

**Reykjavík and Ystad: how they have successfully developed
and implemented literary tourism based on the literary genre
Nordic Noir, a case study.**



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Submitted on 24th April 2022

HES-SO Valais/Wallis

Module 795 Bachelor Thesis

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Abstract

This study examines how literary tourism based on the crime fiction genre Nordic Noir became successfully developed and implemented in the cities of Reykjavík (Iceland) and Ystad (Sweden). It aims to compare their similarities and differences while also investigating to what extent the famous authors and their writings can attract tourists to a specific location. For this study, a data collection took place in two different stages; primary data collection and secondary data collection. The primary data collection consisted of interviews conducted across three Nordic countries; Iceland, Finland, and Sweden. The secondary data collection contained multiple academic sources that provided an insight into literary tourism and Nordic Noir, and explained their relevance. The data found made it possible to determine what they have accomplished within the two cities and how they have successfully implemented literary tourism based on the literary genre Nordic Noir. This work results in a case study that analyses the differences between Reykjavík and Ystad in the successful development of literary tourism based on a single literary genre: Nordic Noir. This study may serve as a reference for other destinations if they also wish to develop literary tourism around a unique literary genre.

Keywords: Literary tourism, Nordic Noir, Reykjavík, Ystad, crime fiction.

Foreword and Acknowledgments

This study arose from the author's own interest in literature. Therefore, she became motivated to carry out a study that combined literature and tourism, which led her to choose the theme of literary tourism for her bachelor's thesis. As a participant in literary tourism herself, she wanted to understand how some destinations have implemented and developed it within their locations. This study led her to discover a literary genre that was previously unknown to her; Nordic Noir. The characters, plots and aesthetics captivated her. She, therefore, decided to investigate how two Nordic cities have established and advanced literary tourism around the Nordic Noir literary genre within their country. The choice to focus on Reykjavík and Ystad was because she received the most responses from these two cities out of all the destinations she contacted.

The objectives of this study were: to analyse literary tourism, to better understand the extent to which famous authors and their writings can attract tourists to a specific location, and compare how two Nordic cities, Reykjavík and Ystad, have successfully developed literary tourism around the literary genre Nordic Noir. The research question was, "How have Reykjavík and Ystad succeeded in establishing literary tourism based on the Nordic Noir literary genre?". Without secondary data research (research of existing literature on the subject) and several semi-structured interviews (conducted with professionals in the literature or the tourism industry), it would not have been possible to answer those.

The author would like to express her gratitude to all those who assisted her in realising this study. This includes Alain Imboden, her thesis advisor, for his guidance and recommendations. Guðrún Baldvinsdóttir, Christopher Graham, Thorarinn Leifsson, Bryndís Loftsdóttir, Jack Löfving, Katariina Onnela, Sílvia Moreno de Jesus Quinteiro and Friðrik Rafnsson, who graciously agreed to be interviewed and without whom it would not have been possible to carry out this study. Karen Guinand and Kenley Kofford, for taking the time to proofread this research and finally, the author would like to thank her family and friends who supported her throughout the writing and research of this study.

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List of Abbreviations

CWA	Crime Writer's Association
TV	Television
GIT	General Interest Tourism
MIT	Mixed Interest Tourism
SIT	Special Interest Tourism
PDF	Portable Document Format
CHF	Swiss Franc
SEK	Swedish Krona
RILF	Reykjavík International Literary Festival
ISK	Iceland Krona
kr.	Iceland Krona
IWR	Iceland Writers Retreat
IRR	Iceland Readers Retreat
ca.	circa

Introduction

To travel under the influence of a favourite author, book or poem is an impulse dating back to the rise of the popular novel in the 18th century. This activity continues to expand and many regions and sites exploit their literary connections, encouraging visitors to seek out places linked to authors' lives and their imaginative outpourings (MacLeod, Shelly, & Morrison, 2018). Therefore, the focus on literary tourism, which might seem irrelevant to some because of the rise of new (mainly electronic) media as the medium of information, is still pertinent. Indeed, 2017 was dubbed the “Year of Literary Heroes” by VisitEngland, which reported [...] that one in four Britons visited an English literary location in 2016 (MacLeod et al., 2018, cited from VisitEngland, 2017). Another irrefutable example of the relevance of literature, whether in the many personal lives or within tourism, is the partnership between UNESCO and the Creative Cities Network that was established in 2004. Together they have nominated over 240 cities that are working with the common goal of [placing] creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level (Creative Cities Network, n.d.), which Hoppen, Brown, & Fyall (2014), call “[...] an innovative way for cities to highlight their cultural assets and thus widen their tourism offerings”. The partnership between UNESCO and Creative Cities Network has established seven creativity fields, one of them being literature, highlighting the importance of this field for tourism.

Nordic Noir is a popular crime genre associated with a region [primarily Scandinavia, but it has spread to the other Nordic countries as well], a narrative style (unpretentious/socially critical) and a particular aesthetic look (dark/foreboding). Renowned for its psychologically complex characterization and gloomy *Mise-en-scène*, and spanning best-selling crime fiction, film, and globally successful television drama, Nordic Noir has mushroomed from a regional niche market to an international phenomenon in little more than a decade (Hayward & Hall, 2021 cited from Abned 2019).

This study aims to analyse how two Nordic cities, Reykjavík and Ystad, have developed and implemented literary tourism based on the literary genre Nordic Noir in different but successful ways. The study is organised into eight chapters, four of which are part of the analysis. The first chapter gives an insight into what Nordic Noir is, while chapter two delves into the existing literature on the researched topic. The third chapter sets the

objectives and the research question, whereas chapter four explains the methodology used to carry out this study. Chapters five through eight provide the study's analysis and are separated as follows. The first part is on the history of literature of five Nordic countries. A comparison between Reykjavík and Ystad follows it. Then, chapter seven presents the results of the primary data, and the last chapter interprets said results, which are also compared to the findings of the secondary data.

1 Context

1.1 Nordic Noir

During the twenty-first century, Scandinavian crime fiction or “Nordic [Noir],” as it has come to be labelled [...], has become a local as well as a global obsession, described as forming a recognisable international brand. Books and TV series have spread like a wave from the Nordic epicentres to the mainstream European markets and beyond. Indeed, in an age of globalisation, the Nordic [Noir] phenomenon demonstrates that crime fiction is a particularly mobile and adaptable genre able to spread and take root throughout the world by adapting internationally recognisable literary forms to local circumstances, languages, and traditions (Stougaard-Nielsen, 2016).

Nordic crime fiction is perhaps only really “Nordic” when read outside of the Nordic or Scandinavian countries. The moniker “Nordic Noir” has become a trademark, a marketing tool to attract publishers, readers, and potential tourists to all things Nordic.

Stieg Larsson’s *Millennium* trilogy became a global phenomenon in the twenty-first century. That said, the international success of Nordic crime fiction was initiated in the early 1970s with the translation of works from Sjöwall and Wahlöö. In the early 1990s, a wider broader Anglo-American readership was reached with the translation of Peter Høeg’s crime thriller “Miss Smilla’s Feeling for Snow” (or *Frøken Smillas fornemmels for sne* in its original language). Moreover, Henning Mankell’s “Wallander” novels reignited the popularity of Swedish police novels in the same decade [...] (Stougaard-Nielsen, 2016).

As Nordic Noir books rose in popularity and started being adapted into TV shows or films, the rise of literary tourism regarding this crime fiction genre also grew. Nordic Noir, a dark subset of the crime fiction genre, is generally defined by a brutal crime committed in a quiet or safe community, a bleak setting, whether it be in a city or a remote location, a tortured protagonist who is more of an “anti-hero”, tormented by a rich and mysterious past often with a tendency to drink, and a strong plot filled with twists. The fact that this genre of crime fiction expresses current problems such as racism and marginalisation, in a welfare state that has undergone dramatic social and cultural change as well as financial depression in recent decades, is a non-negotiable element of its success.

1.2 Geopolitical Issues

Whether they are books or TV shows, Nordic Noir crime dramas [...] engage with migration, cross-border crime, military conflicts, and global terrorism that pose a threat to what is believed to be an advantageous welfare state and open society. These are issues and challenges commonly thought to be “geopolitical” because they directly address the capacity of states and federations of states to regulate their borders, manage national territories and anticipate threats to homeland security (Dodds & Hochscherf, 2020, cited from Dodds, 2019). Stougaard-Nielsen, 2020 cited from Stougaard-Nielsen, 2017 declared that the rise of Scandinavian crime fiction from the late 1960s to the first decades of the twenty-first century is intimately tied to a widespread anxiety about disruptions of familiar social imaginaries associated with the late-modern welfare society.

Many have observed that [Arnaldur] [Indriðason’s] books are close to the Nordic tradition in crime writing, [...] there is always some kind of social analysis involved (Reykjavik Culture Walks. (2020). *Reykjavik Culture Walks* (Version 4.0) [Mobile app]. Apple Store. <https://apps.apple.com/ch/app/Reykjavik-culture-walks/id1127253323?l=en>).

Mankell considered his series of “Wallander” novels an investigation into “the Swedish anxiety” about race and racism – which he encountered upon his return to Sweden from extended stays in mostly Zambia and Mozambique around 1989 [...] (Stougaard-Nielsen, 2020). Many of his “Wallander” novels explore this so-called “Swedish anxiety”. In “Faceless Killers” (*Mördare utan ansikte*), Mankell’s first “Wallander” book published in 1991, the concept of “foreignness” is said to be [...] tied to both the issue of national borders, immigration, race, and racism [...] (Stougaard-Nielsen, 2020), and his third novel, “The White Lioness” (*Den vita lejoninnan*), [...] emphatically engages with border crossing crimes, global politics, racism, and the fate of the late-modern Swedish welfare state [...] (Stougaard-Nielsen, 2020).

It is essential to underline that the literary genre “Nordic Noir” is more than just thrillers or crime books. It can be, and has been, used by authors to denounce or express local values and social concerns.

2 Literature Review

The following sub-chapters explore the existing literature on literary tourism. The aim is to understand the subject better and discover what studies on this topic others have already completed. This section includes four major themes: an explanation of how to classify literary tourism, a definition of literary tourism, and the last two sections explain how to promote literary tourism, one from an advertising perspective and the other from a marketing one.

2.1 Classification of Literary Tourism

The classification of literary tourism is not straightforward as it has been linked to multiple forms of tourism. Therefore, to truly understand literary tourism, it is necessary to discuss the different forms of tourism to which it has been connected. Literary tourism has principally been categorised as cultural tourism, heritage tourism or Special interest tourism (commonly referred to as SIT). Sometimes it has even been classified as cultural tourism, heritage tourism and Special interest tourism simultaneously. Moreover, depending on the researcher, it has also been associated with media-related tourism, creative tourism, as well as screen and film tourism. Many of those forms of tourism are closely intertwined, making it even more challenging to categorise literary tourism. Furthermore, it seems subject to individual interpretation, further complicating the task.

2.1.1 Cultural vs Heritage Tourism

[...] [Literary] tourism either can be placed under the cultural and heritage tourism or seen intertwining with them as there are many aspects that tie these tourism forms together (Immonen, 2018). Furthermore, as they partly overlap, the two cannot be defined as entirely different forms of tourism, making it challenging to differentiate cultural tourism from heritage tourism.

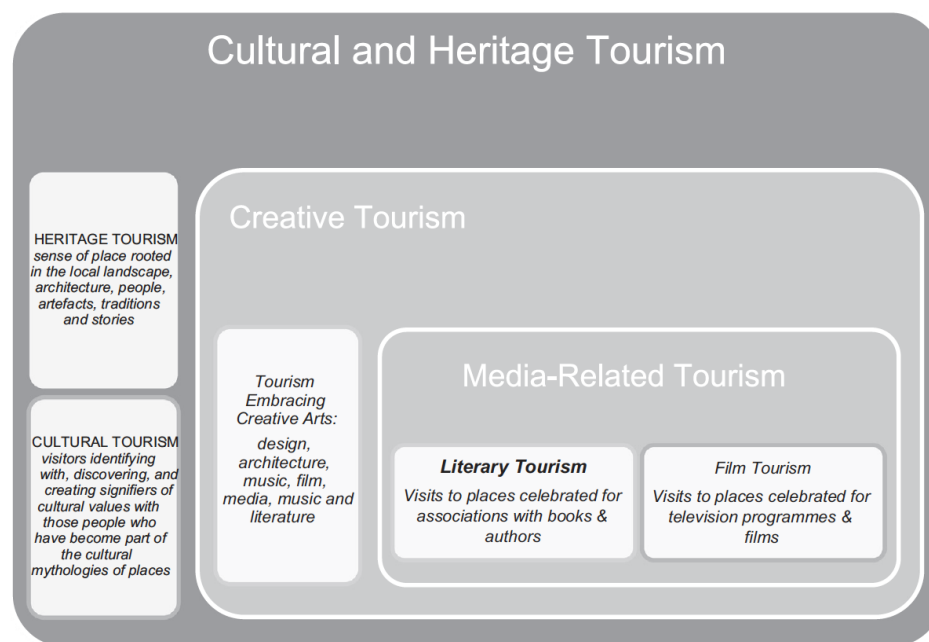
Hoppen, Brown & Fyall (2014) have come up with “definitions” of cultural and heritage tourism which can also be found in their classification of literary tourism within the Field of Cultural and Heritage Tourism (see Fig. 1). They are the following:

Heritage Tourism: sense of place rooted in the local landscape, architecture, people, artefacts, traditions and stories. Cultural Tourism: visitors identifying with, discovering, and creating signifiers of cultural values with those people who have become part of the cultural mythologies of places.

Further explanation regarding the differences between these two forms of tourism was formulated. The main difference is that heritage tourism is more “place-based”, in that it creates a sense of place embedded in the local landscape, architecture, people, artefacts, traditions, and stories that make a place unique, while cultural tourism is broadly concerned with the same types of experiences as heritage tourism, but at the same time less concerned with places. (Hoppen et al., 2014 cited from the National Trust for Historic Preservation, 2011).

