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Abstract

The aim of this paper is to shed light onto the Dark Tourism situation in Barcelona cemeteries. Dark Tourism is a tourism phenomenon, which revolves around people being drawn to attractions that have a somber historical past. These attractions are sites of different kinds where tragedy, death and suffering have occurred. The definition of Dark Tourism and its evolution are being presented at the beginning of this thesis. This study focuses on listing all the existing cemeteries with their activities and proposals and understanding the symbology behind elements observed. This study intends to address which public visits these cemeteries, their reasons and their final perception. A qualitative and quantitative research method was used in this paper in order to gather valuable and multidimensional data. The method consists of a personal in-depth interview with the director of Communications and Quality Area at Cementiris de Barcelona. Furthermore, observation and survey methods on a diverse sample of 24 respondents who visited Montjuic cemetery were performed. The interview, observation and questionnaires were conducted by the authors themselves and analysed thoroughly. The results are then presented and discussed clearly. The research shows Montjuïc and Poblenou cemeteries as the ones with more proposals to actively attract visitors. The primary results presented are the fact that visitors' level of satisfaction in regards of the activity was extraordinarily high, and their principal motivations to assist are leisure and culture, which is explained in detail in the according chapter. This paper shows that visitors believe these activities have the potential to become another attractive touristic argument to the city, while also contributing to the normalization of these spaces as spaces of life and culture that have the ability to identify the personality of the city from an unprecedented point of view.

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Chapter 1. Introduction

In this first chapter, an introductory preamble of the degree thesis will be presented. The context of the topic will be exposed followed by its clear formulation and relevance towards the industry, highlighting the originality of subject matter and the authors contribution to the field of study. Moreover, the aims and objectives will be thoroughly displayed; concluding with a final description of the structure of mentioned thesis.

When thinking about taking a tour of the concentration camp of Auschwitz, visiting the Hiroshima Peace Museum in Japan, queuing to enter the 9/11 memorial in New York, calling on the Valley of the Kings under the blazing sun in Egypt or visiting a graveyard of a famous celebrity like the Pere Lachaise cemetery in Paris, many people believe that this can be an unusual way to get in contact with a cultural reality. The seemingly unlikely fact of many tourists visiting these sites every year has a name: Dark Tourism (Foley & Lennon, 1996).

Although humanity has been interested in the ending of life since the time of pilgrimages and before, nowadays in the vast majority of western contemporary societies death is considered taboo, frightening and uncontrolled issue. Despite its inevitability, the individual has been isolated from the concept and the final ending of life is conceived unpleasant and an arduous subject in conversation.

Among the proposals that are being carried out, Cementiris de Barcelona is making an important effort to promote this type of tourism with the clear intention of adding another attractive touristic argument to the city. At the same time also contribute to the normalization of these spaces as spaces of life and culture that have the ability to identify the personality of the city from an unprecedented point of view.

The core of this thesis is to find out how Cementiris de Barcelona is promoting this type of tourism and shed light onto the possible reasons and feedback obtained from the tourists visiting them.

According to Ruiz Olabuénaga (2012) there are various criteria to take into account when choosing the object of study. In 2009, Sharpley and Stone continuously mention the fact that dark tourism, as a topic itself, is under researched. Therefore, it is reasonable to think that further studies on this subject can contribute to better understanding, making the topic of this thesis is present, opportune and presents practical implications.

Moreover, despite the growing demand in the past decade and the advances in terms of acceptance and popularity that it has achieved in the modern-society (Walter, 2009), there is still a lack of

academic research and papers, specifically with thanatourism and how to promote this kind of tourism. Hence, the relevance of the topic to play an important role, contributing to existing knowledge and helping future researches to fully understand tourist's motivations for the dark tourism phenomenon, allowing a theoretical and practical advance on the topic. Furthermore, the research will also be key when delivering information to fill the gap in current investigations, especially when it comes to the city of Barcelona and its cemeteries.

As stated before, because there seems to be a lack of information and knowledge on this specific topic, the data that is going to be collected for this thesis will be crucial for dark tourism and knowing how to promote a more precise type of tourism in a city like Barcelona.

Thus, the fact that there is not any available information, either if it is for the professionals of the sector or the tourists that come to visit the city, makes the topic that will be developed in this degree thesis original. Moreover, this gives the option to provide knowledge that has not yet been discovered within this industry.

