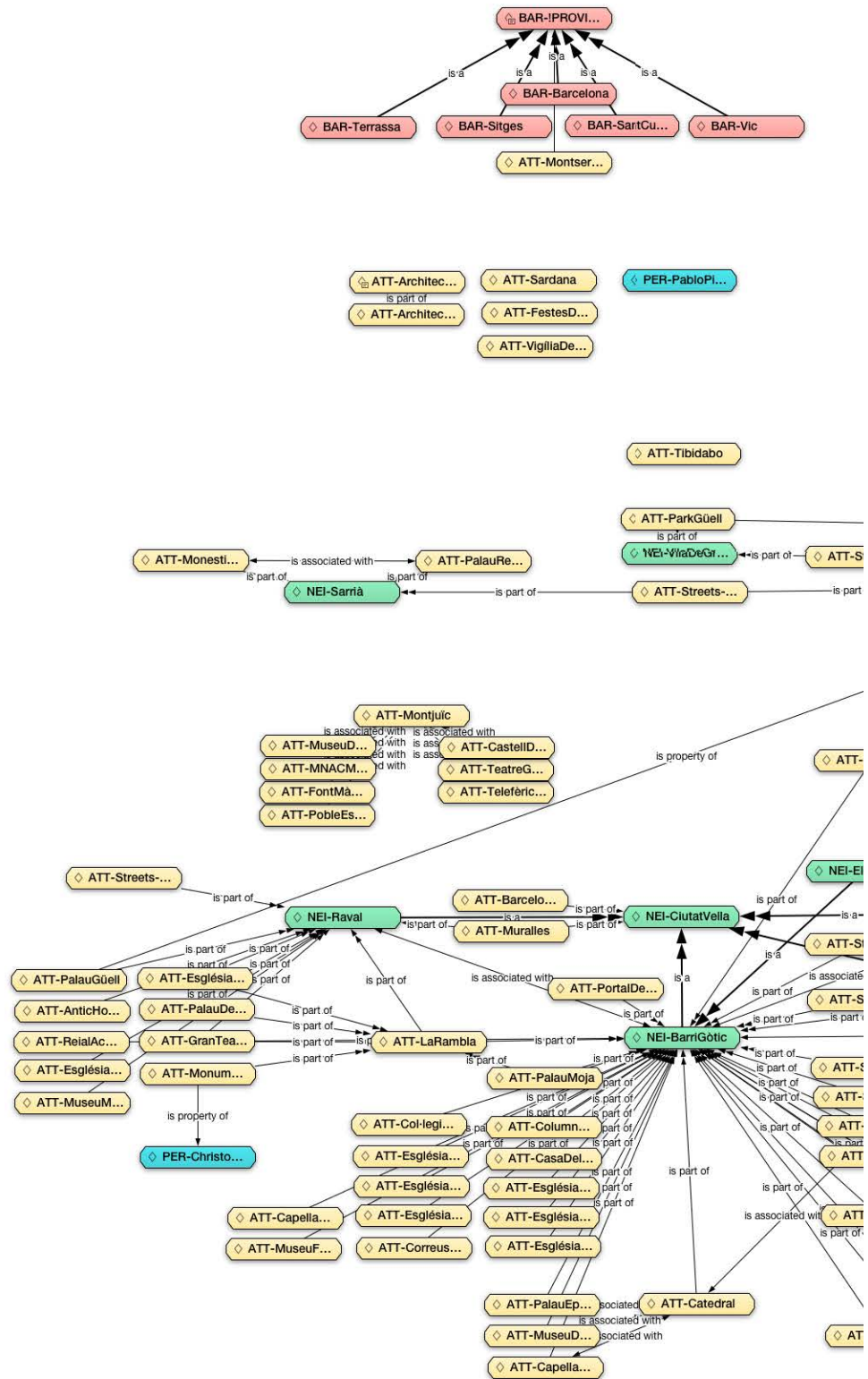


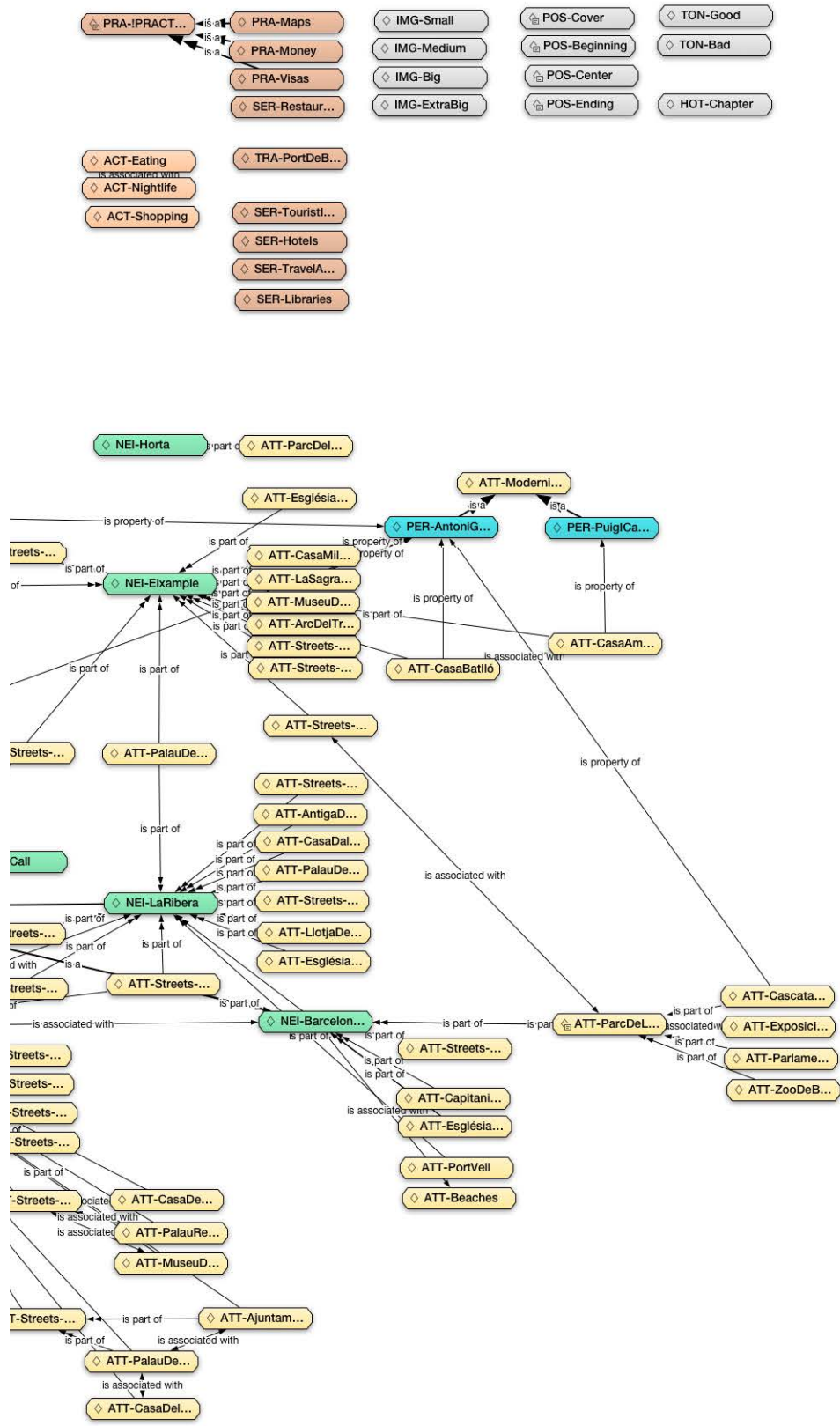
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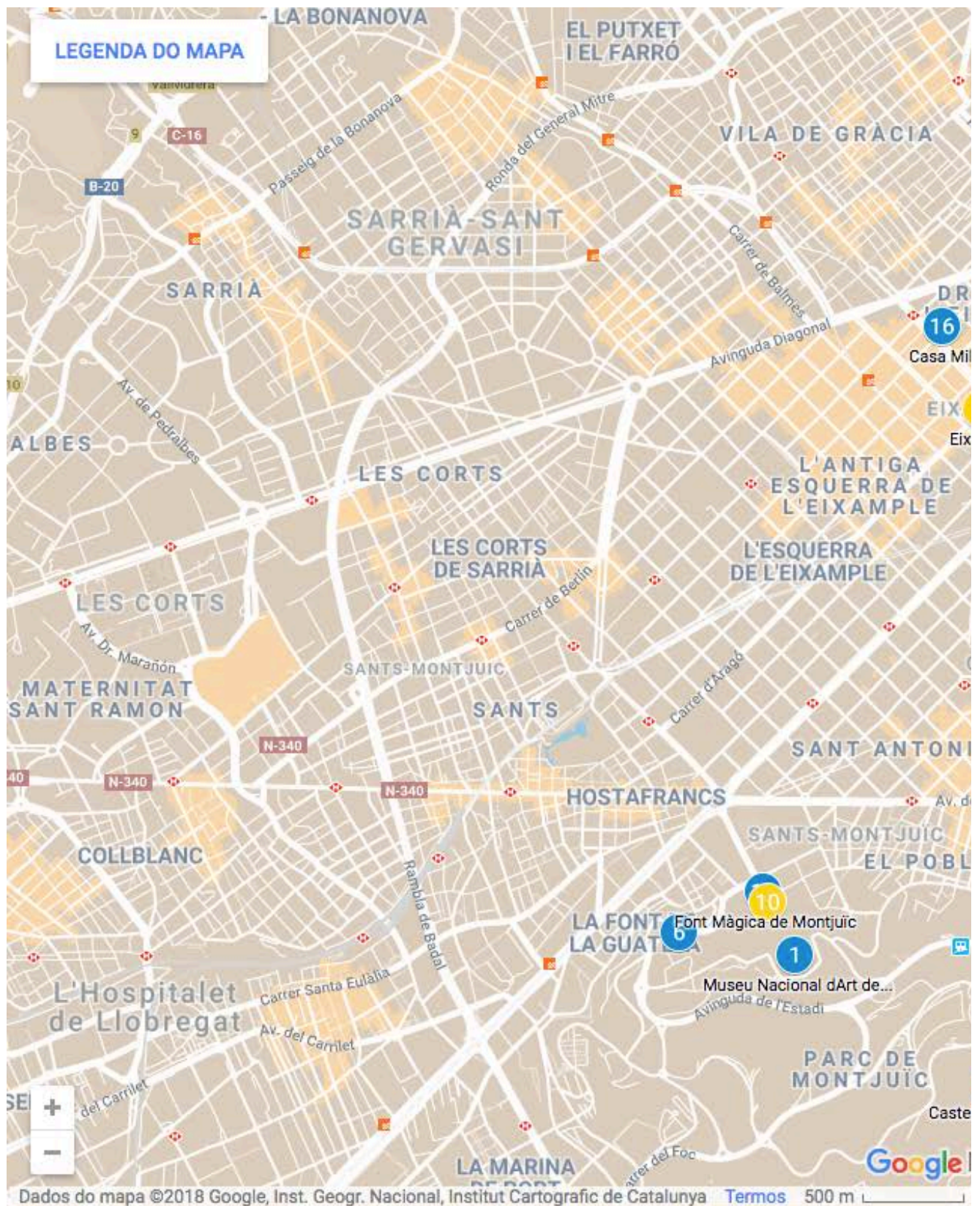


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