As shown in Figure 1, they argue that literary tourism belongs as much to cultural tourism as to heritage tourism, but they do not stop there. They state that [literary] tourism can [...] be considered as a niche (media-related tourism) within a niche (creative tourism) in the wilder field of cultural and heritage tourism.

Figure 1 – Classification of Literary Tourism



Source: Classification of Literary Tourism within the Field of Cultural and Heritage Tourism taken from Hoppen et al. / Journal of Destination Marketing & Management 3 (2014) 37 40 –47

2.1.2 Special Interest Tourism

Immonen (2018) states that special interest tourism is a rather wide concept, encompassing many different niches, such as the aforementioned heritage, cultural and literary tourism, but also sports, wine & food, educational tourism, screen/film tourism and many others.

Immonen (2018) uses the definition of special interest tourism given by Douglas, Douglas & Derret (2001), which is as follows:

Special interest tourism: special interest tourism (SIT), or alternative tourism, is a tourism type that is initiated for a specific reason by specific interests of individuals or groups.

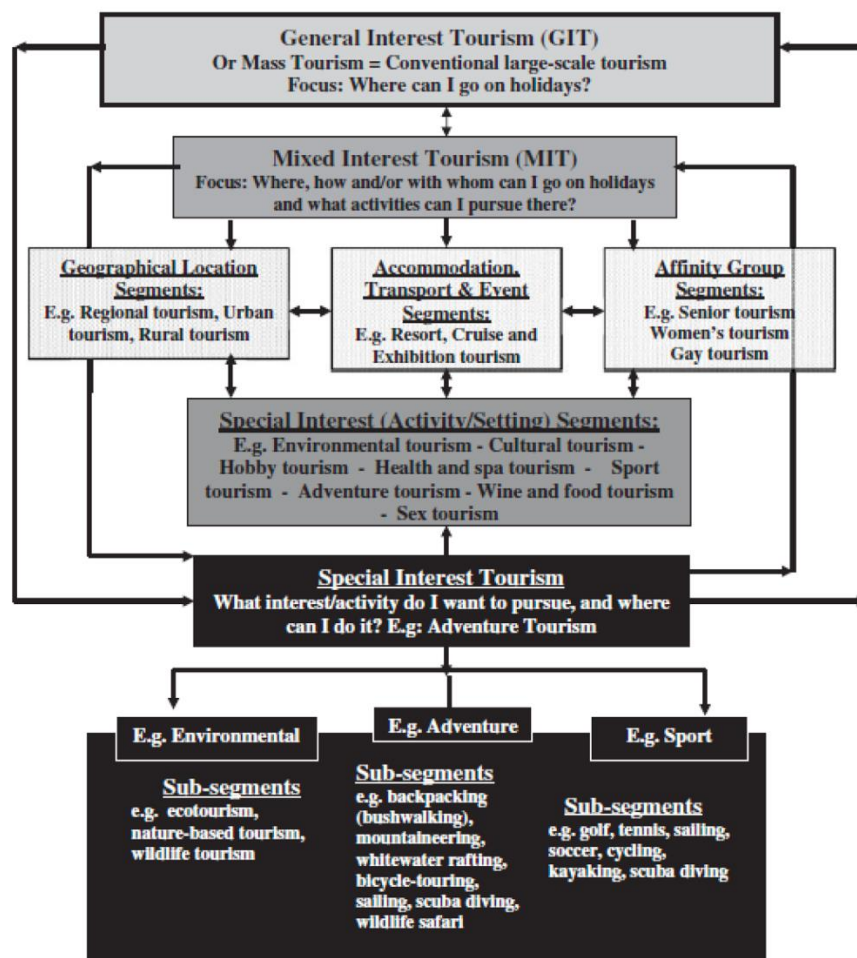
Given this definition, Immonen (2018) concludes that special interest tourists travel to a specific destination because of their interest in a specific subject or experience. Literary tourism can thus be seen as an SIT niche, as literary tourists travel to a specific destination because they have an interest in the author and the places associated with his life or else they want to experience the settings of the literary works by visiting the places where the book was set.

Quite clearly, many tourism forms overlap, making it difficult to differentiate them and know what fits where. Special interest tourism is no exception to the rule, as it is imbricated in general interest tourism (GIT) and mixed interest tourism (MIT).

Immonen (2018) explains that [...] Trauer (2004) presents an idea of “Tourism Interest Cycle” which is based on the Brotherton and Himmetoglu’s (1997) suggestion of “Tourism Interest Continuum”, which sets SIT in a wider overall tourism context while acknowledging the overlap between MIT and SIT. [They] are parts of the three types of tourism, and three types of questions related to them, that tourist asks in the decision-making process:

- General Interest Tourism GIT – Where would I like to go to?
- Mixed Interest Tourism MIT – Where do I want to go and what activities can I pursue there?
- SIT – What interest/activity do I want to pursue, and where can I do it?

Figure 2 - The Special Interest Tourism Cycle



SIT Cycle according to Trauer (2004), based on Brotherton and Himmetoglu (1997), Prosser (2001), Ruyss and Wei (2001), Schofield (2001) cited in Immonen (2018).

The Tourism Interest Cycle presented in Figure 2 shows how those three forms of tourism are intertwined. Even though literary tourism is not included in Figure 2 as part of SIT, the theory of the Tourism Interest Cycle could also be applied to literary tourism.

Tourists visiting literary destinations can be part of any of the groups, GIT, MIT or SIT, depending on their reasons and the basis for their travel. General Interest Tourists visiting a literary place are those types of tourists that end up visiting the place most likely by accident. It has not been their plan, they might not have even known that the place exists in the destination they are visiting. Mixed Interest Tourists do not have a particular interest in the literary place, but stumble upon it when looking for places to visit while staying at the

destination they will be travelling to. They are not choosing a destination specifically because of one or many literary places they want to visit but basing their decision on other considerations. When doing special interest tourism in the aspect of literary tourism, the tourist has a special interest in one particular author or their work and wants to visit a place that has a connection to either or both. They choose their destination based on the literary place(s) they want to visit while traveling (Immonen, 2018).

2.1.3 Niche vs Mass Tourism

After World War II, tourism, particularly cultural tourism, became a social phenomenon and an object of academic study. Its pace of growth increased from the 1960s to the 1980s, when the WTO, the World Tourism Organisation, provided its first definition of cultural tourism. This sudden interest in cultural tourism opened the gates to the massification of tourism, a trend that society is now dissatisfied with. In response to this emergence of mass tourism, a demand for alternative cultural tourism products has been triggered, and as a result, niche tourism has appeared.

Quinteiro, Carreira & Gonçalves (2020) define the term niche as follows:

Niche: the term “niche” comes from the business area and has been applied in various fields, often in relation to marketing. Some words that are associated with this concept are “small”, “specialized”, and “special”.

Literary tourism is part of niche tourism and, more specifically, the “micro-niches”, which can be defined as a form of tourism that involves consumers whose holiday choice is inspired by specific motivations and whose level of satisfaction is determined by the experience they pursue (Quinteiro et al. 2020 cited from Novelli, 2015, p.13, see also Rittichainuwat, 2018).

In recent years, it can be argued that literary tourism has shifted from niche to mass tourism. The primary literary example is, without a doubt, Harry Potter: a global phenomenon that has brought millions of tourists and visitors to the United Kingdom and abroad (notably to Florida, because of the creation of “The Wizarding World of Harry Potter” theme park). The United Kingdom is famous for being home to renowned authors,

attracting thousands of visitors. A survey conducted among more than 1,200 people by VisitEngland.org found that, thanks to its connection to Harry Potter, Sherlock Holmes, and Charles Dickens, 21% of the trips with a literary link were to London. As regards Yorkshire, famous for being the home of the Brontë sisters (who lived in Haworth), 20% of the trips there were related to literary tourism. A share that amounted to 18% for the country's Northwest region, home to Beatrix Potter.

It might seem evident that literary tourism has evolved into mass tourism. However, some still refute that literary tourism is no longer a niche. Silvia Quinteiro (S. Quinteiro, president of the Scientific-Technical Council at ESGHT Algarve University, personal communication, 27 January 2022) explains that, yes, Harry Potter moves multitudes; it is an extraordinary phenomenon, but it is not the norm because, 99.9% of the time, literary tourism is still considered niche, not mass tourism. Every few years, a destination becomes a trend following a bestseller book or a blockbuster film or TV show; it is the case of Dubrovnik, which is closely linked to Game of Thrones, but not one asks the tourists if they are there because they have read the books or seen the series. There is no way of knowing why they have come to Dubrovnik, even if the influence of the TV show cannot be denied. Dubrovnik will always be a popular tourism destination. However, Quinteiro does not think it will continue to suffer from mass tourism over the long term because of Game of Thrones. The same can be said of the Nordic Noir novels and the countries they are set in; they become trendy and attract many visitors, but the interest will lessen and eventually stop. It is in some ways comparable to the fashion industry: trends come and go, but they do not stay for long. Another example given by Quinteiro was Venice. While everyone has some literary reference to Venice and thinking about books and literature cannot be avoided in the Italian city, literary tourism, albeit present, is not the cause of mass tourism and probably never will be.

2.1.4 Film and Screen Tourism

Literary tourism subsequently paved the way to film tourism, which, just like literary tourism, is often considered an SIT niche. However, it is essential to note that it is becoming harder to distinguish between tourism arising from literary and films sources, as both are closely intertwined.

Furthermore, there is a slight difference between film tourism and screen tourism. Indeed, the definition of film and screen tourism employed by Immonen (2018) cited from Agarwal & Shaw (2018, p.6), is the following:

Screen tourism: a form of tourism that is generated by TV programmes, video, DVD as well as a film that involves big and small screen productions.

“[...] [The] movie industry has had a significant influence on tourism on various spatial scales. The best and most voluminously studied example of film-induced tourism (Ridanpää, 2011 cited from Beeton, 2005) [...] is how the filming of the Lord of the Rings trilogy has influenced tourism in New Zealand”. (Ridanpää, 2011).

Indeed, New Zealand tourism offices use the trilogy The Lord of the Rings to market the locations appearing in the movies (Tourism New Zealand, 2003 cited from Sörling & Wallgren, 2005). Similar marketing strategies in Sweden [is] Henning Mankell’s books and movies used by Ystads municipality [...] (Ystads kommun, 2004 cited from Sörling & Wallgren, 2005).

[...] [There] is a clear association between screen tourism and heritage tourism, as historic screen productions have developed tourism and visits to the historic sites, while also the key elements of heritage and the locations’ significance with filming combined with the storylines and characters, is inducing tourism (Immonen, 2018 cited from Agarwal & Shaw, 2018).

If nowadays, film tourism seems to be more popular than literary tourism, it is mainly because films make people want to travel; they show the places as they are, which awakens a desire to experience the destination. This is the opposite of literary tourism, which lets each person imagine the landscape, thus creating a literary landscape.

2.2 Literary Tourism

2.2.1 Definition

Literary tourism occurs when authors or their literature become so popular that people are drawn to either those locations associated with the author (e.g. birthplace, home,

graveside) or those featured within their writings (Hoppen et al., 2014 cited from Busby & Klug, 2001). Literary tourism sites range from the places where the author was born, grew up, lived or died, to the places where the book was written or where it was set (Immonen, 2018, cited from Hoppen et al., 2014, pp. 37-39).

2.2.2 Types of Literary Tourism

Figure 3 shows the different forms of literary tourism, which are generally agreed upon. In 1986, Butler established a typology of literary tourism consisting of four different types. Fifteen years later, Busby and Klug (2001) extended Butler's typography, adding two further literary types. The full list is thus: homage to an actual location, fiction-related literary tourism, appeal of areas because they were appealing to literary (or other) figures, an area becomes a tourist destination in its own right based on the popularity of the author, travel writing and film-induced literary tourism.

Figure 3 - The Six Forms of Literary Tourism

Form	Description
Butler's original forms of literary tourism	
1. Aspects of homage to an actual location	To see the background against which a work was produced to gain new insights into the work and the author. This form involves the emergence of the literary pilgrim (Butler, 1986)
2. Places of significance in the work of fiction	The novel 'Tarka the Otter' by Henry Williamson brought tourists to the rural part of North Devon, where it was set (Wreyford 1996).
3. Appeal of areas because they were appealing to literary and other figures	The form of tourism which is connected with literary figures (Squire 1996). Widely used by the private and public sector to promote areas and to gain economic benefit.
4. The literature gains popularity in a sense that the area becomes a tourist destination in its own right	This form is illustrated by Charles Kingsley's 'Westward Ho!' which resulted in the creation of the eponymously-named seaside resort in North Devon (Busby and Hambly 2000).
Busby and Klug's added forms	
5. Travel writing	A vehicle through which places and people have been re-interpreted and communicated to wider audiences illustrated by the work of Bill Bryson.
6. Film-induced literary tourism	Tourism resulting from enhanced interest in a destination, secured through reading the literature after viewing the screenplay.

Forms of literary tourism according to Hoppen et al. (2014), adapted from Busby (2004, p.5) and Busby and Klug (2001 p. 321).

2.2.3 Literary Places

When it comes to literary places, four categories exist, two of which being the most popular: real-life places associated with the lives of writers (e.g. birthplaces, chosen domiciles, gravesides), and imagined places, associated with written works (Hoppen et al., 2014 cited from Anderson & Robinson, 2002; Herbert, 2001; Squire, 1996; Watson, 2006). In addition to these, Hoppen et al. (2014) name also literary festivals and bookshop tourism as literary places (Immonen, 2018).