Therefore, the purpose of this study is to study Cementiris of Barcelona and understand which activities are being done to promote Dark Tourism in the city and make this topic known to a broader public, due to the fact that it seems that it has not been yet approached and analyzed.

Considering that there has not been done much research about this topic, there will be many objectives and major milestones to accomplish. In order to facilitate the reading and comprehension of the objectives, these are going to be listed:

1. Create a catalogue of all the existing cemeteries in the city of Barcelona.
    a. Sift out the principal cemeteries that are involved with thanatourism.
    b. Based on the principal cemeteries' activities and proposals for the visitors, and collect information such as routes, data, publicity done to promote these activities with the goal to distinguish which ones are worthy of a more in-depth research.
2. Create a second catalogue of the symbology of elements in cemetery sites and their interpretation.
3. Identify which is the public that visits these cemeteries and find out if there exists any record in percentages or numbers about these visitors in the cemeteries.
    a. Focus on the perception that these tourists have when visiting the cemeteries or participating in any of the activities or experiences promoted.

In order to reach our objectives of the topic, an approximation of the current situation of Barcelona's cemeteries has been done, leading to the following thesis structure.

First, in the Literature Review, a first introduction to the general framework of tourist leisure will be presented. Furthermore, a definition of the term Dark Tourism, together with an evolution of said concept until the current situation, will be exposed. The different typologies inside Dark Tourism will be regarded; with special attention to Dark Resting Places, as the axis of the degree thesis. Moreover, a compilation of data addressing directly to the Cemeteries of Barcelona will be assembled. To conclude this first section, a literature map with the concepts and authors will be exposed with all the existing interconnections among the knowledge.

Secondly, the methodology of the degree thesis will be presented. Consideration will be given to the best method(s) to use to address the research problem or questions that have previously been identified. Moreover, the data collection techniques and research instruments used during the study will be presented, followed by the definition of the research content and the participants of the study. Finally, the techniques of data analysis will be presented, as well as, any ethical considerations to bear in mind during the research.

Thirdly, the results of the research will be discussed together with a thorough analysis of the findings, relating them to the objectives referred to at the beginning of this thesis. In this process, it is expected to disclose various arguments to uphold a supply-oriented glance at the dark tourism spaces as spaces of life and culture. In this chapter, the different cemeteries in Barcelona will be listed following a catalogue format, with their existing activities and proposals for visitors. Moreover, another brief catalogue of the symbolism behind certain elements observed will be presented. Additionally, a qualitative analysis of the visitors who call on the cemeteries will be looked upon. For such research, would be based on the already existing records from the most relevant cemeteries and data obtained based on observation in such placements. Furthermore, tourist experiences and evaluation of the possible impact on the visitors, will be also reviewed based on two different activities.

Last but not least, the final conclusions on the whole research thesis will be presented, in which the personal opinion of its authors will be voiced. The aim will be to summarize the main ideas of the thesis statement, giving the personal approach to the situation, in order to leave the reader with an interesting final impression.

Chapter 2. Literature Review

In the following chapter the Literature review of this Degree Thesis will be exposed. In order to do so, certain elements will be key for the understanding of the research. Firstly, a general framework of the tourist leisure in modern society will be presented, exposing concepts such as the theory of flow or the destination life cycle or TALC and connecting them to the reality in Barcelona. Secondly, the definition of the term Dark Tourism will be covered together with an evolution of said concept since its first usage and throughout time until its current position. Thirdly, the different categories, according to two different authors, Dann and Stone, that can be encountered inside Dark Tourism will be brought to light. From there, special attention will be given to the topic of Dark Resting Places as the axis of the degree thesis. Fourthly, a compilation of data directly addressing the Cementiris of Barcelona will be assembled. Last but not least, the Literature Map with a visual summarize of the concepts and their relative authors will be exposed with all the existing interconnections among the knowledge, as well as, the Conceptual Framework, identifying from the literature review the theories, concepts or topics that will be used specifically during the research.