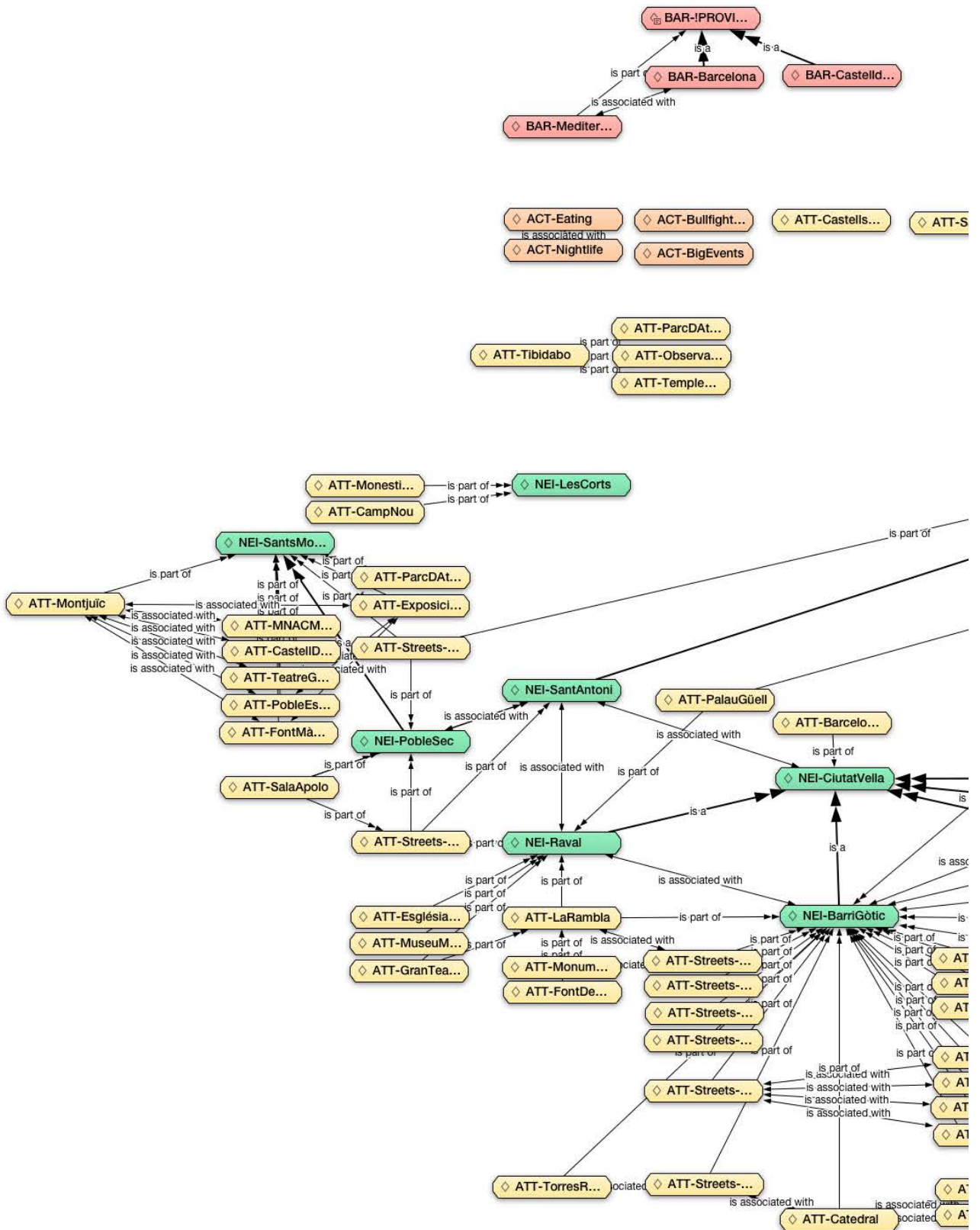


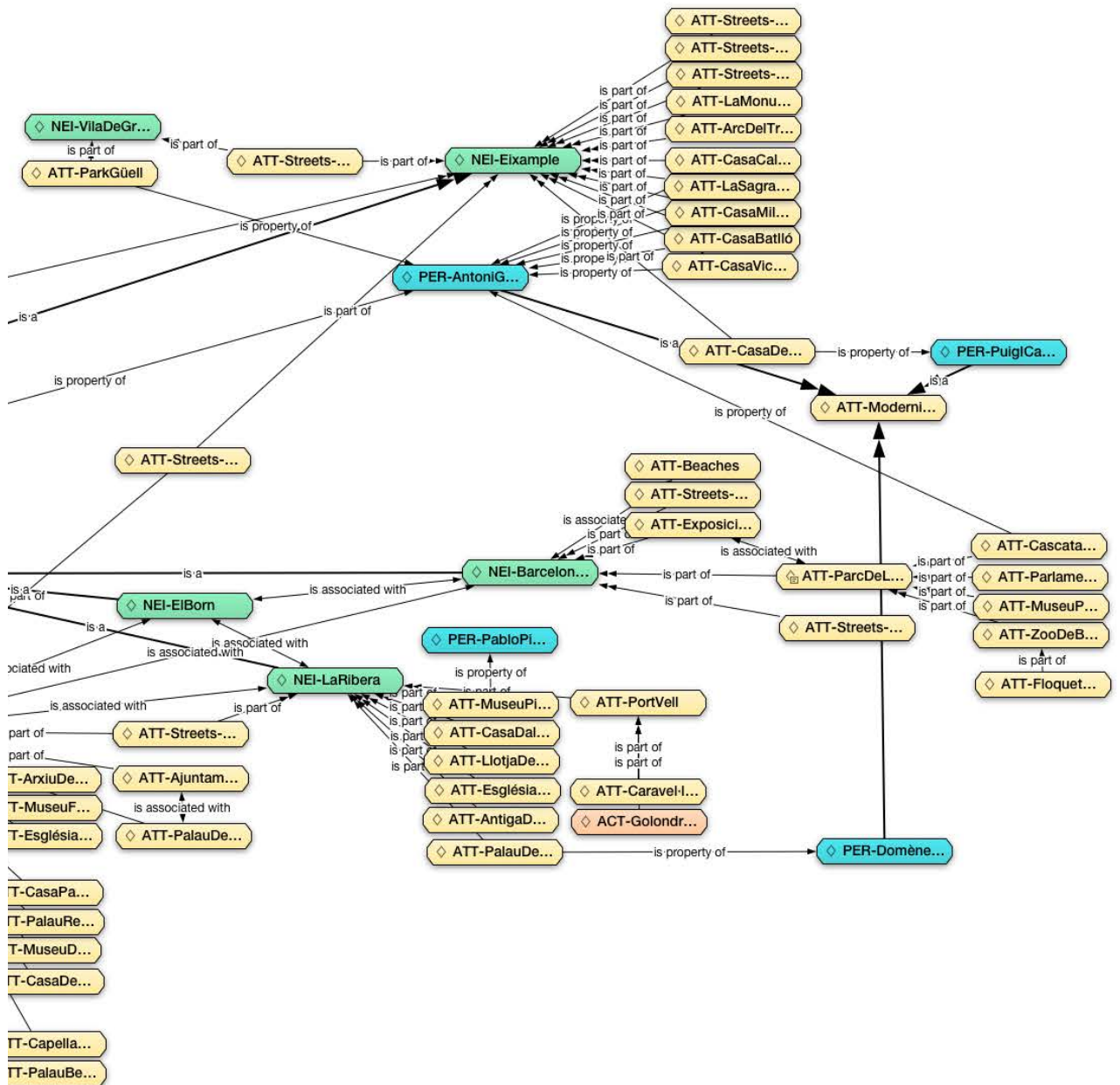
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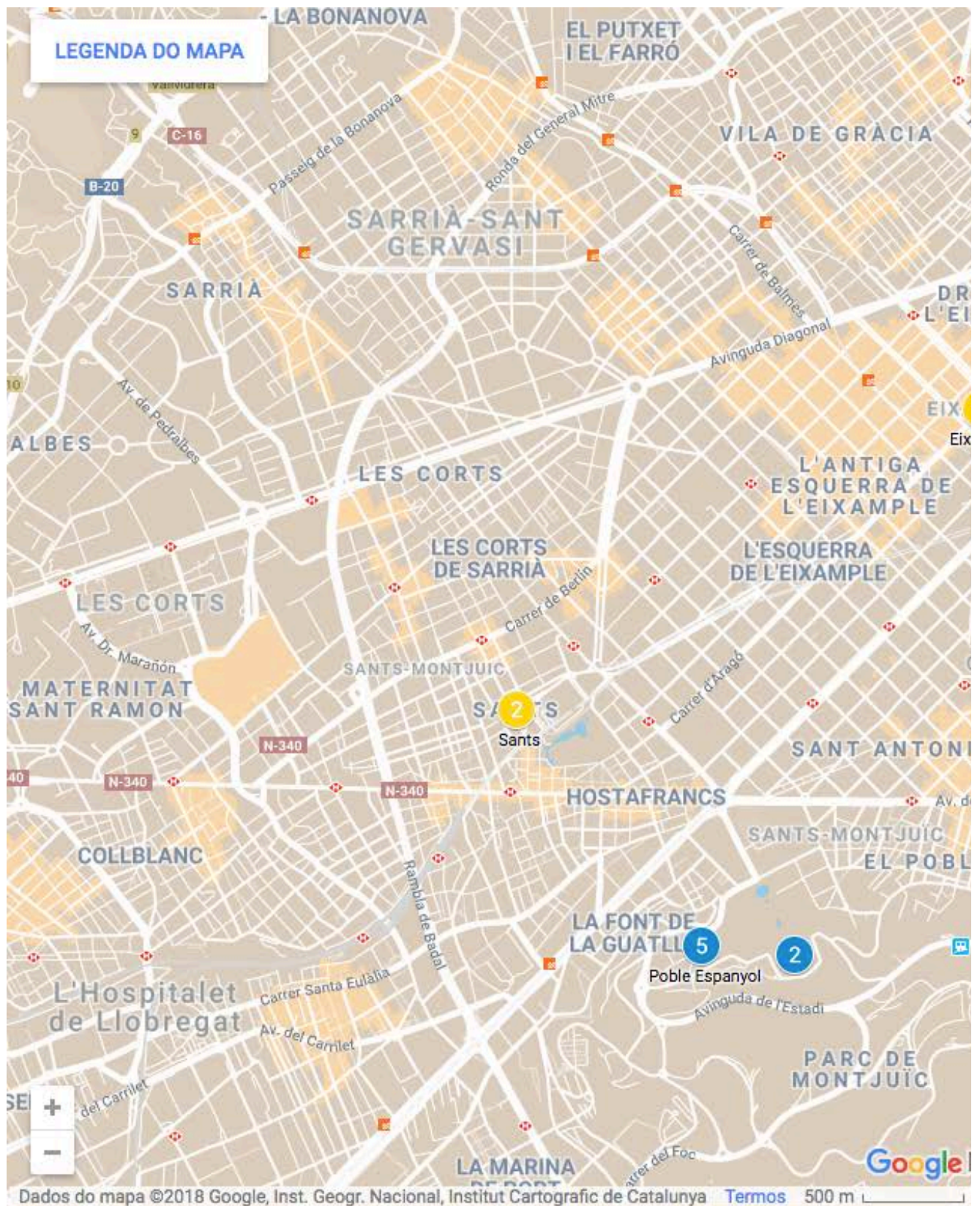