Visiting real sites related to writers' lives, whether they are dead or alive, is probably the most accessible literary tourism practice. Indeed, finding information about writers and the places where they lived, visited, worked or died can nowadays be done in a few clicks. Moreover, visiting the graves of famed authors or celebrities is a well-established practice that dates back to classical antiquity and continues today. Nonetheless, writer's graves and memorials can be considered as tangible signatures of a writer's presence and sometimes allow literary pilgrims to come as close to an admired author as they would ever get (Hoppen et al. 2014, cited from Andersen & Robinson, 2002). It is easier for tourists to pay their respect to authors by visiting their graves than by visiting their birthplaces. That said, visiting a writer's birthplace is generally full of nostalgia. To be inside an author's house is to hope to see them walk through the door, share their intimacy, and live a "behind the scenes experience". For a short moment, it is akin to bringing the author back to life. Furthermore, Andersen and Robinson (2002) note that a writer's home is probably one of the most powerful tourism resources, as it provides tangible connections between the "created" and the "creator", which allows visitors to engage in diverse emotional experiences. (Hoppen et al. 2014, cited from Andersen & Robinson, 2002).

Sometimes, places and characters, whether real or fictional, are so connected in people's minds that places can become meaningful. It is known as "hyper real" destinations, where there exists a link between fictional or mythical characters and their supposed actions in real locations [...]. (Hoppen et al. 2014, cited from Eco, 1986).

In literary tourism, "place" has an essential role because, through their works, writers define space as they see fit, which is then reflected in real space through literature. For example, the author's use of real places within his or her fiction is usually laden with sets of interpretations from both the author as well as the reader (Hoppen et al. 2014, cited from

Robinson, 2002) and a “place” cannot be produced without the collaboration between a writer and a reader.

The two additional categories are literary festivals and bookshop tourism. Literary festivals usually take place yearly and allow attendees to interact with the writers, entertainers, and celebrities directly and are also a good way for authors to promote their latest works. Nowadays, there are literary festivals for every genre, from children’s literature to crime fiction or comic books. Gone are the days when literary places only referred to sites linked to authors; through literary festivals, they can be anywhere, as long as they attract visitors. The last category, bookshop tourism, refers to people who, when they travel, trail around local bookshops to seek out titles related to the destinations they are visiting (guide books, literary maps, literary tours etc.) or search for books written by local authors (Hoppen et al. 2014, cited from Mintel, 2011, p.34).

2.2.4 Literary Landscape

Any landscape is a construct, a product of human (inter)action with space (Quinteiro et al., 2020). Nature and landscape can sometimes be thought of as synonyms; however, they are not because a landscape, unlike nature, does not exist without humans (Quinteiro et al., 2020).

Silvia Quinteiro (S. Quinteiro, president of the Scientific-Technical Council at ESGHT Algarve University, PC, 27 January 2022) defined the literary landscape as a landscape that you cover with literary meaning. The same piece of geographical space can serve as several landscapes, even as several different literary landscapes. More simply put, each person has their conception of a literary landscape because it depends on one’s literature knowledge and the environment one lives in. A literary landscape is a concept that can be applied to any place, be it remote or a renowned literary city. Moreover, the interest of each individual can also influence a literary landscape. If someone loves the Portuguese writer Fernando Pessoa and despises José Saramago, their literature landscape of Lisbon will highly be influenced by the “Lisbon of Pessoa”, which will be different to that of someone who loves Saramago. Both will see the city through their favourite author’s books and, therefore, can experience the city in two different ways, even when, for instance, they are looking at the same landmarks. A literary landscape can also be intentionally built. If someone has read a

book about their hometown, whether it is popular or not, they can go around the town and install commemorative plates at each spot mentioned in the book. This will draw the attention of many passers-by and perhaps convince them to read the book. Further, suppose the person decides to organise tours based on the text and compare the places mentioned in the book. In that case, this person is building a literary landscape of their hometown and sharing it with other people who will build literary landscapes of their own.

2.3 Advertisement of a City's Cultural Life

There are two aspects in advertising a city's cultural life. The first is using well-known authors to promote a city; a practice carried out by many cities and an effective marketing tool. There is no denying that this strategy quickly highlights the cultural features of a city. However, it considerably limits the complexity of the city's cultural life, and [the] difficulty with promoting a city from a singular approach is that labels can be vague and limiting (Carson, Hawkes, Gislason, & Cantrell, 2017). Moreover, [...] programmes that harness diverse literary cultures, rather than adhering to a single literary representation, are better equipped to build identity and thus extend cultural tourism potential (Carson et al. 2017). Cultural tourism potential is increased through the variety of activities proposed by a city, which all have to do with literature without relying on a single work or author.

The second approach is a *layered and interdisciplinary approach*. The development of a city's profile focuses on different layers of creative production in which literature is included. Of the five existing principles that underpin the concept of a layered approach, two are the most relevant when it comes to [discuss] a layered approach to literary tourism [...] (Carson et al. 2017). They are the following:

1. Recognize that branding activities are further empowered if there is a recognition of emerging stories rather than a claim to a monolithic identity.
2. Demonstrate this urban diversity synchronically and diachronically in state-sponsored cultural tourism programmes. (Carson et al. 2017).

A shift to a layered and interdisciplinary approach is needed to attract visitors, tourists, writers, or cultural actors, because this approach creates a connection between heritage, popular culture and social policy.

2.4 Literary Destinations and Their Marketing

Marketing is a crucial step in turning a destination into a literary hotspot. Every literary place has exceptional qualities that attract visitors and tourists, whether because of a connection between the place and lives of the writers, of places mentioned in literary works, of places that bring out deep emotions about the story or its authors, or for reasons that have more to do with a dramatic event in the author's life than their writing.

Other more generic qualities can be applied to promote the attractiveness of a literary place, such as: due to its geographical position, the site becomes an unmissable stopping point, the scenery and environment are enchanting, and around it, there are several open facilities. It is unequivocal that it is easier to capitalise on a place with multiple exceptional qualities. Moreover, if the location of composition and the fictional setting concur, the of literary tourist experience will be even more powerful. When developing a tourism site linked to literature, it is essential to keep the essence of the literary work in mind, because visitors will expect it to be as authentic as described or as they imagined it.

3 Research Question and Objectives

This chapter explains the research question and defines the objectives of the study.

As explained in the literature review, literary tourism occurs when authors and their writings become so popular that people want to visit sites that are connected to them or their works. The most famous examples, perhaps, are Harry Potter and Lord of the Rings. However, it is a phenomenon that can apply to any literary genre, such as Nordic Noir.

As far as Reykjavík and Ystad are concerned, it was the authors and their works that first attracted tourists. It was only subsequently that the cities realised the potential of literary tourism and developed tourism products and services to ensure that literary tourism remained attractive. This study is, therefore, based on two interrelated objectives. The aim of this study is, in the first place, to analyse literary tourism to understand to what extent famous authors and their writings can attract tourists to a specific location. Second, this research aims to compare how two Nordic cities, Reykjavík (Iceland) and Ystad (Sweden), have successfully developed literary tourism around the literary genre Nordic Noir. The study will focus on three influential Nordic Noir authors, two of whom are Icelanders (Arnaldur Indriðason and Ragnar Jónasson) and the third Swedish (Henning Mankell).

This leads to the following research question: “How have Reykjavík and Ystad successfully and differently established literary tourism based on the Nordic Noir literary genre?”

4 Methodology

In this chapter, the methodologies employed by the author for this study are presented. The different data collected are all aimed at answering the research question and achieving the objectives of this research.

4.1 Collected Data

Two types of data were collected for this study: primary and secondary. Primary data, the main data collected, consists of eight semi-structured interviews conducted with either literature or tourism professionals. These interviews were conducted between the 27th of January and the 7th of February 2022. Seven were carried out with people from Nordic countries: Iceland (four), Sweden (two) and Finland (one). The final one was done with a Professor at the University of Algarve, Portugal. The semi-structured method was chosen because of its flexibility, making it easier to see patterns and compare the interviewees' answers. Predetermined themes were selected ahead of the interviews and written down in an "Interview Guide" (see Appendix A). While each theme was discussed in the interviews, not all the questions were solicited depending on the interviewees' knowledge and time restrictions. Some were changed on the spot, and new unplanned questions were asked.

The main themes covered during the interviews were:

1. General information about the [city/region/country]
2. Market Segment(s)
3. Key Resources
4. Key Activities
5. Key Partners
6. Technology
7. Literary Works/Authors
8. TV Shows
9. Barriers to the Development of Literary Tourism
10. The Future of Literary Tourism

A secondary data search was carried out regarding the first objective, which is to analyse literary tourism, in order to understand to what extent famous authors and their

writings can attract tourists to a specific location. The aim was to find academic sources pertaining to literary tourism and Nordic Noir. The research was done first on Google Scholar, and then on websites such as Taylor & Francis, Research Gate and ScienceDirect. Most of the articles found are from foreign sources researching the subject of literary tourism in non-Nordic countries. Very few are about literary tourism in Nordic countries, and almost none are about literary tourism and Nordic Noir. However, they provided a broad knowledge of literary tourism occurring mainly in Europe. It was essential to know the subject treated and see how it was implemented.

4.2 Research Process

Altogether, over 70 people or institutions linked to literature or tourism were contacted by e-mail (see appendix B for the list of people contacted). As mentioned above, eight were able to participate in this research. All the interviews were conducted and later transcribed in English. As it was not clear which parts would later be used for the study, a very detailed transcription style was chosen. However, any fillers, and verbal tics such as “like” or “um” were removed (see appendixes C, D, E, F, G, H, I, J for the interviews). The research process for identifying interviewees was simple: contact tourism organisations or municipalities in the Nordic countries and ask them whether they have any literary tourism due to Nordic Noir (see appendix K for an example of an e-mail sent). Given that they were located in different countries outside of Switzerland, and because of the restrictions imposed by the global pandemic, as well the time and resources needed to travel and meet them face-to-face, all interviews were carried out through Teams or Messenger. Most people who could not participate themselves forwarded the message to someone they thought was more suited to the study. In a couple of cases, no follow-up replies were received.

5 Literature in Nordic Countries

This chapter is the first part of the analysis of this study. It consists of an analysis of five Nordic countries and more precisely of their literary history. It is based on secondary data.

5.1 Denmark

Denmark is full of literary references, by both Danish and foreign authors. From Hans Christian Andersen to William Shakespeare and Jules Verne, the country has no shortage of locations associated with stories of famous writers. Moreover, three Danish authors have received the prestigious Nobel Prize for Literature (Karl Gjellerup and Henrik Pontoppidan in 1917 and Johannes Vilhelm Jensen, commonly known as Johannes V. Jensen in 1944, whose childhood house was transformed into “Writers museum - Johannes V. Jensen Museet” and can be visited). It is not surprising that literature is essential in Danish culture.

The most famous Danish author is Hans Christian Andersen, whose [...] fairy tales are among the most frequently translated works of all literary history (Encyclopædia Britannica, n.d.). Some of his most renowned works are *The Little Mermaid*, *The Little Match Girl*, *The Snow Queen*, and *The Real Princess* (better known as “*The Princess and the Pea*”). Between Copenhagen and Odense (Hans Christian Andersen’s birthplace), several activities concerning Hans Christian Andersen can be seen and visited. Some examples are the statue of the Little Mermaid (Denmark’s most famous landmark), the Assistens Cemetery where he is buried, the Hans Christian Andersen Fairy Tale House (which recounts his life and has recreated scenes from some of his tales, such as *Thumbelina*, *The Steadfast Tin Soldier* or *The Emperor’s New Clothes*), the Hans Christian Andersen Monument, and the Hans Christian Andersen Museum and his childhood house, both located in Odense.

In *Helsingør* stands the *Kronborg* Castle (“Crown Castle”), immortalised by William Shakespeare back in the 17th century. Indeed, the English author used the castle as the setting of his play *Hamlet*, renaming it as *Elsinore*, which has since become the anglicised name of the town *Helsingør*. Three guided tours of different lengths are organised daily to learn about the castle's history. Some are even free once the entry fee to get into the castle has been paid.

5.2 Finland

One cannot reflect on Finnish literature without thinking of the *Kalevala*, a compilation of poems assembled by Elias Lönnrot in the 19th century. The *Kalevala*, first published in 1835 and 1849, has become the most translated book in Finland and Elias Lönnrot, through the *Kalevala*, was instrumental in developing the modern Finnish vocabulary. Moreover, through the wave of nationalism that it created, this compilation of poems resulted in Finland's independence from Russia in the 20th century. The influence of the *Kalevala* on the Finnish culture is still very much present, and many people, places, and businesses share the name "Kalevala". Finland is said to be one of the world's top countries in terms of number of libraries because, as Spot-lit states (n.d.), "[libraries] have an important and versatile cultivating and cultural role in Finland, providing everyone with equal access to culture and information and support civic knowledge". Moreover, some researchers say that Finland is the "most literate nation." To this day, only one Finnish author has been awarded the Nobel Prize for Literature: Frans Eemil Sillanpää in 1939.

Multiple festivals dedicated to literary or displaying literary events occur across the country. Most literary tourism is, however, concentrated in the capital city, Helsinki, and Southern Finland.

Of all the Nordic countries, Finland is second (just behind Iceland) in the number of books published annually. This is partially due to the Finnish Literary Association, or FILI, whose aim is to bring international recognition to Finnish literature by being present at foreign book fairs such as that held in Frankfurt.

In Finland, most of the literary places that are somewhat known and visited are mostly associated with the authors instead of their works. They are birth homes or homes where the author lived, often made to home museums after the author's passing. They can also be writer rooms that have some of the original equipment or furniture left from the writer, which have then been situated for example to a museum. Graves are also a type of a literary place; readers want to visit the graveyard and the grave, where the author has been buried, to pay their respects. Another similar type of literary place where people can pay their respects is memorials (Immonen, 2018).