2.1 General framework of tourist leisure

At the moment that a person decides to visit an attraction in a destination, participate in any type of activity or just walk around a town or city, it is leisure. When someone is enjoying an activity, hobby, moment or even a lot, they lose their notion of time, until they get to a point that that particular activity is not gratifying anymore, and they look for the next thing that they can occupy their time with and enjoy that much once again. This is called the theory of the flow (Csikszentmihalyi, 1997). John Tribe (2011), also relates this theory with the need of change in experiences once one has been bored and the life cycle that a product, which could be a touristic product, has from beginning to end.

Due to the fact that Barcelona is a very touristic city, with over 8 million of visitors per year, there is a need to have a huge range of diverse activities that can satisfy all types of tourists, and within this theory of the flow, it can be said that Barcelona has branched in Dark Tourism for all of the attractions and sites that can be regarded in this category of tourism.

2.2 Dark Tourism

2.2.1 History

The very first time the term Dark Tourism appeared was in 1996, named by the researchers Lennon and Foley, who drew attention to the increasing importance of this phenomenon. Even though the practice of Dark Tourism had its many origins centuries ago, according to Podoshen (2013), it can date back as far as the 11th century, when tourists were traveling to visit darker sites than what they used to do years back, such as visiting the location of Christ's crucifixion and religious pilgrimages. Moreover, it is believed people that during the old Romanian games, people already traveled far to go see the gladiators fight to death, or when people attended the public executions during the Middle Ages (Stone, 2005), therefore, there is no exact date that points out the beginning of Dark Tourism.

Throughout the years, plenty of sites have become famous due to the historic events dealing with deaths, tragedies, catastrophes and disasters that have occurred in many countries. Whether these are more macabre sites like the Sky-burials in Tibet, to different concentration camps of mass murder such as the Auschwitz in Poland, which was occupied then by Nazi Germany during World War II, and even the Egyptian Pyramids, or more lighter sites, like the house of Anne Frank in Amsterdam, which has now probably become the most visited tourist attraction in the city; they can all be identified as Dark Tourism attractions. (Werdler, 2008)

2.2.2 Terminology and definitions

As a result of the growing awareness and recognition of Dark Tourism, many authors have come up with their own theories and descriptions of this phenomenon and the many factors that it is influenced by. Over the years, there have been different ways to call Dark Tourism, depending on whom is describing the phenomenon, with the most appropriate term they can rely on to define it better. A compilation of these terms that define this type of tourism appear in *The darker side of travel* by Stone & Sharpley (2008), and Barón (2017) classified them in chronological order: Black Spot Tourism (Rojek, 1993), GriefTourism (Rojek, 1993), Milking the macabre (Dann, 1994), Thanatourism (Seaton, 1996), Dark Tourism (Lennon & Foley, 1996), Morbid Tourism (Bloom, 2000), Atrocitytourism (Ashworth, 2002) and Difficult heritage (Logan & Reeves, 2009). Nevertheless, the majority of international analysts that talk about this topic use the term Dark Tourism even when referring to it in a foreign language, due to the fact that it may have some negative significance when translated to another language (Puertas & Werdler, 2012).

Therefore, because of the fact that there are many authors publishing books and talking about Dark Tourism, each one of them has a variation of the description of this phenomenon. As stated before, the pioneers of the actual term Dark Tourism were Lennon and Foley and it is based on previous definitions that relate to this topic, but it was them who brought to light this phenomenon. They defined it as "both product of circumstances of the late modern world and a significant influence upon those circumstances" while relating it with the interest of both past and recent death sites, disaster and atrocities that tourists have (Smith, 2002, p.1188). Seaton (1996), that same year used the term Thanatourism, in which he described it as traveling to a place with some intention of visiting sites related with death, specifically these being for more known catastrophic and violent events, depending on the level of interest of the tourist.

Another attempt at defining Dark Tourism was by G. M. S. Dann in 1998, where he took the previous definitions done by Lennon and Foley (1996) and Seaton (1996) and added that it was not only to visit these famous macabre sites related with loss of life during wars, but also major events that happened in history that were mere accidents that nobody could prevent, for example the sinking of the Titanic in 1912.

Nowadays, two of the most renowned names when talking about Dark Tourism are Stone and Sharpley. They defined this phenomenon as the interest of tourists to visit sites, attractions or events that are linked in any way with death, disaster or violence, whether they did visit them on purpose or just because they were passing by (Stone & Sharpley, 2008). Finally, another recent approach on this term was by Puertas and Werdler (2012), adapting the previous interpretations and specifying that the most significative aspects of this type of tourism were visiting the burial sites of famous personalities.