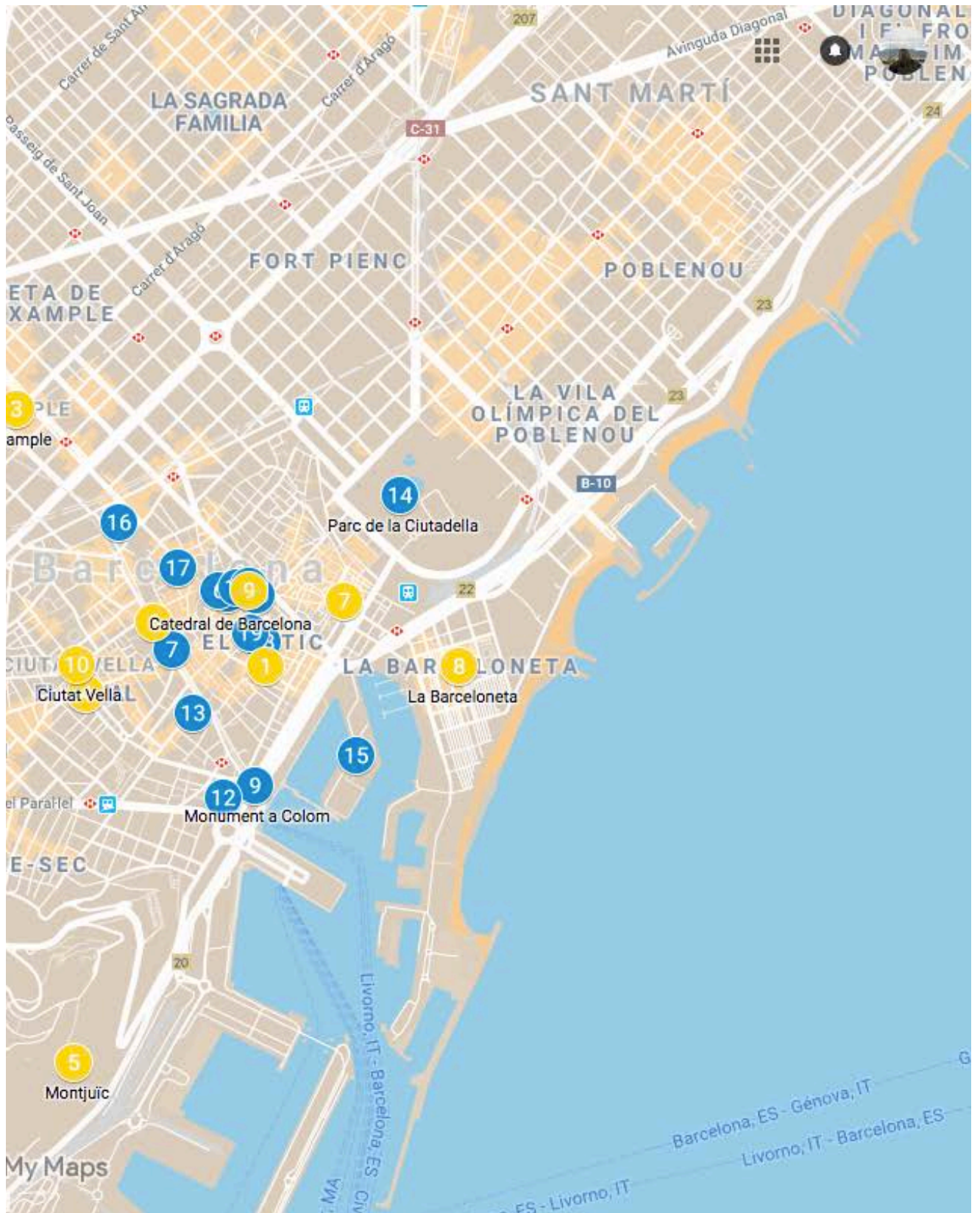
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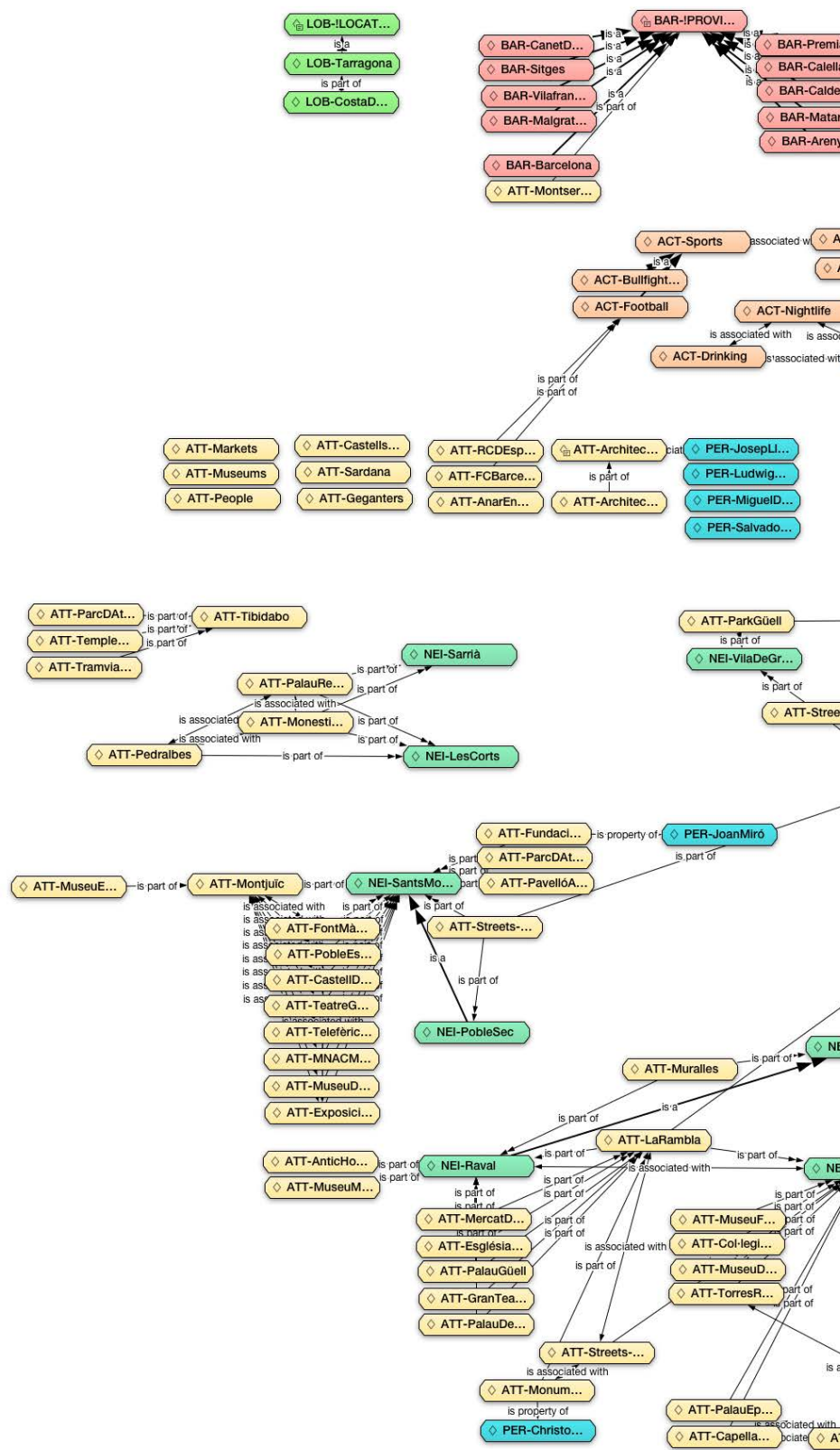


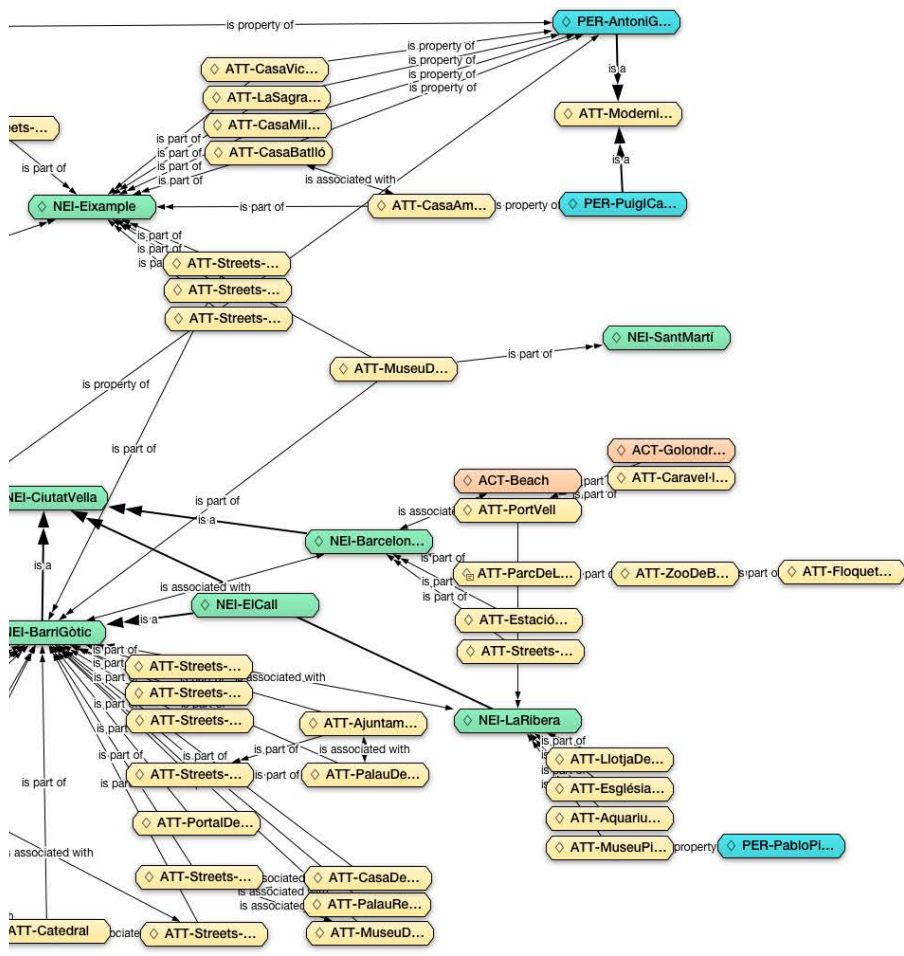
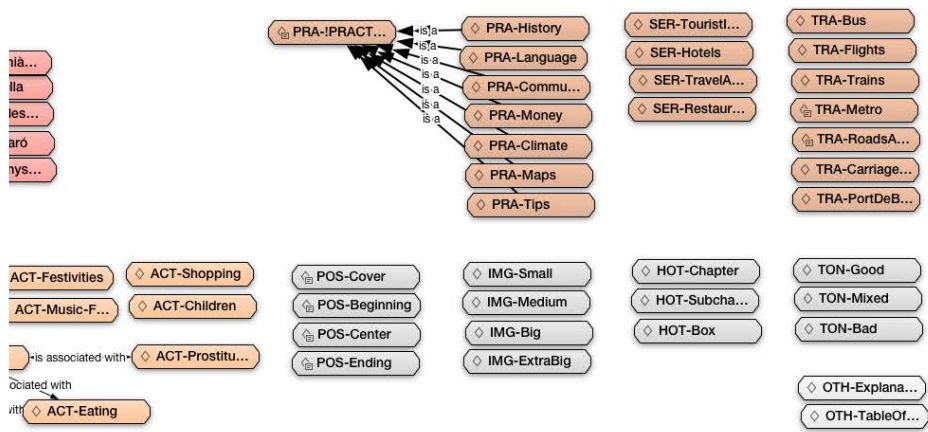