5.3 Iceland

European literature is vast and renowned worldwide, with some countries having authors whose books everybody has read, studied, or heard of. This is, for example, the case of England with William Shakespeare (to name but one), France and its numerous Enlightenment writers, Germany and Johann Wolfgang Goethe or Italy's Dante Alighieri. It is not the case, however, for Iceland, whose writers are generally unknown to those with little to no interest in the country. Despite this, in 1955, Halldór Laxness was awarded the Noble Prize for Literature, becoming the first-ever Icelandic writer to earn it. Still, literature is central to the Icelandic culture, and numerous events are held to celebrate the country's literature, such as the Reykjavík International Literary Festival, Iceland Noir, Iceland Writers Retreat and Reykjavík Books Fair. The link between Iceland and literature can perhaps be best understood by the fact that, in August 2011, Reykjavík, Iceland's capital city, was awarded the title of "UNESCO's City of Literature".

UNESCO's City of Literature is part of the Creative Cities Network, launched 18 years ago in 2004. According to the Cities of Literature (n.d.), [it] aims to promote the social, economic and cultural development of cities in both the developed and the developing world and thus rewards cities that promote their local creative scene and conform to UNESCO's goal of fostering cultural diversity, whether it be in Crafts & Folk Art, Design, Film, Gastronomy, Literature, Music, or Media Arts.

If Reykjavík was the fifth city to be granted the permanent title of UNESCO's City of Literature (the first non-English speaking city to become a City of Literature), this was not by chance. Indeed, as the official UNESCO nomination letter for Reykjavík states, [the] City of Reykjavík boasts an outstanding literary history, with its invaluable heritage of ancient medieval literature the Sagas, the Edda and the Íslendingabók, *Libellus Islandorum* (Book of Icelanders). This longstanding tradition has naturally cultivated the city's strength in literature education, preservation, dissemination and promotion. [...] Reykjavík is especially appreciated for demonstrating the central role literature plays within the modern urban landscape, the contemporary society and the daily life of the citizens. With the support of the central government of Iceland, the city continues to pursue its development plans in support of languages, translation initiatives as well as international literary exchanges (Reykjavík UNESCO City of Literature, n.d.).

It is thus officially known as “Reykjavík City of Literature”, managed by the Department of Culture and Tourism, whose headquarters are in Reykjavík City Hall. Together with the Association of Icelandic Publishers, it co-organises an annual book fair during the month of November. Thanks to key partners in the field of literature and local schools, this endeavour is possible. Reykjavík City of Literature fosters four goals, namely to:

1. “Support and promote literary activities in Reykjavík and increase awareness of Icelandic literary heritage.
2. Forge connections between local literary fields, peoples, groups, and institutions and encourage their cooperation.
3. Promote Reykjavík internationally as a literary and cultural destination with the aid of the local tourism industry.
4. Encourage international collaborations regarding Icelandic literature and take an active part in the UNESCO Creative Cities Network” (Reykjavík UNESCO City of Literature, n.d.).

Literature is an omnipresent element in Icelandic culture. The storytelling tradition has always been strong in Iceland and is mainly due to the Icelandic Sagas, also known as family sagas. The Sagas of Icelanders are acknowledged as one of Iceland’s most important contributions to world literature [...] (Icelandic Literature Center, n.d.) as they are one of a kind. Written between the 13th and 14th centuries, they recount events that happened during the 9th century when the first settlements were established on the island. The Sagas were written hundreds of years ago in medieval Icelandic. However, the language not having changed much, contemporary Icelanders can read and understand the stories. Furthermore, it is said that every Icelandic family owns a copy of the Sagas in their homes.

Icelanders are great readers and have a tradition of giving a book at Christmas. Most Icelandic books are published between October and November, a custom known as the “Book Flood Before Christmas” (*Jólabókaflóðið*). This boom in sales and publications in the run-up to Christmas, fuelled by the Icelandic tradition of buying books as Christmas presents, keeps the Icelandic publishing scene vibrant.

Icelandic is a language spoken by very few: the number of people who speak it is almost equal to the number of people living in Iceland. Icelandic literature is thus not well known outside of the island, although the Icelandic Literature Centre has established a programme to promote Icelandic literature abroad. This consists of a fund [...] open to foreign publishers wishing to publish a work translated from Icelandic. Grants are available for literature (prose, poetry and drama), non-fiction of general interest (including essays and biographies), comic books and children's books (Icelandic Literature Center, n.d.) The grants cover between 20 to 45 % of the translations costs, and the programme has “sister sectors” in all the other Nordic countries (Sweden, Denmark, Finland and the Faroe Islands) (G. Baldvinsdóttir, member of the editorial board of Reykjavík City of Literature, personal communication, 31 January 2022).

5.4 Norway

Norwegian literature is complex, as it is intertwined with its Icelandic and Danish peers. It dates back to the 9th and 10th centuries with the Poetic Edda, the first Nordic literary source referencing the Olde Norse Religion. However, even though that work is considered Norwegian because composed in Norway, it was actually put to paper in Iceland when the first Norwegian settlers arrived on the island. For ca. 400 years (1387-1814), Norwegian literature was virtually non-existent as Norway has become a part of Denmark. Danish took over as Norway's national language and, during this period, everything was written in Danish. Writings from Norwegian birth authors were thus considered part of Danish literature. Only after the separation of Norway from Denmark in 1814 is it possible to point to a literature that is unambiguously Norwegian (Encyclopædia Britannica, n.d.).

Norway is a reading nation, and [award-winning] libraries, charming book towns, the world's second-greatest playwright and a bizarre thirst for murders at Easter are just some of the reasons Norwegians read more than any other European nationality (VisitNorway, n.d.). Not only is Norway a reading nation, but it is also a writing nation that boasts three laureates of the Nobel Prize for Literature (Bjørnstjerne Bjørnson in 1903, Knut Hamsun in 1920 and Sigrid Undset in 1928).

There are many places connected to Norwegian literature scattered around the country that tourists and visitors can visit. True literature lovers can visit authors' homes, writers' centres, book towns, and literature houses in several places in Norway (VisitNorway, n.d.). Some of those places are the Petter Dass Museum located in Sandnessjøen, the House of Literature (*Litteraturhuset*) in Oslo, Sigrid Undset's home (*Bjerkebak*) in Lillehammer, the Ibsen Museum in Grimstad and *Bokbyen* the Norwegian Booktown in Fjærland.

Norway is not only rooted in the literature of the past and present; it also thinks about the literature of the future. The Future Library Forest, situated on the outskirts of Oslo, is [...] [an] art project thought up by Scottish artist Katie Paterson and commissioned by Bjørvika Utvikling, [that] consists of planting a forest to grow the materials for a unique library for people living one hundred years from now (VisitNorway, 2016). In the year 2114, [the trees] are to serve as paper pulp for the printing of an anthology by one hundred authors, one per year. Each will contribute one unpublished text, its length and contents a secret even

to Paterson (VisitNorway, 2016). The forest, which is open to visitors, is protected by The City of Oslo, collaborating with the artist and the Future Library Trust. Together, they work to ensure the defence of the forest and the manuscripts until at least the year 2114.

5.5 Sweden

Allegedly the most famous literary prize, the Nobel Prize for Literature, similarly to any other Nobel Prize, is awarded on the 10th of December in Stockholm's Concert Hall. Open to the public, the Stockholm Concert Hall offers guided tours showing the main hall, where the Nobel Prize ceremony occurs. With no less than eight Nobel winners in Literature, Sweden figures among the top three countries in terms of Nobel laureates in Literature, a spot it shares with Germany. Outranking Sweden are France (15), the United Kingdom (10) and the United States (10 also). In 1909, Sweden got its first Nobel Prize for Literature, when Selma Lagerlöf became the first woman to receive the award. The other laureates are Verner von Heidenstam in 1916, Evik Axel Karlfeldt in 1931, Pär Lagerkvist in 1951, Nelly Sachs in 1966, Eyvind Johnson and Harry Martinson in 1974 and Thomas Tranströmer in 2011.

Alongside the Stockholm Concert Hall and City Hall, two places connected to the Nobel Prize (the latter holds the Nobel Prize banquet and is partially accessible to the public), literary tourists can visit other locations associated with literature in the Swedish capital. The Strindberg Museum for instance, located in the centre of Stockholm, is dedicated to one of Sweden's most famous and controversial authors: August Strindberg (1849–1912). Moreover, the Stockholm City Museum offers “The Millennium Tour”, a guided tour following the footsteps of Stieg Larsson's two protagonists in the Millennium trilogy (Lisbeth Salander and Mikael Blomqvist). The museum sells maps for those who wish to take the tour independently. Further, the City Museum has an exhibition dedicated to all the books set in Stockholm and those written by Swedish authors. In the National Library of Sweden, visitors can admire the most significant medieval manuscript in existence, known as the infamous Devil's Bible.

Western Sweden is a region known for its literature and, more specifically, its crime fiction. Fjällbacka, the setting of Camilla Läckberg's books, is a town of 1,000 inhabitants located 140 km north of Gothenburg. The 17th-century village is [...] famed in Sweden for its cobbled streets, red boathouses and world famous west coast shellfish (Visit Sweden, n.d.). The Murder Mystery Tour in Fjällbacka, a guided walk tour, shows tourists the settings of Läckberg's novels. During the tour, one can view the scenes of the books' crimes, characters, and events.

In 2021, the UNESCO Cities Network designed Gothenburg as a UNESCO City of Literature. It is the first Swedish city to hold that title. Gothenburg was admitted to the network based on its already vibrant community of non-profit organisations and its literary community, complemented by welfare initiatives, reading promotion projects and international collaborations. The city is home to a number of thriving professional and non-profit literary organisations, literature festivals and the Gothenburg Book Fair, which is the Nordic region's largest international cultural event (Government Offices of Sweden, 2021). Without the close cooperation of the City of Gothenburg, Region Västra Götaland, the University of Gothenburg, and organisations such as the Writers' Centre West and the Gothenburg House of Literature, the application for Gothenburg to become a UNESCO City of Literature would not have succeeded. Gothenburg UNESCO City of Literature has launched the *Litteraturkartan* (the Literature Map, or the Map of Literature), which [...] is an exploration of the presence of history in the landscape of the present (Göteborgs Stad, n.d). *Litteraturkartan* is a literary map primarily focused on the regions surrounding Gothenburg but that aims to cover all of Sweden in the years to come. Mapping the lives, works and events of the history of Swedish literature onto the landscape, *Litteraturkartan* enables the users to explore the places and sites surrounding them; finding hidden gems of poetry, prose, biography and folklore in unexpected places (Göteborgs Stad, n.d).

In Skåne County, located in the South of Sweden, is Ystad, home to Henning Mankell's famous character Kurt Wallander. The Municipality of Ystad (*Ystads kommun*) has compiled a guide of the most significant locations associated with "Wallander" that tourists can access freely. Moreover, with many adaptations of Mankell's novels having been filmed in Ystad Studios, tourists can get to see the behind-the-scenes of TV shows or films.

6 Comparison between Reykjavík and Ystad

This second part of the analysis is, as the name implies, a comparison between Reykjavík, the capital of Iceland, and the city of Ystad in Sweden. The first part of this section is about figures and numbers. However, none of this data exists for Reykjavík. Thus, the author has decided first to compare Iceland with Ystad and later, when the information is available, to compare Reykjavík and Ystad. This section compares different Icelandic and Swedish authors, their works, as well as the activities and technology existing in both cities.

6.1 Iceland

Iceland, located in the North Atlantic Ocean, is, with its 360,000 inhabitants, the most sparsely populated country of the European continent. The country's largest cities and municipalities are Reykjavík with 125,000 inhabitants, followed by Kópavogur with a population of 37,000, Hafnarfjörður with 30,000 inhabitants and, finally, Akureyri and Reykjanesbær, both with a population of 18,000.

6.1.1 Tourism Figures and Numbers

Tourism has in recent years become one of the main pillars of the Icelandic economy (Government of Iceland, n.d.). The volcanic eruptions of Eyjafjallajökull in 2010 made Iceland the talk of the world and turned out to serve as a great advertisement for the country. Since then, the number of tourists to Iceland has increased yearly and totalled around 2 million in 2019. However, due to the Coronavirus pandemic, [the] total number of foreign overnight visitors to Iceland was just under half a million in 2020, a 75.8% decrease from 2019 [...] (Ferðamálastofa Icelandic Tourist Board, n.d.).

Figure 4 - Arrival of international tourists to Iceland between 2016 and 2020

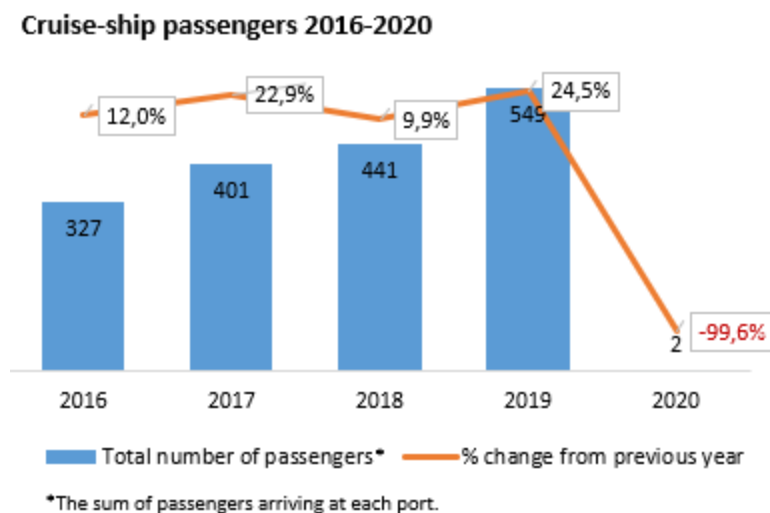
	2016	2017	2018	2019	2020
Keflavik airport	1.767.726	2.195.271	2.315.925	1.986.153	478.510
Other airports	4.539	6.979	7.158	8.150	1.344
Seyðisfjörður seaport	19.795	22.353	20.690	18.887	6.454
Total	1.792.060	2.224.603	2.343.773	2.013.190	486.308



Source: Icelandic Tourist Board, screenshot by the author

Figure 4 above graphically pictures the development of international visitors from 2016 to 2020. It shows that due to the Coronavirus, in 2020, there was a decrease of over 75% of international visitors travelling to Iceland. Figure 5 below shows the number of passengers arriving in Iceland by cruise ship, with the drop in visitors due to Covid-19 even more evident.

Figure 5 - Arrival of international tourists by cruise ship between 2016 and 2020



Source: Icelandic Tourist Board, screenshot by the author

The Icelandic Tourism Board (*Ferðamálastofa*) posted a “Year-On-Year” downloadable excel sheet comparing the months of January 2022 with January 2021, as well as February 2022 vs February 2021. Figures 6 and 7 below show how, with the removal of restrictions pertaining to the global pandemic, tourism in Iceland is picking up again. Indeed, compared to January 2021, January 2022 saw a 1,451 per cent increase in departures from Keflavik Airport (see Fig. 6), whereas February 2022 saw an increase of 2,430 per cent from February 2021 (see Fig. 7).

Figure 6 - Departures through Keflavik Airport, January 2021 and 2022

	2021	2022	Increase/decrease	
			No.	%
Total number	4'362	67'656	63'294	1451.0%
<i>Top ten countries January 2022 (76% of total)</i>				
UK	224	16'083	15'859	7079.9%
USA	279	14'009	13'730	4921.1%
Poland	1'223	4'288	3'065	250.6%
Germany	406	3'859	3'453	850.5%
Italy	91	3'535	3'444	3784.6%
Netherlands	64	2'441	2'377	3714.1%
France	147	2'258	2'111	1436.1%
Baltic states	346	1'978	1'632	471.7%
China	36	1'838	1'802	5005.6%
Spain	102	1'234	1'132	1109.8%

Source: Icelandic Tourist Board, screenshot by the author

Figure 7 - Departures through Keflavik Airport, February 2021 and 2022

	2021	2022	Increase/decrease	
			No.	%
Total number	2'997	75'831	72'834	2430.2%
<i>Top ten countries February 2022 (82% of total)</i>				
UK	55	28'842	28'787	52340.0%
USA	96	10'567	10'471	10907.3%
France	93	5'278	5'185	5575.3%
Germany	239	4'808	4'569	1911.7%
Poland	1'201	2'994	1'793	149.3%
Netherlands	63	2'924	2'861	4541.3%
Denmark	118	1'984	1'866	1581.4%
Spain	60	1'779	1'719	2865.0%
Ireland	13	1'685	1'672	12861.5%
China	18	1'356	1'338	7433.3%

Source: Icelandic Tourist Board, screenshot by the author

6.2 Ystad

Ystad is a town located in Skåne County, or Scania County, as it is sometimes referred to in English, the southernmost county of Sweden. In 2021, it counted around 31,000 inhabitants, and the town is said to grow by 300 per year. Ystad features many medieval buildings, such as the 13th-century Franciscan monastery, because the first settlements in the town were established during the 12th century.

6.2.1 Tourism Figures and Numbers

It is difficult to find recent information on the number of tourists in Ystad. In 2015, however, Ystad Harbour established a new record that cemented its position as one of Sweden's most prominent ports (the third largest in terms of ferry passengers). The total number of passengers increased by 1.5%, which means that 1,987,982 passengers chose to travel via Ystad Harbor (Ystads kommun, 2008). Assuming traffic would continue to grow at this rate, it was predicted that in 2016 two million passengers would pass through Ystad Harbour. Figure 8 shows the traffic increase for the town of Ystad in 2015, indicating that the most significant percentage increase came from bus traffic, up almost 31%.

Figure 8 - Traffic passing through Ystad Harbour in 2015

Traffic in Ystad Harbor 2015	Quantity	Deviation from 2014
Goods (tons)	3,095,016	1.1%
Railway carriages	10,593 th most common	-7.0%
Trucks / trailers	201,932	2.5%
Buses	2,865 th most common	30.7%
Cars	511,543	4.0%
Passenger	1,987,982	1.5%

Source: Ystads kommun, screenshot by the author

6.3 Authors

6.3.1 Arnaldur Indriðason

There is no Icelandic author as popular, both abroad and in Iceland, as Arnaldur Indriðason. Born on 8th January 1961 in Reykjavík, he is considered “[...] one of Iceland’s leading crime story writers” (City of literature UNESCO, 2021). Indeed, he has sold over 15 million books worldwide, translated into 40 languages.

Before his successful career as an author, he worked at Iceland’s largest newspaper, *Morgunblaðið*, first as a journalist and then as a film critic. As regards his personal life, Arnaldur Indriðason is married with three children.

Indriðason has mainly written crime stories. The first, *Synir duftsins* (“Sons of Earth”) was published in 1997 and well-received, although his international success came a few years later, in 2000, with his book *Mýrin*, translated as “Jar City” (and later turned into a film with the same title). Since the late 1990s, he has published a new book almost every year.

He has won numerous prizes, including the prestigious British Crime Writers’ Association’s award, the Nordic Crime Novel Prize two consecutive years and the CWA Gold Dagger Award. He has also won The Drop of Blood, the Icelandic crime writer prize.

6.3.2 Ragnar Jónasson

Ragnar Jónasson, born in 1976 in Reykjavík, is an Icelandic award-winning author and lawyer. He is starting to make a name for himself on the international crime fiction scene, mainly due to his international bestselling “Dark Iceland” series (another one of his series, “Darkness” or *Hula* in Icelandic, will be adapted into an eight-part series by CBS Studios). To date, he has sold over three million books worldwide.

His book “Nightblind” was awarded the Mördar Dead Good Reader Award and “The Mist” won the Amazon Publishing & Capital Crime Mystery of the Year award. In addition to being awarded several prizes, he also is the co-founder of a crime-writing prize. This distinction, the “Blackbird Award”, encourages Icelanders to write in Icelandic rather than English. Moreover, he is a member of the CWA, better known as the UK Crime Writers’ Association.

Alongside being a renowned author, he co-founded the Iceland Noir festival, an international crime writing festival held in Reykjavík around November. He has made recurring appearances on diverse festival panels worldwide. It is important to note that from age 17 onwards, he translated 14 of Agatha Christie’s novels into Icelandic, and he is known for giving copyright law courses at the University of Reykjavík. Jónasson is the first Icelandic to have written for the American magazine “Ellery Queen Mystery”, and three of his books figure in the top 10 Spiegel bestseller list (Germany). He lives in Reykjavík with his wife and two daughters.

6.3.3 Henning Mankell

Henning Mankell was a Swedish author, humanitarian devoted to fighting world poverty and AIDS, storyteller, and playwright born in Stockholm on 3rd February 1948 and deceased in Gothenburg (Sweden) on 5th October 2015 due to cancer. He spent his life going back and forth between Sweden and Maputo (Mozambique's capital city), where he was artistic director of the "Teatro Avenida".

He was best known for his "Wallander" fiction books, translated into more than 40 languages, which sold millions of copies worldwide. "Wallander" was adapted into two Swedish television series and one by the BBC featuring Sir Kenneth Branagh. In addition, Mankell also wrote several "young adult" books, children's books, and plays. His work was well-acclaimed; he won several literary prizes, including Sweden's Astrid Lindgren award for children's literature and the UK's Golden Dagger Award.

His impact on the Nordic Noir genre was enormous; indeed, he was called "[...] the dean of the so-called Scandinavian noir writers [...]" (Kandell, 2015), as well as "[...] the Godfather of the Swedish crime thriller genre" (Tucker, 2010) and said to have "[...] established almost single-handedly the global picture of Sweden as a crime writer's ideal dystopia" (Brown, 2015).

He is survived by his first wife Eva Bergman, his second-wife Ellen Lundstrom and his son, Jon Mankell.

6.4 Works

Appendix L shows the complete list of works by Arnaldur Indriðason, Ragnar Jónasson and Henning Mankell. The table is separated into four categories. Each indicates the original name, the translated name, the original publication date, and the publication date of the English version (if the book has been translated).

6.4.1 Arnaldur Indriðason

To this day, Arnaldur Indriðason has written 24 novels and one play. Impressively, since publishing his first book in 1997, he has written a book almost every year. Nine of his books have not yet been translated into English, mainly because they are too recent (published in Iceland between 2018 and 2020).

6.4.2 Ragnar Jónasson

Ragnar Jónasson has written 13 novels during the 2009 to 2021 period. In addition, between 2014 and 2021, he also wrote ten short stories in English.

6.4.3 Henning Mankell

Henning Mankell's first book was written in 1990, and 24 years later, in 2014, he wrote one last (non-fiction) book entitled *What It Means to Be a Human Being* - about his battle against cancer and his hope to defeat it. Unfortunately, Mankell passed away a year later; his cancer had been stronger. Mankell's bibliography is impressive; he wrote 34 books during his lifetime.

6.5 Literary Tourism and Activities in Both Cities

6.5.1 Reykjavík – Festivals

The Reykjavík International Festival (*Bókmenntahátíð í Reykjavík*), one of Europe's most important literary festivals, has been held biannually since its creation in 1985. Set in downtown Reykjavík, it is open to all, with all events free. The dates of this year's RILF have not yet been communicated. However, as the dates for 2023 have been released (19 to 23 April), it seems that the festival will not be happening in 2022. In 2019, for the first time since its creation, the RILF was held in spring, in honour of World Book Day. Historically, it was held in September, but it would seem, based on the dates of the next (sixteenth) edition, that it will continue to be held in spring. [...] [The] festival offers interesting and entertaining programs for literature enthusiasts. Over a span of more than 30 years, the festival has welcomed Nobel-prize winners, novelists, historians, political activists, philosophers, cartoonists and more to take part in lively programs (*Bókmenntahátíð í Reykjavík*, 2022). The festival's programme is freely available on the Reykjavík International Festival Reykjavík International Festival's website, and most events are held in English; otherwise, the language is specified.

Another popular festival is Iceland Noir, [...] a literature festival celebrating darkness in all its forms, held in Reykjavík at the darkest time of year (Iceland Noir, n.d.). It was founded in 2013 by Ragnar Jónasson and Yrsa Sigurðardóttir, two bestselling authors, joined by Óskar Guðmundsson and Eva Björg Ægisdóttir, two other Icelandic writers. What begun as a celebration of crime fiction has since evolved to now include other literary genres as well as film and television panels and screenings. This year, Iceland Noir will be held from 16th to 19th of November in different venues across the capital, all within walking distance. Tickets are already on sale: it costs ca. CHF 140.00 (20,000 kr.) to attend the festival. Among the 2022 expected guests are Prime Minister of Iceland Katrín Jakobsdóttir, Eliza Reid, writer, co-founder of Iceland Writers Retreat and First Lady of Iceland, Bernardine Evaristo, who was awarded the Booker Prize in 2019, as well as English television presenter, producer, director, novelist and actor, Richard Thomas Osman.

Founded in 2014 by Eliza Reid and Erica Jacobs Green, the Iceland Writers Retreat is [...] an annual event that combines small-group writing workshops with cultural tours to introduce visitors to Iceland's unique literary heritage (Robinson, 2022). During the retreat,

other than the different workshops or panels (led by esteemed international writers), participants can also take part in various tours: the Literary-themed Golden Circle Tour, the Literary Borgarfjörður tour, the Geology, Ecology, and Literary Inspiration tour and Reykjavik Literary Walking Tour. This year, the Iceland Writers Retreat will be held from 27th April to 1st May, and the registration is, to date, still open. When signing up for the event, there are three options:

- Iceland Writers Retreat (IWR)
- Iceland Readers Retreat (IRR)
- Non-Participating Partners

The Iceland Writers Retreat and Iceland Readers Retreat both cost ISK 230,000 (around CHF 1,660), while the Non-Participating Partners costs ISK 85,500 (approximately CHF 615). Whichever option is chosen, none cover the flights to and from Iceland, travel insurance, transfers from the airport to the hotel, accommodation (either in Reykjavík 5-stars hotel “EDITION” or a 3-stars hotel nearby), meals not listed in the itinerary, and alcoholic beverages. However, depending on the chosen retreat (either the IWR or the IRR), the fees cover many things, all listed on the Iceland Writers Retreat’s website. A Non-Participating Partner will be able to attend almost every Iceland Writers Retreat event except for the writing workshops and the lunches organised during those workshops. There is also the possibility of extending the event by booking the “Relaxed, Read & Write” (R,R&W) from 1st to 3rd of May. This costs an additional ISK 32,000 per person (ca. CHF 230) and includes the possibility to participate in an open mic night and two three-course dinners with transportation to and from the hotel.

Held in Reykjavík every year, the Reykjavík Book Fair (*Bókamessa í Bókmenntaborg*) is hosted conjointly by the Icelandic Publishers Association and the Reykjavik UNESCO City of Literature office. Free of charge and open to all, the Reykjavík Book Fair promotes Icelandic books published during the year at diverse events, such as readings, discussions, exhibitions and much more.

6.5.2 Reykjavík – Tours

Other than the already mentioned tours (the Golden Circle Tour, the Literary Borgarfjörður tour, the Geology, Ecology, and Literary Inspiration tour and the Reykjavik Literary Walking Tour organised by the UNESCO City of Literature), Reykjavik celebrates its rich literature and history through various tours or events, which, before the Covid-19 pandemic, were held in summer. Some of these tours are:

- Literary walks | On the trail of women in the Literary City
- Dark Deeds in Reykjavík – Literary walking tours (some are in English)
- Literary Walk | The Lion and The Witch
- Queer Literary Walk.

6.5.3 Ystad – Tours and Studios

Henning Mankell's first novel featuring Kurt Wallander was published in 1991. Since then, tourists have been coming to Ystad to visit the places mentioned in the books. Moreover, [in] 2004, Ystad was transformed into a film town. [...] [That] year filming based on the books and scripts by the author commenced (Ystads kommun, n.d.), which, once the films and TV shows were released, attracted even more tourists to Ystad. Furthermore, Ystad's geographical position does give it an advantage. It is located 40 minutes away from the city of Malmö, Sweden's third-largest city (after Stockholm and Gothenburg) and the capital city of Skåne County.