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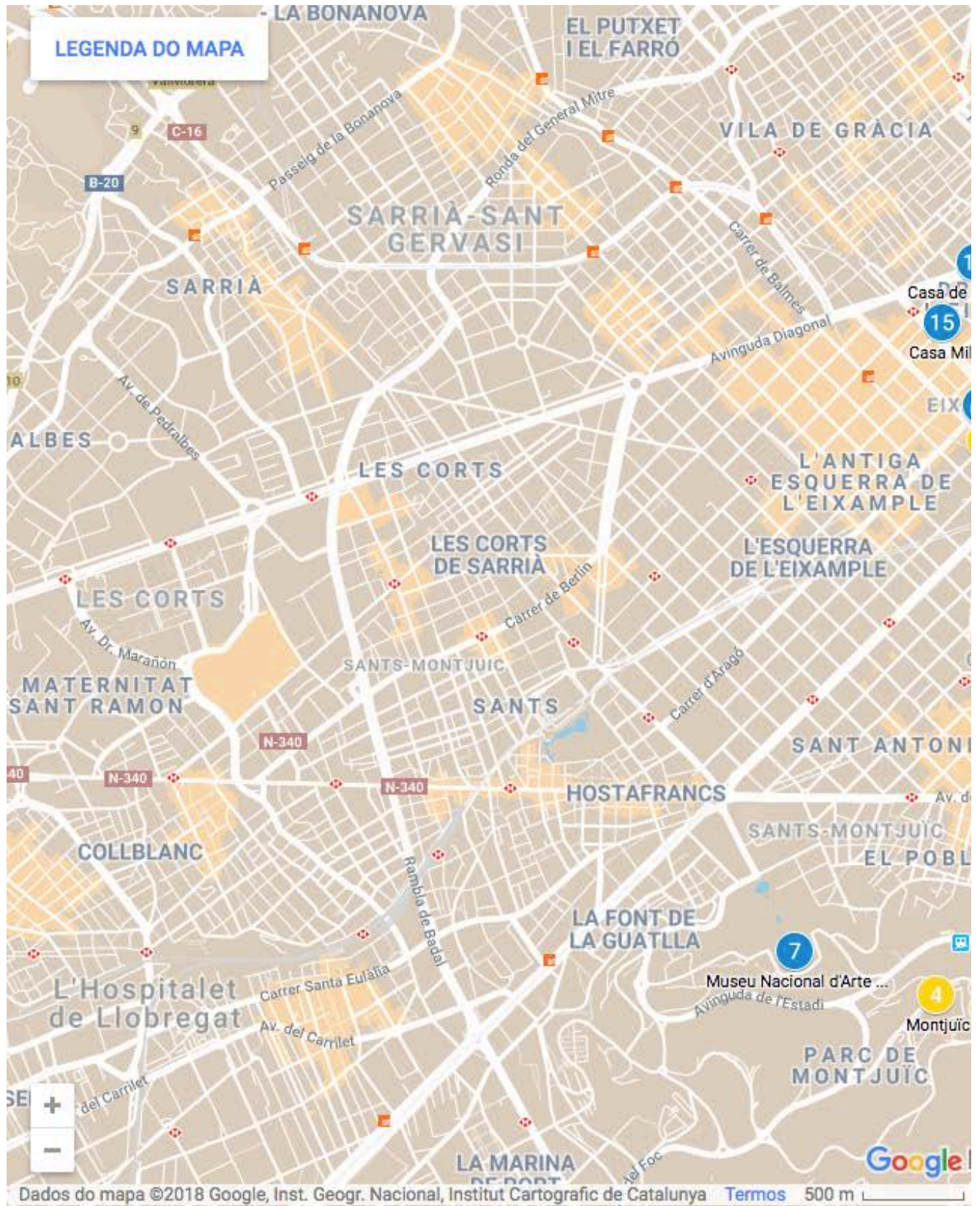


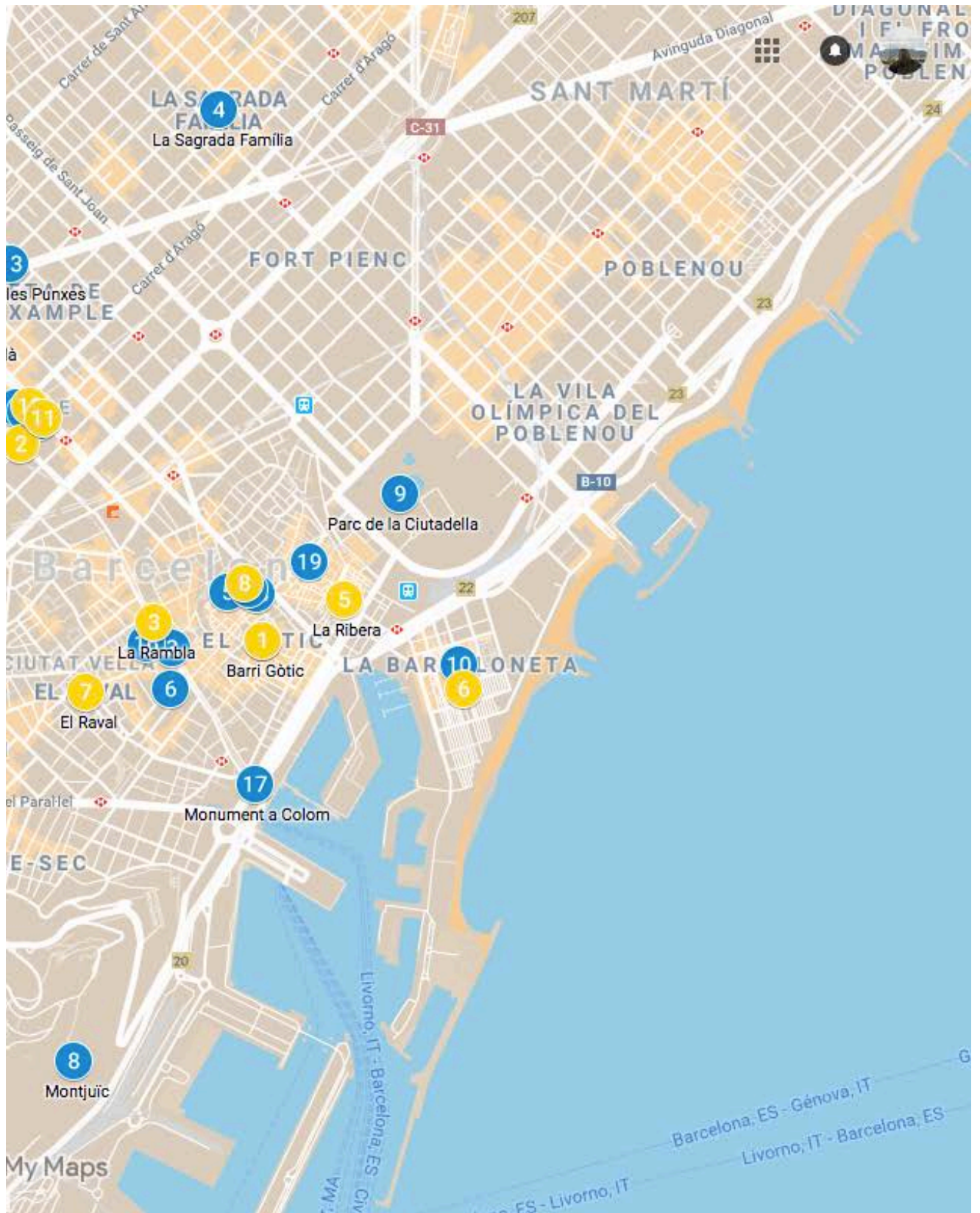
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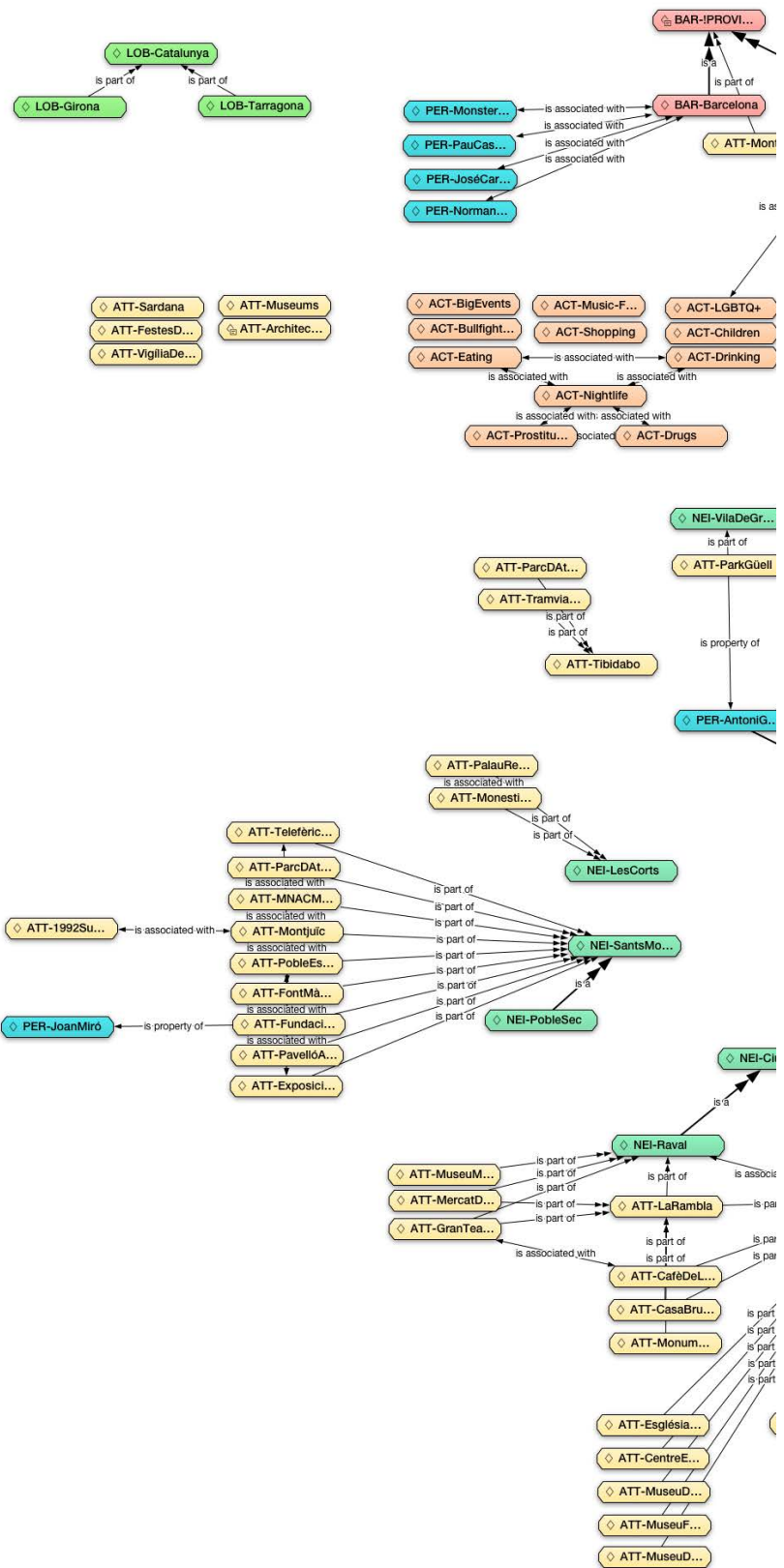