Henning wanted to promote the city of Ystad, not make money out of "Wallander". As such, [if] you take a look at the production or the writing of the books of "Wallander", there has always been a close collaboration with Henning. The city of Ystad had a close collaboration with Henning when it came to the books. They knew that he was going to release book three, book four, [and] book five, they had the information of what places [were] going to be a big part of it (J. Löfving, development manager at Ystad Studios, PC, 25 January 2022). The city authorities, as well as Ystad Studios and Film i Skåne, respected Mankell's wish. There is thus no official merchandising around "Wallander". In some cases, Henning Mankell even fought against merchandise produced by independent enterprises. Authorities did, however, promote the "Wallander" tours (which were also endorsed by the author) and the city. [...] [The] city of Ystad has guided tours by foot, by wheels, buses, and coaches that go around the city and outside of the city. It is both literature location-based

tourism and film tourism as well. (J. Löfving, development manager Ystad Studios, PC, 25 January 2022).

Ystad's best guide to "Wallander" will allow tourists and visitors to follow in Wallander's footsteps in Skåne. The brochure, available in different languages (Swedish, English and German), can be found at the Tourist Office (of Ystad) and Ystad Studio's Visitor Center. For those who prefer a guided tour, that option is also possible, with booking possible on visitskane.com. However, the guided tours are only offered in summer.

Ystad's old air defence halls situated in the military area were, in 2004, turned into film studios. Since then, numerous films and TV shows have been produced there, such as "The Bridge" (popular Dano-Swedish TV series) and Wallander's films (both the Swedish and British adaptations). The 3,500 square metre [...] building includes two [separate] studio halls and offers all necessary services for productions: facilities for [makeup], dressing rooms, costumes, workshops and production offices (Ystads kommun, 2020). To rent the studio, one must either pay a weekly fee of SEK 40,000 (ca. CHF 3,950) or a daily fee of SEK 8,000 (ca. CHF 790).

The Ystad Studios Visitor Center has existed since 2018, following the merger of Cineteket and Ystad Studios Film Camp. It is [...] a film educational center run by the city of Ystad and Film i Skåne (Film I Skåne, n.d.). Visitors get a chance to go behind the scenes and step directly into inspirational film environments, learn about the process of creating films, try out costumes and have a go at trick filming. There are also guided walks, seminars, workshops and a lot of fun activities for children and youngsters (Ystads kommun, 2020).

6.6 Technology and literary tourism in both cities

As stated by Huang, Backman, Backman, and Chang (2016), the proliferation of the Internet and other technological innovations has transformed the structure of the tourism industry, as well as affected how tourism destinations are perceived and consumed. Indeed, many applications rank the best activities and restaurants in a city and show detailed maps that people can consult online or offline. As such, it has become a norm to browse applications or websites for information, rather than guidebooks. The ultimate goal of the use of Internet technology or Web-based destination marketing is to provide desired travel information through a vicarious experience of the destination in order to persuade potential tourists to take action to visit a destination (Huang et al. 2016). Literary tourism is no exception. Reykjavik and Ystad offer different interactive literary tours through downloadable mobile phone applications or Portable Document Format (commonly called PDFs). Below is an overview of some of the technological tools, be they applications, websites, or downloadable PDFs, that one can use if wishing to take part in a tour in either city.

6.6.1 Reykjavik – Applications

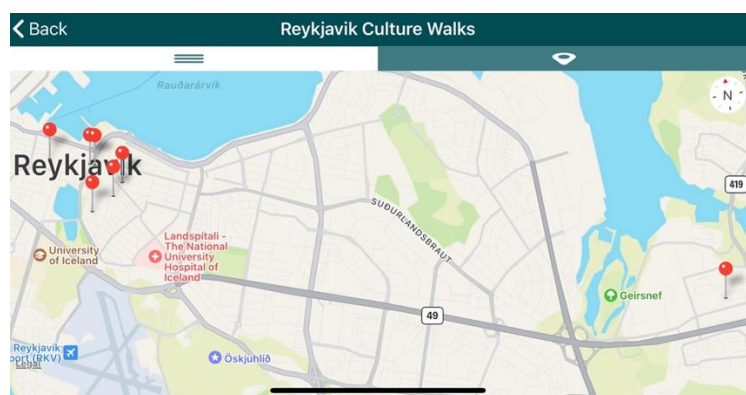
Reykjavik Culture Walks is a free app accessible on the iTunes store (Apple) and Google Play store (Android), developed collaboratively by Reykjavik UNESCO City of Literature and the Reykjavik City Library. It is available in five languages (English, Icelandic, German, Spanish and French) and offers different tours depending on the chosen language. Someone who has elected to have the app in Icelandic will have access to six tours, whereas the English version makes it possible to follow five of them, the Spanish and French ones two tours, and the German version only one. Of all the tours on offer, two correlate to Nordic Noir and crime fiction: *Halldor Laxness Nobel Laureate* and the *Crime fiction walk*. Each are composed of 11 locations, with stops across the capital.

The Halldor Laxness Nobel Laureate tour retraces places significant to Laxness' life and work, be they the junior college where he studied (*Menntaskólinn í Reykjavík*) or his various houses, such as Laufásvegur 25, where he lived from 1930 to 1939, or Vegamótastígur 9, where he only spent one year (from 1915 to 1916). It also brings people to places that he was particularly fond of, such as *Unuhús* (Una's House), which bears the name of Erlendur Gudmundsson, whom Laxness described as: "[he] is more than my brother – he is my true and dear friend [...]" (Reykjavik Culture Walks. (2020). *Reykjavik Culture*

Walks (Version 4.0) [Mobile app]. Apple Store. <https://apps.apple.com/ch/app/reykjavik-culture-walks/id1127253323?l=en>). The man whom Laxness speaks so fondly of was “[...] one of the premier benefactors of Icelandic art in the twentieth century [...]”. (Reykjavik Culture Walks. (2020). *Reykjavik Culture Walks* (Version 4.0) [Mobile app]. Apple Store. <https://apps.apple.com/ch/app/reykjavik-culture-walks/id1127253323?l=en>). While the application says that 11 locations are to be visited, only seven actually appear on the map of Reykjavik (see Fig. 9):

- Gardastræti 15, Una’s House
- Lækjargata, Prime Minister’s Office
- Lækjartog
- Laufásvegur 25
- Mr School in Lækjargata
- Spítalastígur 7
- Vegamótastígur 9

Figure 9 - Locations of the Halldór Laxness Nobel Laureate Tour



Source: *Reykjavik Culture Walks Application*, screenshot by the author

The *Crime fiction walk* is all about Arnaldur Indriðason and, more specifically, locations related to some of his books. The tour, which takes between two and two and half hours, starts in the city centre of Reykjavik and moves up to reach the capital’s bus terminal, *Hlemmur*. Of the 11 stops, one introduces the author, nine are linked to his Detective Erlendur series and one has no relation to Indriðason whatsoever. It only aims to inform tourists about Icelandic crime fiction in general. All the stops associated with one of

Indriðason's books recount anecdotes about the book, summarise the story, and quote passages directly from his books. The books discussed during the tour are:

- Black Skies (and there is also a stop called “A Quick Note on Black Skies,” which provides additional information on Black Skies)
- Hypothermia
- Jar City
- Operation Napoleon
- Outrage
- Silence of the Grave
- Sons of Earth
- Voices

6.6.2 Ystad – Applications

“We have three different [applications]; we helped StoryTourist with “Wallander” as well” (J. Löfving, development manager Ystad Studios, personal communication, 25 January 2022). On the Swiss Apple Store, there are five applications related to Kurt Wallander that can be downloaded, and all of them being available for both Apple and Android mobile phones.

1. Kommissar Wallander
2. Kommissarie Wallander
3. Kurt Wallander
4. SkåneGuide
5. StoryTourist

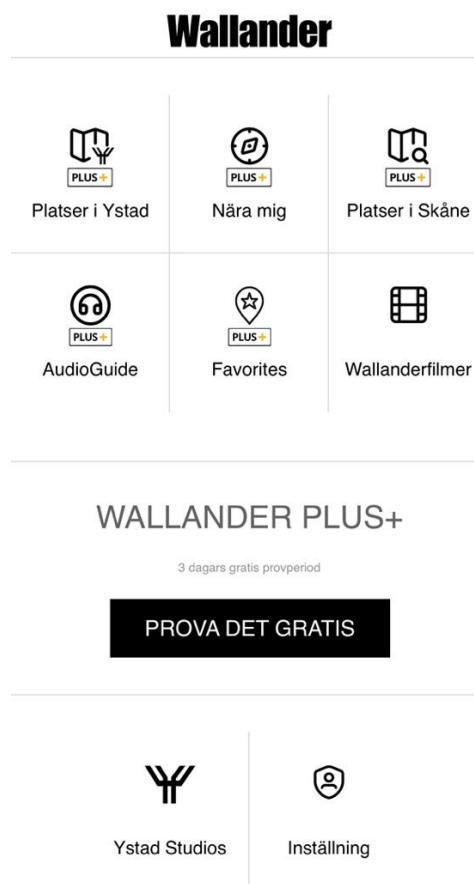
Despite these five applications, one is missing from the Swiss Apple Store – probably the most official of all. It is called “In the Footsteps of Kurt Wallander”. Henning Mankell participated in its creation, and it shows the sights Kurt Wallander visits in his hometown of Ystad.

If the names “Kommissar Wallander” and “Kommissarie Wallander” are similar, it is because they each mean Inspector Wallander, the first in German and the second in Swedish. Moreover, they were both developed by *Christian Gerlach (Apps)*, so their graphic lines are

identical. Although the content can vary from one application to another (see Fig. 10 and 11), many functionalities are available, and both include the following:

- Ystad locations
- Near me
- Skåne locations
- Ystad Studios
- Filming

Figure 10 - Homepage of the of the Kommissarie Wallander Application



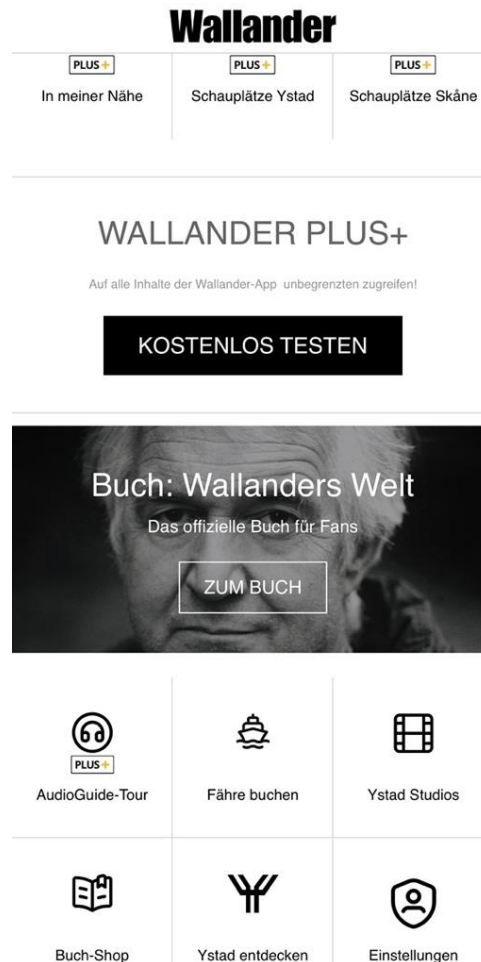
Source: Kommissarie Wallander Application, screenshot by the author

As regards the differences, the Swedish version includes my “Favorites”, absent in the German version, whereas the German version has several categories not included in the Swedish application. These are:

- Novels & Books
- eBook

- Book a ferry
- Book Shop
- Settings

Figure 11 - Homepage of the Kommissar Wallander Application



Kommissar Wallander Application, screenshot by the author

Both operate on a subscription basis via "PLUS+". Most features are not available on the free version, whether "Kommissar Wallander" or "Kommissarie Wallander".

The "Kurt Wallander" application, developed by AppYourself GmbH, is the German-speaking fan app of the Swedish detective Kurt Wallander. As shown in Figure 12, this application is not as well designed as the two previously mentioned ones. Still, it provides important information regarding "Wallander". For example, it gives a summary of the four TV shows retracing the story of "Wallander" (the two Swedish ones, as well as the BBC adaptation and the more recent "Young Wallander" series). Moreover, there is a map with

approximately 40 locations in Ystad, which are the areas frequented by Wallander. A summary of each book is included, and there is also a “booking” section, where people can book accommodations in southern Sweden, all close to Ystad. Last but certainly not least, there are two sections dedicated to information: either on Ystad (such as a weather report) or on “Wallander”.

Figure 12 - Homepage of the Kurt Wallander Application



Source: Kurt Wallander Application, screenshot by the author

The SkåneGuide is another application developed by *Christian Gerlach (Apps)*, available only in German. It is a guide through the region of Skåne, which show Christian Gerlach’s favourites places in the county. To access more content in the application, one needs to have a SkåneGuide PLUS+ account, just like for the “Kommissar Wallander” and “Kommissarie Wallander” applications. One feature of the application is called “Kurt Wallander” and is split into four categories (the only one available without SkåneGuide PLUS+ being the first). The categories are the following:

1. Who is Inspector Wallander?
2. eBook: Wallander's World
3. Locations in Ystad
4. Locations in Skåne

Finally, the last application on “Wallander” is the one StoryTourist developed with the help of Ystad Studios and is available on the StoryTourist application. It is a brand-new story involving Kurt Wallander called “Solve a murder mystery with Kurt Wallander”. With this self-guided Wallander-themed audio walking tour in Ystad, visitors help Kurt Wallander solve the murder of a local photographer. It is an Augmented Reality activity that is quite popular among Wallander's fans. The guided tour must be purchased to use the application, for a cost of SEK 59 (ca. CHF 60) but it can be used as many times as desired.

6.6.3 Ystad – Website

The StoryMaps website called *I Wallander spåre* (roughly translated as “In the tracks of Wallander”) is accessible through the municipality of Ystad's website. It is a map guide that allows everybody to freely walk around the locations mentioned in the books and films about Kurt Wallander. Although the website is very well-designed, it is only available in Swedish. At the top of the website, six tabs can be browsed: “Map guide: Wallanders Ystad”, “Housing”, “Police stations”, “Recording locations”, “About Henning Mankell”, and “Contact”. The Housing, Police stations and Recording locations all feature places connected to Wallander and give out the addresses people can go to if they want. The “Recording locations” tab features the most locations, at over 90.

7 Presentation of Results

This section presents the results of the interviews conducted with the experts. They are discussed thematically, and the author has decided to analyse the questions figured in the Interview Guide (see Appendix A). Out of the eight interviews conducted, only five will be used in this section, as they are deemed the most relevant for answering the research question.

7.1 Start of literary tourism

During interviews, one of the first questions asked referred to the beginning of literary tourism in the city or country and was formulated as follows: “when did literary tourism start in the city or the country?”

As far as Reykjavík and Iceland are concerned, no one has been able to give a precise date for the beginning of literary tourism. However, a few hypotheses exist about when literary tourism started in the country. Out of the four interviewees, three mentioned the Icelandic Sagas, but not all gave the same dates. One person stated that literary tourism in Iceland began between the 12th and 14th centuries due to the Old Sagas. Another one did not give any dates but said that people probably have been coming to Iceland way before the tourism boom of 2010 to learn more about the Sagas and the last one said that the Old Sagas have brought people to the island since the 17th and 18th centuries. The last Icelandic interviewee stated that tourists probably started coming to Iceland for literature after 1955, when Halldór Laxness received the Nobel Prize for Literature. However, only official figures and numbers about the volume of tourists entering the country by planes or boats are available. No distinction between literary tourists and the other tourists is made. Therefore, there is no knowing when literary tourists started coming to Iceland.

According to the interviewee, literary tourism in Ystad emerged between 1992 and 1993, which is consistent with the research found on the subject and places it in the early 1990s. Indeed, literary tourism in Ystad from Henning Mankell’s “Wallander” started following the release of the first book, “Faceless Killers”, in 1991. Over the years, and with the “Wallander” sequels growing in popularity, the number of tourists coming to Ystad because of the novels also increased. Unfortunately, no official figures are available

regarding this data. Therefore, it is not possible to display the number of tourists in Ystad since the early 1990s in any graphics or to explain them any further. Therefore, it is not possible to state how many tourists came, when they arrived, what activities they enjoyed, or the sites they went to.

7.2 The authors who attract tourists

The second question asked which authors attract tourists and was worded as follows: “Due to which literary work(s) or author(s)?”. All four interviewees gave the same names: Halldór Laxness, Arnaldur Indriðason, Ragnar Jónasson and Yrsa Sigurðardóttir. Some other names were mentioned, such as Auður Ava Ólafsdóttir and Jón Kalman Stefánsson.

The city of Ystad has known more than just Henning Mankell as an eminent writer. This is confirmed by the website of the municipality of Ystad, which under the heading “Culture” has published a list of all the recipients of the Ystad Municipality's Culture Prize (eight for literature, including Henning Mankell in 2001). However, he will always be associated with the city as the most prominent author.

7.3 Places associated with authors

All interviewees shared the same opinion: places associated with authors are indeed visited. Most Icelandic authors live or have lived in Reykjavík or nearby. However, one author who has received minimal mention in this study, Halldór Laxness, has been crucial in popularising Icelandic literature abroad. His house, *Gljúfrasteinninn*, near Reykjavík, in the village of *Mostellsbær*, has become a much-visited museum. Therefore, in Reykjavík, some places related to authors are indeed visited and popular among tourists. Chapter six, section 6.6 (the technology section), also refers to sites Laxness frequented, such as the Reykjavík junior college where he studied or the different places he lived. Those are part of the Halldór Laxness Nobel laureate tour on the Reykjavík Culture Walks application.

Ystad and Mankell are closely tied, which is not surprising, considering that it is the location where his character settled. As the novels were later adapted into films and TV series featuring Kurt Wallander in the town of Ystad, it is not all that unusual that the town promoted the places associated with him more than its creator. This would have been challenging given that there is no mention or advertisement of Mankell's favourite places in

Ystad or any indication that he spent time in the town, which corroborates the author's desire to promote Ystad itself, not him or his character. However, the city of Sveig, which is the primary setting for his book "The Return of the Master Dancer", has paid tribute to Mankell by naming a bridge after him: *Mankellbron* (Mankell Bridge).

7.4 Key Resources and Partners

Initially, the question about the key partners and key resources were two separate questions. However, as the answers received were similar and intertwined, the author has decided to put them together for this segment. It is the following: "what are the key resources and partners needed to make literary tourism work?" There is no right or wrong answer to this question. It is necessary to remember that the respondents have answered according to their connection with literary tourism, work, and general knowledge of the subject.

It turned out that three out of the four respondents in Iceland mentioned the same essential resource to make literary tourism work in Iceland: translation. Indeed, translation is an integral element in getting a country's literature known abroad, and without translated works, there is no literary tourism. Iceland has a considerable disadvantage as Icelandic is not widely spoken outside the country's borders, making it difficult to find competent people to translate Icelandic works into other languages. Moreover, the Icelandic Literature Center requires native speakers to translate the works into Icelandic. They do not want an Icelandic person to translate books into French but a Swiss-French speaker to translate Icelandic literature into French. At this point, the conversation turned to the partners, as it was said that the Icelandic Literature Centre (among the other things that it does) provides grants for translation. It can do so because it is a government-funded organisation. In a country as small as Iceland, which has a vast heritage of literature, places outside the capital are so small that they often cannot afford to turn a place into a tourist attraction. There is no shortage of homes, only of funds. Therefore, it is essential to have the government as a partner in promoting literary tourism. The fourth respondent declared that an indispensable resource would be the creation of specialised tours on literature to attract people and said that it is not a big market yet. For specialised tours to be carried out, a partner is crucial, and there is no better partner than the government. In Reykjavík, similar products offer cultural walks on different subjects such as literature, and thus it would only be a matter of doing this on a national scale.

In Ystad, there is a very different approach to this question as there is a strong collaboration between the municipality of Ystad and the tourist locations promoting the films and TV shows about “Wallander”. Therefore, the city’s support was, of course, mentioned, but the most critical aspect was said to be the collaboration between a city and an author, as was the case between Ystad and Mankell. As stated in chapter six, section 6.5.3 Ystad – Tours and Studios, the municipality of Ystad knew when Mankell would publish a book and which locations would figure in it, which allowed the town to work accordingly. The example that perfectly illustrates this ideology is the collaboration between J.K. Rowling and the various tourist establishments and organisations that have produced Harry Potter products and services.

7.5 Technology

Technology was a topic discussed in all interviews. However, according to the discussion, the question about the link between technology and literary tourism varied. Therefore, there is no general question, as is the case for the other topics discussed. Below is an outline of everything discussed regarding technology and literary tourism. The Swedish respondent was not outright asked about technology, but they did mention it when discussing the future of literary tourism, which will be reviewed later.

The first interviewee explained that technology has happened so fast; 20 years ago, it was impossible to travel with a mobile phone and have any service, whereas now it is possible to get a connection anywhere. Due to mass tourism, technology is happening all over the country because every municipality worked on putting up signs and making interesting stops for people. However, as they had international tourists coming, and putting up signs in every language would be impossible, they relied on technology (either QR codes or Google Translate) to offer indications in multiple languages without damaging the landscape. Another interviewee stated that technology and literary tourism could be permanently linked if people from different backgrounds (tourism, technology, and literary tourists) come together and work on a project. However, it sounds utopic as it would require many funds. Still, technology is already fairly implemented in the tourism industry, as there are various activities available online through websites or applications. A different person

declared that technology's impact on literary tourism would take off as people are very technology savvy.

7.6 Barriers and success factors to the development of literary tourism

This question was essential to understand what each destination considers necessary for developing literary tourism in their city or country and what might hinder it. The question asked was the following: “what are the main barriers to the development of literary tourism or its success factors?”

Out of the four people interviewed for Iceland, only two were asked the question related to the barriers and success factors of developing literary tourism in the country. The first one of the main barriers a respondent outlines echoes one of the answers given for key resources and partners. There is no lack of literary attractions or places related to literature in Iceland. However, many of these places are located outside of Reykjavík and are often too small to sustain themselves or do not have enough visibility. Therefore, those places would necessitate a technological project, such as a website or an application, to catalogue and advertise the country's literary tourism activities. However, a project like this would take time and require a significant capital investment. It is unlikely that such a project would be implemented in the foreseeable future and that those small villages would be the primary beneficiaries. Regarding the success factors, the same person commented that Iceland is rich in literature and a place rarely has no connection with literature. This is a characteristic that has been mentioned several times throughout this study. They also added that it is effortless to travel around the country independently, which many tourists appreciate and is undoubtedly a success factor. This affects literary tourists and all those who travel to Iceland. The second interviewee declared that translation in Iceland is one of the main barriers to developing literary tourism. Yes, translation is a necessary resource for the development of literary tourism. Still, if there is none, or very little (as is the case in Iceland), it becomes a barrier to its development. As mentioned before, it is not that publishers do not want to publish, but there is a severe lack of translators in Iceland.

According to the interviewee for Ystad, one of the barriers to developing literary tourism is the secrecy and confidentiality surrounding literary and film tourism. It might not seem like a barrier, but because of the confidentiality clause, no locations can discuss what

is being made until its release and therefore have no time to prepare for the arrival of tourists. A book can be read in a few days, and a person can be at that place a couple of days later, and there is no way that any locations could be ready to welcome them and offer them any services because they did not have the information beforehand. It is imperative to spread the information in advance not to be submerged by tourists.

7.7 Future of literary tourism

For research focusing on literary tourism, it is essential to know what actors in the literary or tourist sector thought about the future of literary tourism. Therefore, the author asked them questions similar to the one listed in the Interview Guide: “what is the future of literary tourism?” All the people interviewed for this study gave the same answer: “literary tourism will not stop anytime soon.”

Whether it be in Reykjavík or Ystad, everyone was adamant that literary tourism would not disappear. Technology (especially films or streaming platforms) should not be seen as the *bête noire* of literature. Literary tourism must evolve with the times; otherwise, it will eventually cease to exist. Moreover, as long as there are readers, there will be literary tourism whether they are reading physical books or using e-readers (such as a Kindle). The Swedish interviewee stated that literary tourism would increase because all the existing social media only offer the children short-span entertainment, and therefore, they will turn to books to get more divertissement. One respondent from Iceland said that reading is a creative act that stimulates the brain and is good for intellectual development. The most important is the creative aspect of reading, and if we lose that, I think humankind will lose a lot (F. Rafnsson, translator, personal communication, 28 January 2022).

8 Interpretation of Results

In this final chapter of the analysis, the data presented in the previous chapters and both the primary and secondary data, will be interpreted. The goal is to understand how the findings extracted from the interviews and from the literature review compare, thus allowing the author to summarise the results and draw the best recommendation possible (which will appear in the conclusion). It is important to remember that the literary review is purely theoretical and although it is about literary tourism, it cannot be directly compared to the opinions of people working in the tourism or literary industries. Moreover, it is essential to bear in mind that we cannot generalise what was said by the interviewees as they represent a small sample of professionals from the tourism and literature industries. As a result, the literature review may appear to lack realism.

8.1 Classification of Literary Tourism

Whether literary tourism based on the Nordic Noir literary genre is classified as cultural, heritage, or special interest tourism is of little importance. What is important is that it is classified as niche tourism in both Iceland and Sweden, although prior to the Covid-19 pandemic, almost 2 million people travelled to Iceland. This may seem contradictory as 2 million people for an island of about 360,000 inhabitants is considered mass tourism. However, although there is no official documentation on the number of tourists who travel to Iceland, it is nevertheless true that few go there solely for the literature. Two of the interviewees respectively said that 5% of tourists go for literature, and 20% of people travel to Iceland for Icelandic culture - of which literature is included. Furthermore, literary tourism based on the Nordic Noir literary genre seems to no longer be as relevant in Sweden as it is in Iceland. Nowadays, tourists mainly go to Sweden for nature, food and culture, but not so much for literature and even less for Nordic Noir. "I would say that Sweden's gone past topic. You've mentioned "The Girl with the Dragon Tattoo" [...] anyway, that's Stockholm based, and I would say that's probably going back five years, if not more. [...] I think that's something that is portrayed outside of Sweden quite a bit. [...] I feel that Sweden has moved on since then" (C. Graham, International Marketing Manager (Tourism) Region Gävleborg, personal communication, 7 February 2022). Thus, those who travel to Iceland or Sweden exclusively for Nordic Noir literary tourism are far and few between, and as

such, it cannot be considered mass tourism. However, the answer might vary if no distinction was made between literary and cultural tourism.

As stated in several interviews, it is nowadays hard to differentiate between literary tourists and film tourists. It is even more challenging to do so when a literary work has been adapted into a film or TV series. This is the case with “Wallander” in Ystad and other Swedish works such as “The Girl with the Dragon Tattoo” in Stockholm or Camilla Läckberg’s novels “The Fjällbacka Murders” (*Fjällbackamorden*) in Fjällbacka. As mentioned in this study, it is possible to visit the studios that produced the “Wallander” films and TV series, along with many others. However, the question remains: are tourists who visit the studios and then visit the locations mentioned in the books or the film sets considered literary tourists or film tourists? Additionally, some tourists visit a country to see landscapes that have appeared in films or television series. This is the case for Iceland, which was used as a setting for the TV show *Game of Thrones*. The *Game of Thrones* universe is purely fictional and is the literary work of George R. R. Martin. However, many of the scenes were filmed in Iceland, and anyone who goes there purely for this reason, is considered a film tourist. Even though it is based on a literary work, the Icelandic landscapes are mentioned at no point in any of the books. Therefore, in some situations, the line between literary and film tourism is weak and at times virtually non-existent.