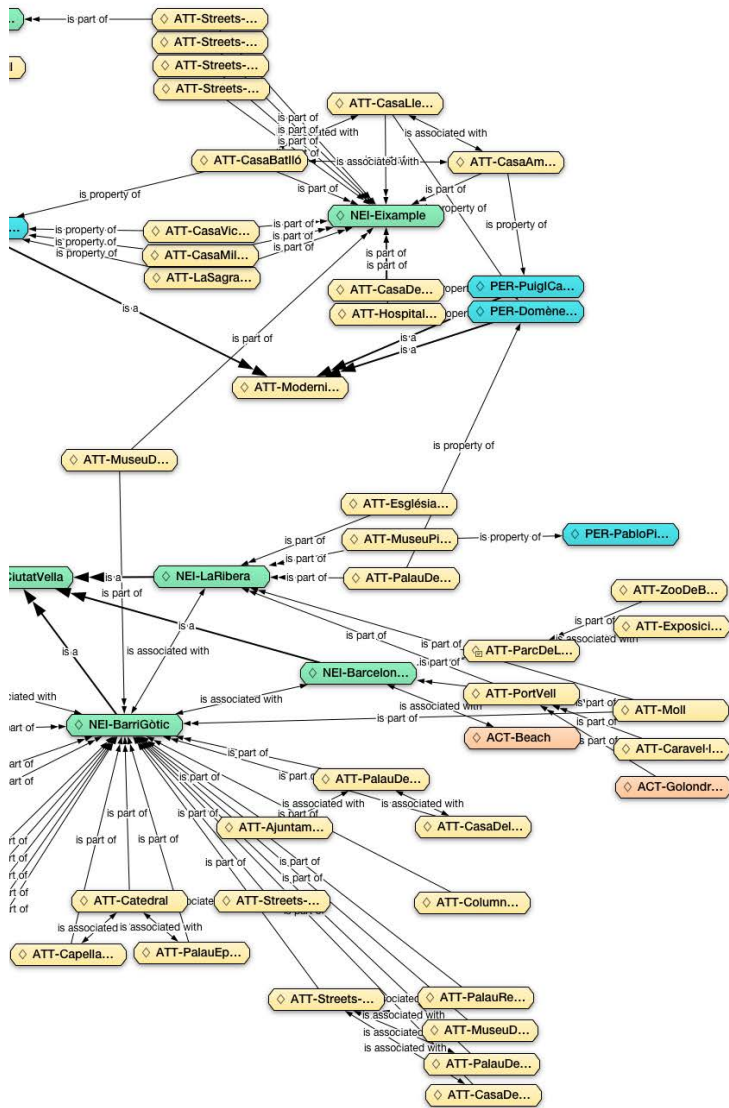
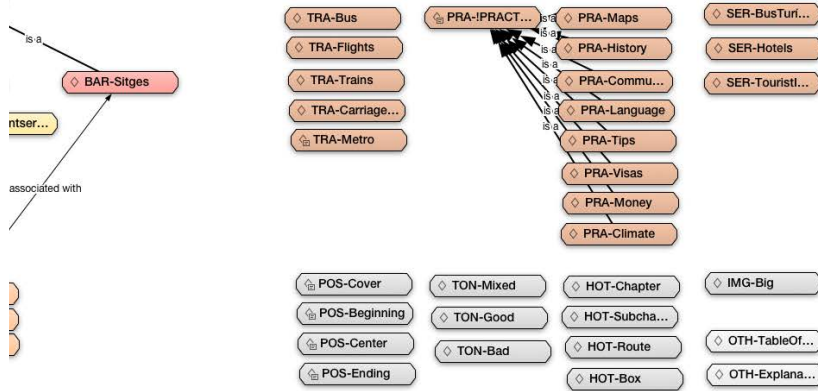
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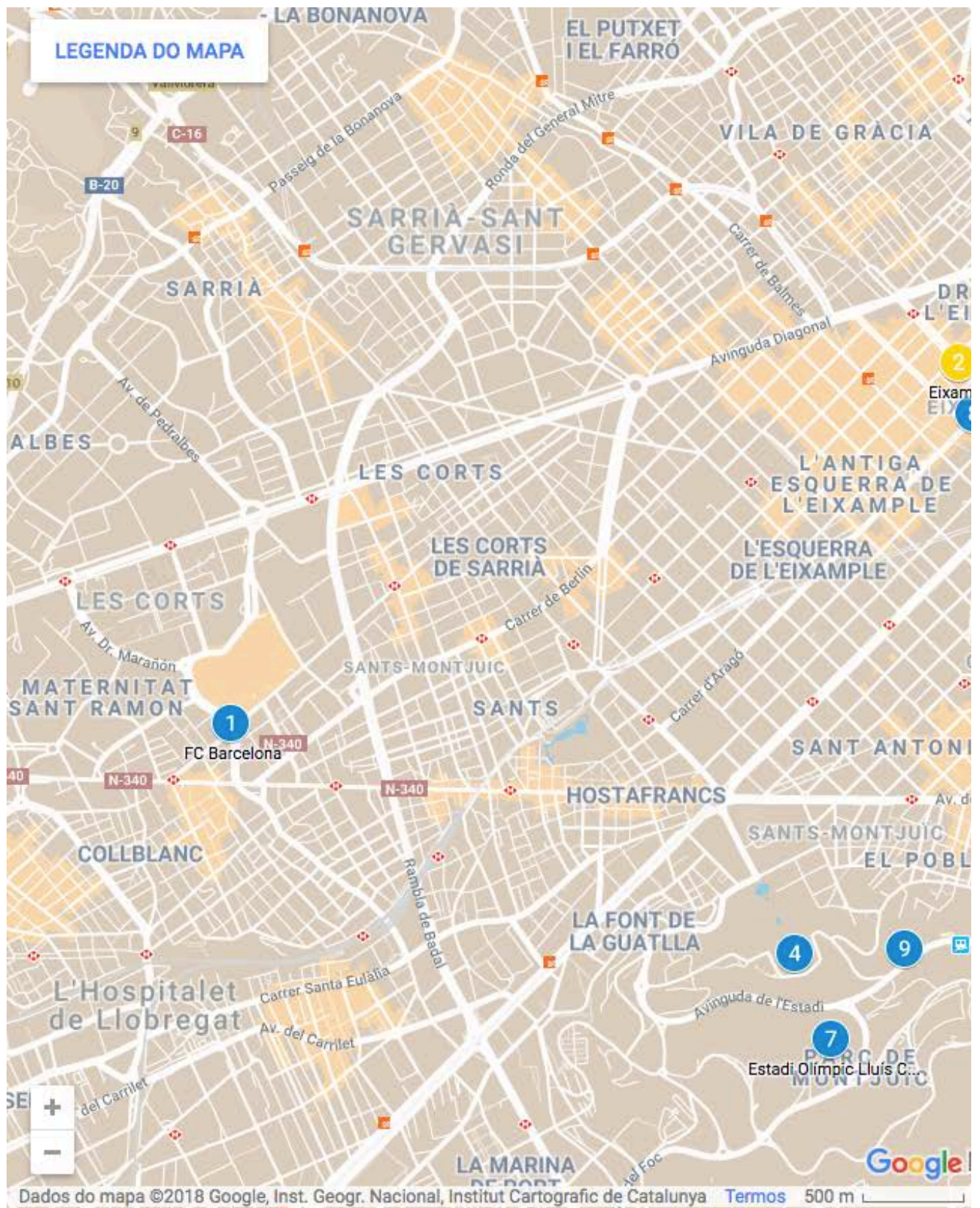