8.2 Types of literary tourism

In the literary review, Butler’s typology was discussed, which relates to the different types of literary tourism. Two additional types were later added by Busby and Klug (2001), and nearly all these forms of literary tourism can be applied to Reykjavík and Ystad. First, it is necessary to recall what they are:

1. Homage to an actual location
2. Fiction-related literary tourism
3. Appeal of areas because they were appealing to literary (or other) figures
4. An area becomes a tourist destination in its own right based on the popularity of the author
5. Travel writing
6. Film-induced literary tourism

8.2.1 Homage to an Actual Location

As has been explicitly stated throughout this study, whether in Reykjavík or Ystad, tourists go there to either learn more about an author (an example is Halldór Laxness and his house, which has been transformed into a museum) or a work of literature (such as “Wallander”, which attracts many people who wish to see the places Kurt Wallander frequents). Both cities have succeeded in implementing this type of literary tour. The only difference is that Ystad promotes the town more than the author, which was Henning Mankell's desire, whereas Reykjavík advertises the authors as much as their works.

8.2.2 Fiction-Related Literary Tourism

Fiction-related literary tourism (or places of significance in the work of fiction) implies that a location attracts tourists because of a book, which was the case of North Devon in England following the publication of a book by Henry Williamson (“Tarka the Otter”). This phenomenon applies to both Reykjavík and Ystad. However, Ystad illustrates it better than Iceland’s capital city. Indeed, as previously mentioned, Henning Mankell's first book featuring Inspector Kurt Wallander was published in 1991. As early as 1992-1993, the first tourists came to Ystad to see the locations mentioned in the book. With the release of the other “Wallander” books in the following years, this phenomenon increased, especially in the early 2000s when the first “Wallander” adaptations were filmed in Ystad. Few Icelandic literary works have been adapted into film or television series thus far. Indeed, of the Icelandic authors mentioned in this study, Arnaldur Indriðason and Ragnar Jónasson, only “Jar City” (by Indriðason) has been made into a film. As such, fiction-related literary tourism is one of Iceland’s most prominent types of tourism. However, this may change once “Operation Napoleon” (again by Indriðason) and the “Darkness” series (*Hula*) (this time written by Jónasson) are released.

8.2.3 Appeal of Areas because they were Appealing to Literary (or other) Figures

This type of literary tourism can be misleading because at no point is money mentioned. However, based on the explanation provided by Hoppen, Brown, & Fyall (2014), cited from Busby (2004, p.5) and Busby and Klug (2001, p.321), this type of literary tourism is [...] [widely] used by the private and public sector to promote areas and to gain economic benefit. Studios Ystad and Reykjavík UNESCO City of Literature both profit from the books and authors they promote. However, what emerges from the interviewees is that the primary

incentive is not to earn money, but to make Icelandic or Swedish books and authors known internationally. Thus, it is difficult to say that appeal of areas because they were appealing to literary (or other) figures is a type of literary tourism practised in both cities.

8.2.4 Area becomes a Tourist Destination in its Own Right Based on the Popularity of the Author

The fourth type of literary tourism, “area becomes a tourist destination in its own right based on the popularity of the author,” could be associated with Ystad if the city promoted its connection with Henning Mankell. However, this is not the case, and even though many people know that Mankell wrote “Wallander”, the town of Ystad is still more associated with “Wallander” than with its author. This is the opposite of Reykjavík, internationally known more for its authors, such as Halldór Laxness (the only Icelandic writer to have received the Nobel Prize for Literature), than for one of Laxness' books. Moreover, both Ystad and Reykjavík were already well-established tourist destinations (either internationally or nationally). Therefore, it is rather complicated to say that this form of literary tourism applies to Ystad and Reykjavík.

8.2.5 Travel Writing

The definition of travel writing is open to interpretation: [a] vehicle through which places and people have been re-interpreted and communicated to wider audiences [...] (Hoppen et al. (2014), cited from Busby (2004, p.5) and Busby and Klug (2001, p.321). As the author understood, travel writing consists of writing about one's own travel; to entice an audience to travel to a destination. It can also be regarding advice to readers prior to their travel on different matters such as the currency, customs and traditions and the city life. Nowadays, it is rarely done through books (if travel guides are excluded), but more on blogs or other online platforms. One interviewee mentioned that many Spanish blogs are written about Iceland and Reykjavík, and there are also blogs dedicated to Ystad and “Wallander”. As such, it can be said that travel writing is a type of tourism happening in both Reykjavík and Ystad.

8.2.6 Film-Induced Literary Tourism.

One might think that film-induced literary tourism is synonymous with film tourism and that, as such, applies to Reykjavík and Ystad. This is not the case because, according to

the explanation given by Busby and Klug (2001), it consists of reading a book after seeing the film. None of the interview questions were about film-induced literary tourism because whether people had seen the film first and then read the book or vice versa was of no significance for this research. However, it seems implied that people visit the city or country because they have first read the books and then seen the films or TV shows. This is merely an assumption, and as such, it is not possible to say that film-induced literary tourism applies to Reykjavík and Ystad.

8.3 Literary Places

The two tables below summarise whether the four categories of literary places apply to the cities of Reykjavík and Ystad. They are followed by an explanation which will justify the classification of literary places in the “yes” or “no” columns.

Table 1 - Literary Places Reykjavík

Reykjavík		
	Yes	No
Real-life Places Associated With the Lives of Writers		
Imagined Places Associated With Written Works		
Literary Festivals		
Bookshop Tourism		

Source: Table by the author

As previously stated, Reykjavík does promote its authors. Therefore, it is a literary place with real-life destinations associated with the lives of authors. The best example, without a doubt, is Halldór Laxness, whose house, *Gljúfrasteinn*, was transformed into a museum allowing visitors to tour it and discover how he lived. For now, no such thing has been done for Arnaldur Indriðason and Ragnar Jónasson, perhaps because they are both alive. Nonetheless, it is a yes for Reykjavík.

The second category has no cross because it can be applied to Icelandic literature but not necessarily the Nordic Noir genre. If the subject of this research had been the Old Sagas, it would have gotten a yes without any hesitation. However, as this study focuses on the Nordic Noir genre, the author preferred to keep this category blank. Nevertheless, it cannot be denied that imagined places associated with written works is a literary place practised in Iceland.

Although bookshop tourism was not explicitly discussed, both literary festivals and bookshop tourism were mentioned in the interviews. One interviewee commented that, unlike Japanese and German tourists, American, British, French, and Swiss tourists tend to buy books about Iceland directly from Iceland. Chapter six, section 6.5.1 summarises the different literary festivals in Reykjavík (Reykjavík International Festival, Iceland Noir, Iceland Writers Retreat, and Reykjavík Book Fair).

Table 2 - Literary Places Ystad

Ystad		
	Yes	No
Real-life Places Associated With the Lives of Writers		
Imagined Places Associated With Written Works		
Literary Festivals		
Bookshop Tourism		

Source: Table by the author

The only category of literary place that has a cross in the “yes” column is imaginary places associated with written works because following the release of “Wallander”, the town of Ystad became significant for fans of the series. This has enabled the city to create tourist products and services to appeal to this particular community. As previously mentioned, the town of Ystad does not advertise its connection to Mankell. Therefore, real-life places associated with the lives of writers does not apply to Ystad. As there is no literary festival

in Ystad, no sources for either primary or secondary data, and no mentioned bookshop tourism, these two categories have been marked as “no”.

8.4 Advertisement of a City’s Cultural Life

Despite their differences, the cities of Reykjavík and Ystad have been promoting their cultural life differently. While Reykjavík has adopted the “layered and interdisciplinary approach”, Ystad has not. Ystad endorsed the first and most common approach: “the use of well-known authors to promote a city”, or in the case of Ystad, “the use of well-known novels”. In the research by Carlson et al. (2017), these two approaches oppose each other. They state that [the] findings of our research show that programmes that harness diverse literary cultures [secondary approach], rather than adhering to a single literary representation [primary approach], are better equipped to build identity thus extend cultural tourism potential (Carlson et al., 2017). This idea applies perfectly to Reykjavík, which, since being named a UNESCO City of Literature, has developed and implemented several products and services that have attracted many literary tourists. Not only are there literary festivals in Reykjavík, but there is also an application called “Reykjavík Culture Walks”, which offers various literary tours for free. Furthermore, the city offers several activities during the summer months, from walks to discussions on varied literary topics. These examples only concern literature, but Reykjavík also provides a variety of cultural activities on other subjects, such as art and music.

Ystad, compared to Reykjavík, has neither the support of an organisation such as UNESCO nor the literary assets to adopt the secondary approach. To speak of a primary approach could be misleading, as Ystad highlights literary works and their film adaptations more than the author. However, for the purposes of this study, it has been decided that Ystad has adopted the primary approach, and it does not mean that by doing so they are doing worse than Reykjavík. It should be noted that the two cities are not comparable in this regard. As mentioned before, the city of Ystad has known other authors than Henning Mankell. However, none of them reached his fame, and for this reason, literary tourism in Ystad is focused on Mankell's works. Although it is difficult to vary the tourist offer when only one author or one literary work is highlighted, the town of Ystad has been able to diversify the offer through Ystad Studios (which are not limited to “Wallander”). Indeed, they bring an invaluable added value because the studios are an integral part of the city's

image and, therefore, are one of its primary attractions. It is, however, not the sole reason why tourists would visit the town.

8.5 Literary Destinations and Their Marketing

They do not necessarily possess the same qualities, but here is a non-exhaustive list of qualities they have in common:

Places mentioned in literary works

- Both Reykjavík and Ystad are heavily cited in the works of Henning Mankell or Arnaldur Indriðason and Ragnar Jónasson

Places that bring out deep emotions about the story or the authors

Geographical position

- All tourists start their journey in Reykjavík, whether they arrive by plane or boat and even if they do not wish to visit the capital. Moreover, the size of the country makes it easy to get from Reykjavík to other locations in the country. Ystad is not far from Malmö and Copenhagen, which is a considerable advantage.

Enchanting scenery and environment

- Being in Reykjavík does not mean being away from this nature. From the capital, it is possible to see *Snæfellsjökull* (which can be translated as snow mountain glacier), which appears in Jules Verne's book "Journey to the Centre of the Earth". In addition, in winter, the Northern Lights can also be seen from the city. Ystad is located not far from Ale's Stones, an enigmatic prehistoric site reminiscent of Stonehenge. In addition, the sea is easily accessible from the town centre, and the scenery is also beautiful.

Open facilities

- As Reykjavík and Ystad are cities, tourists have access to many facilities for leisure (such as shops and museums) and necessities (health care facilities).

Two qualities that Ystad lacks but that Reykjavík has is the connection between the place and the lives of the authors and reasons that have more to do with a dramatic event in the author's life than their writings. However, they refer to Halldór Laxness and not so much to the authors discussed in this research (Indriðason and Jónasson).

Conclusion

This study aimed to investigate the extent to which famous authors and their writings can attract tourists to a specific location and how Reykjavík and Ystad have succeeded in developing literary tourism around the literary genre Nordic Noir. As such, the research question was: “How have Reykjavík and Ystad successfully and differently established literary tourism based on the Nordic Noir literary genre?”

To answer the research question, the author used a qualitative methodology to collect primary and secondary data. The primary data for this study was collected through interviews conducted with professionals working in either the literature field or the tourism industry. The secondary data search aimed to gather information on literary tourism and Nordic Noir. The findings show that Reykjavík and Ystad have both successfully developed literary tourism around the genre Nordic Noir, however, they have done so by implementing different strategies. Indeed, the success of Reykjavík and Ystad in developing literary tourism lies in the fact that they have both taken into consideration their strengths and weaknesses and developed a strategy accordingly. Indeed, given the array of authors and works that come from Iceland or Reykjavík, they have put in place several means to promote them, such as walks, discussions, literary festivals and, in some cases, museums. On the other hand, Ystad is associated with only one world-famous author who did not want to be advertised. Therefore, unlike Reykjavík, Ystad focuses on promoting its city and “Wallander”, notably by opening the doors of Ystad Studios, where several film adaptations of “Wallander” have been filmed. In addition, it also offers walks that allow the tourists to follow in the footsteps of Kurt Wallander.

The study’s primary limitation was the lack of data available. Indeed, it was near impossible to find any official documentation regarding the number of tourists and their profiles. Moreover, when data on tourists entering the cities was available, no distinction between tourists and literary tourists was made, making the analysis notably challenging. It was even more difficult to find any official information on literary tourism in Reykjavík and Ystad, as no studies on this topic have been conducted.

According to the author, destinations need to know the literary tourists who come to discover the literature of the country or city and who are interested in their authors and their

works. This would allow them to develop other products and services around literary tourism, be it for any literary genre, and to be able to create and modify literary activities. Therefore, the author's recommendation, which is related to the limitation mentioned above, is the following: destinations should conduct studies to know the market segmentation and to be able to act accordingly. To develop research on this subject, it will eventually be necessary to look for investors who will fund the studies, which in the long run will help to create, improve and maintain the offer because it must also be adapted to the destination's target audience. Whether it is language, age or customer preferences, everything must be thought through so that it is suitable for the visitors to the destination.

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Author's Declaration

I hereby declare that I have carried out this final research project on my own without any help other than the references listed in the list of references and that I have only used the sources mentioned. I will not provide a copy of this paper to a third party without the permission of the department head and of my advisor, including the partner company with which I collaborated on this project, with the exception of those who provided me with information needed to write this paper and whose names follow:

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