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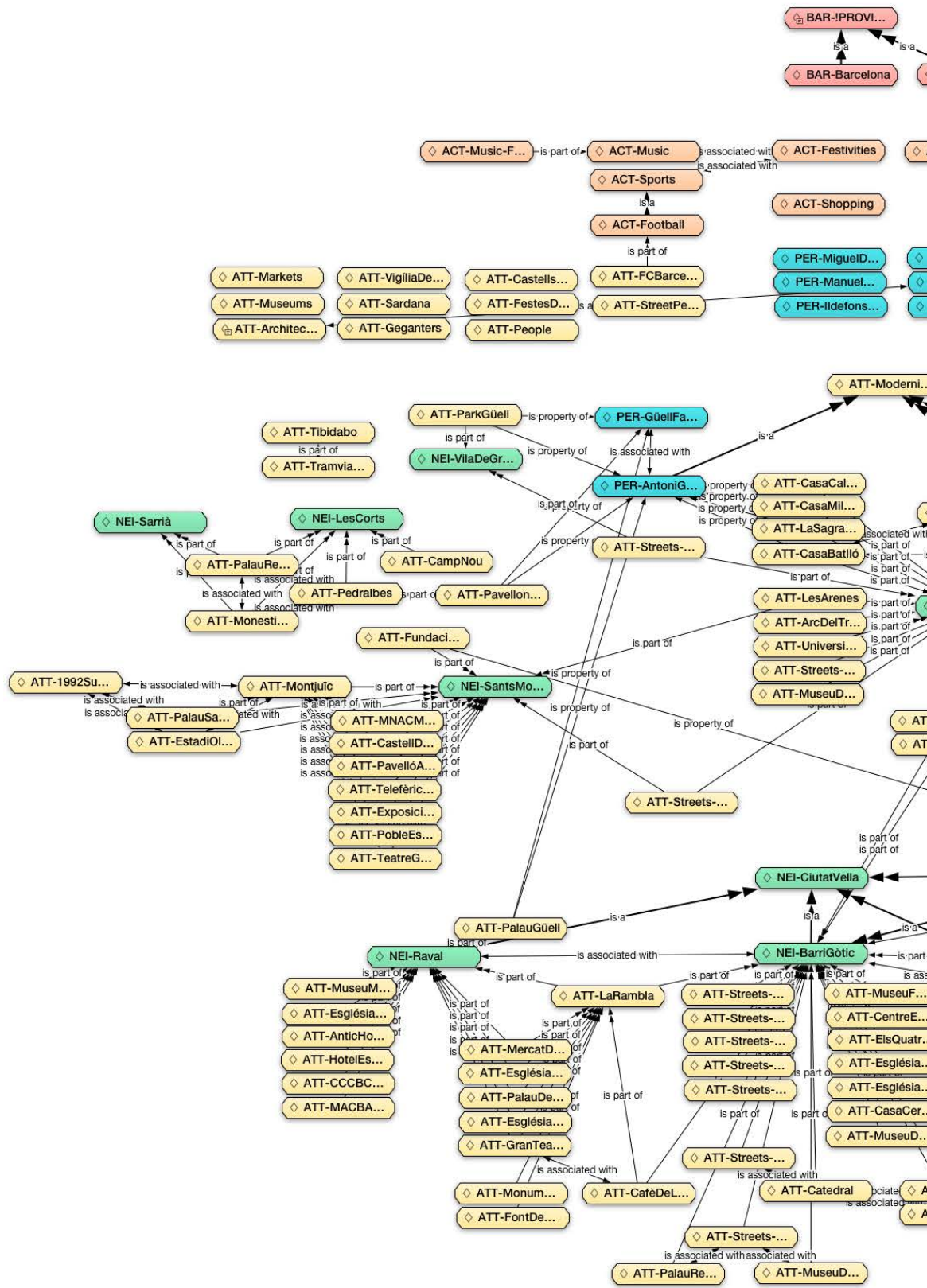


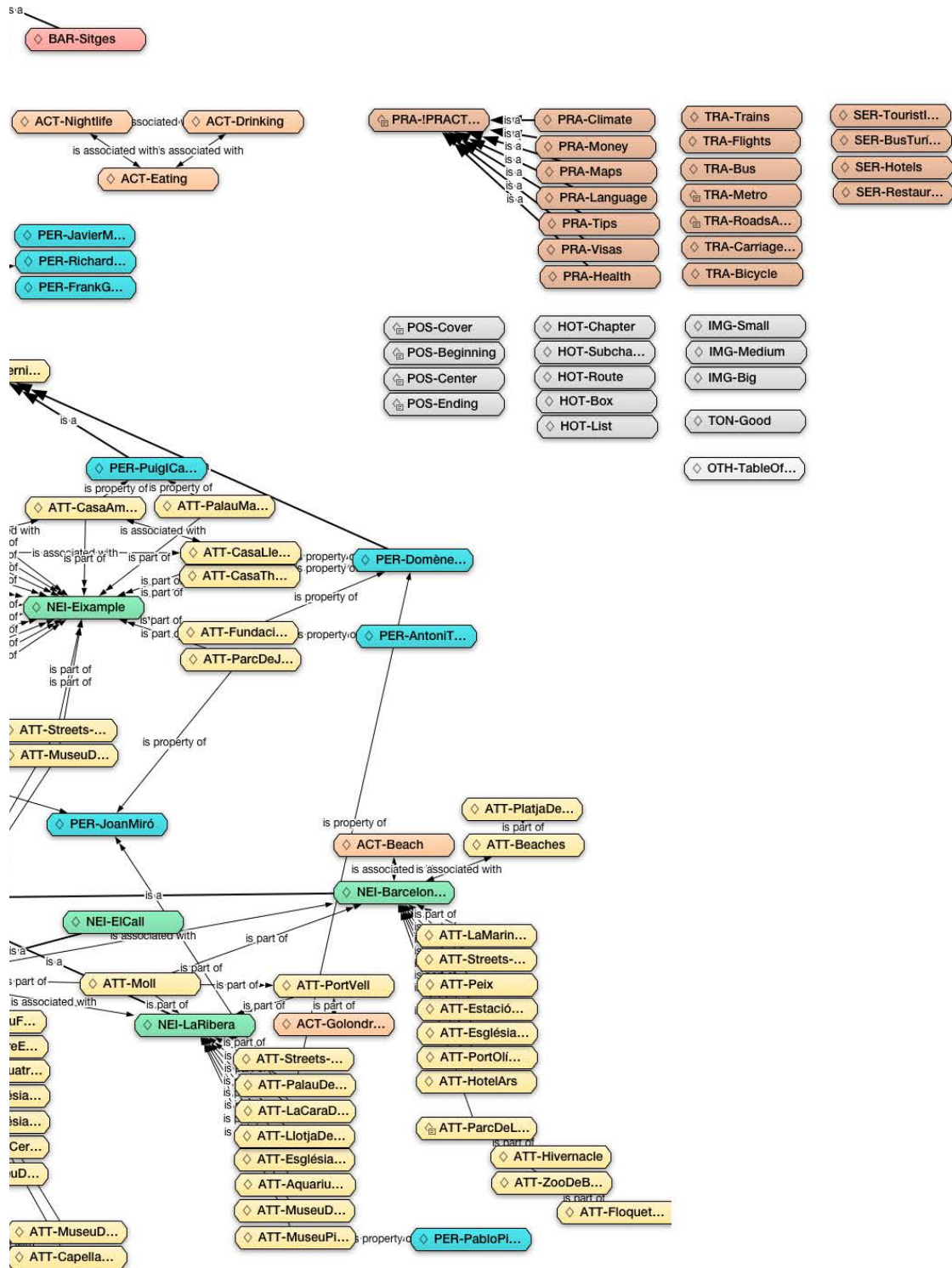
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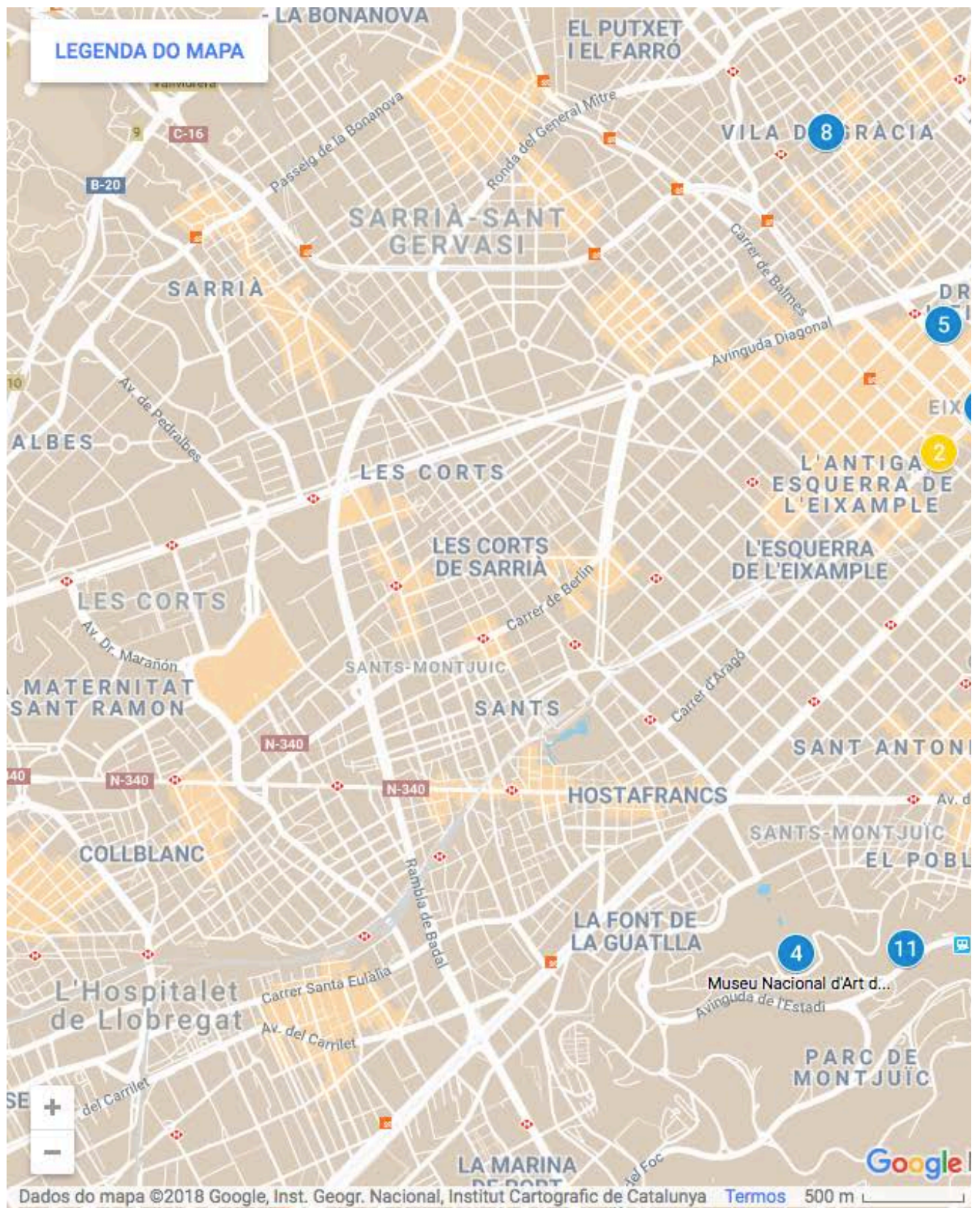


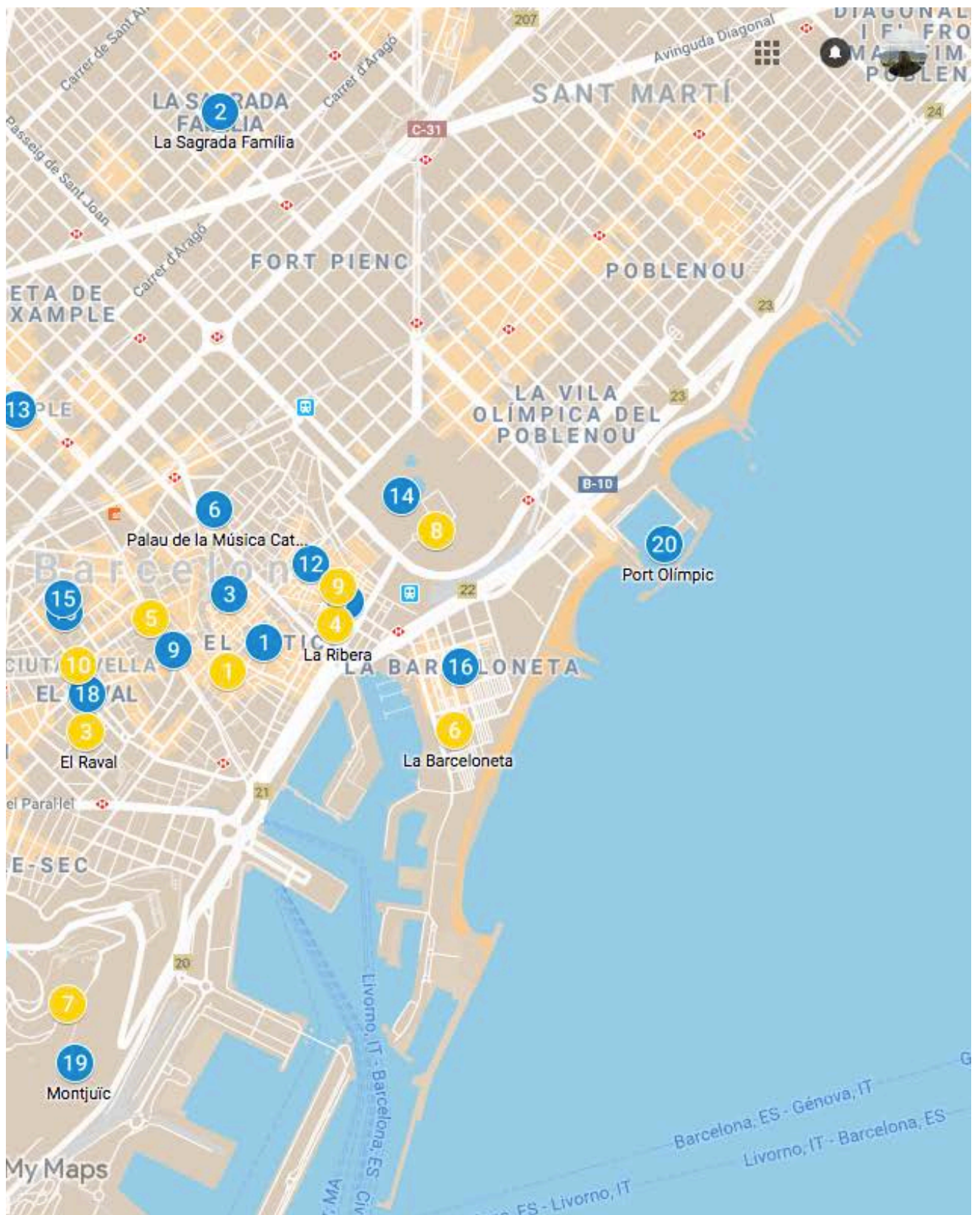
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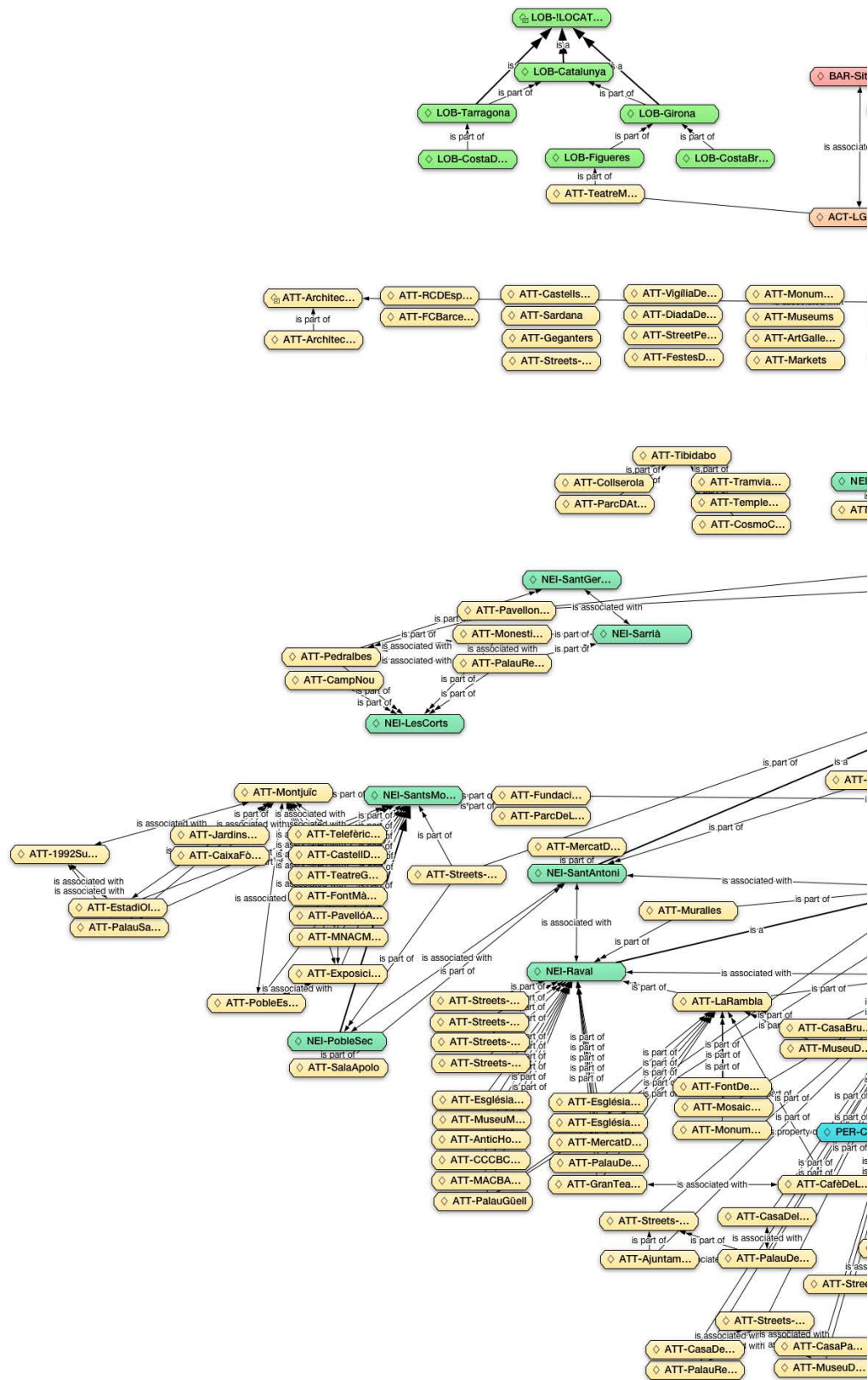


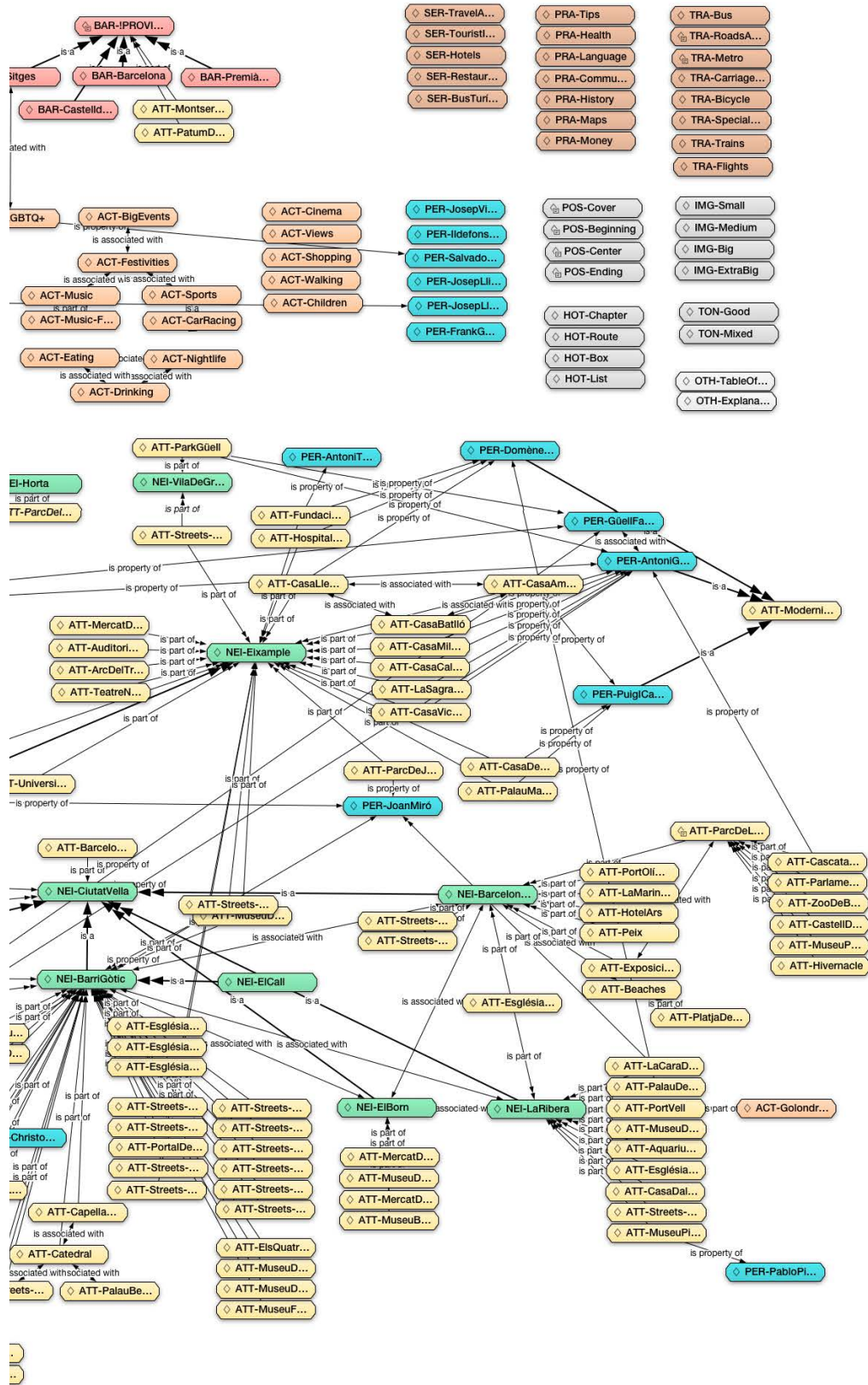
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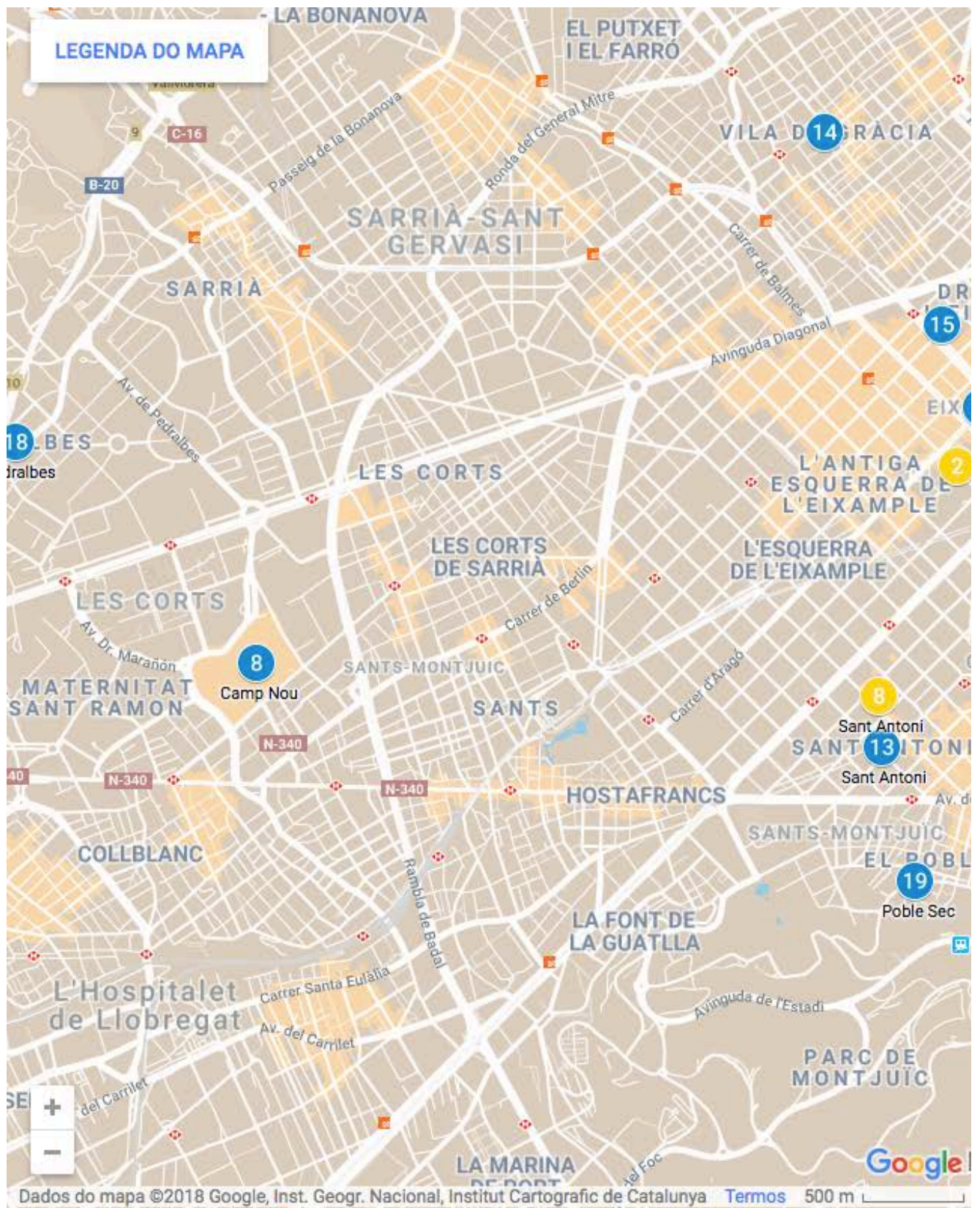


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Map for the guidebook Lonely Planet Barcelona, 2016





Network for the guidebook Lonely Planet Barcelona, 2016