2.2.3 Typologies

Over the years, different authors have carried out a series of specific proposals to classify Dark Tourism in blocks or categories in order to see more clearly what this term embodies. In this degree thesis, two classifications have been chosen that separate the typologies of Dark Tourism but with very different approaches.

2.2.3.1 Classification by G. M. S. Dann

This first classification dates from 1998, just two years after the first appearance of the term Dark Tourism was formulated for the first time by John Lennon and Foley (1996). Mentioned classification

was developed by Professor Graham M. S. Dann (Institute of International Tourism Research, University of Luton, England) and is composed of five categories that are briefly described below:

a. Perilous Places; they are those dangerous places both in the past and the present. Any country that is currently in conflict like Syria would be an example of this category.
b. Houses of Horror; buildings associated with death and horror, current or represented; like dungeons and atrocious hotels.
c. Fields of Fatality; these cover tracts of land devoted to commemorative events of fear, fame or infamy. They encompass battlegrounds where disaster happened to camps of genocide or cemeteries where celebrities are buried.
d. Tours of Torment; visits to attractions associated with death, murder and chaos
e. Themed Tanatos; thematic museums on death and suffering; like morbid museums and monuments of rectitude or morality.

2.2.3.2 Classification by Philip Stone

The second and more recent classification, dates from 2006 and was developed by professor Philip Stone from University of Central Lancashire, England. Said classification was also collected in his co-edited book, with Richard Sharpley in 2009, The Darker Side of Travel and consists of seven categories that Stone himself calls the Seven Dark Suppliers.

a. Dark Fun Factories. It refers to places of visit and attractions that are centered on entertainment and commercial ethics where the events related to death or the macabre are real or even fictitious as well. They come to be places that relate fun and a certain degree of "Dark Tourism".
b. Dark Exhibitions. It is shown as the offering of products related to death and the macabre, but with a commemorative and educational air. It is not simply fun or enjoyment, as in fun factories, but in this case, something is inculcated. Like the divertimento factories, they also have tourist infrastructure, but it must be made clear that they are often far from places of death or macabre events.
c. Dark Dungeons. It refers to those sites and attractions which present bygone penal and justice codes to the present-day consumer and revolve around (former) prisons and courthouses. These products present a combination of entertainment, as in the dark fun factories, and education, as it is pretended with the dark exhibitions, but with an added and wider focus on tourist infrastructures and merchandising.

d. Dark Resting Places. These refer to the cemeteries that have the potential to become a Dark Tourism product to attract tourists. Nowadays, many cemeteries around the world are adapting to tourism by creating routes and activities, while also portraying architectural works and sculptures.
e. Dark Shrines. It refers to those sites that act as reminiscence and respect for the deceased. These sites are mostly temporal and close to the place of death. Moreover, they may not have a touristic purpose at the time of creation, but eventually becoming known because of the media coverage they might get.
f. Dark Conflict Sites. These are related to wars and battlefields. They are used to educate the visitants about their history as well as commemorate the event that occurred.
g. Dark Camps of Genocide. They attribute the sites where mass atrocities and a concentration of death and disaster took place. Like Auschwitz-Birkenau, the most known genocide camp in the world, and the biggest, the intention of transforming these into touristic products is both educational and in remembrance of the victims.

2.3 Thanatourists perception and motivation

Generally, people have many different wants and needs throughout their whole lives, and to achieve them they need factors to motivate them. The same thing happens with their tourism interests, according to Swarbrooke and Horner (2007), the motivation in tourism could be defined as the factors that make the visitants in a destination want to buy a specific product or service to have a better experience and fulfill their needs and wants.

There is not an exact way to identify the exact reason on why tourists decide to participate on this type of tourism or visit some of these macabre sites, when nowadays it is still a topic that is not well looked upon and received by most of the people, or at least, not truly understood (Light, 2017), even though it has been said to be increasingly growing in demand due to the large number of attractions related to this category of tourism (Fonseca et al., 2016).

When using different methods to try to differentiate these motivations and interests, tourists have might not be sometimes the most accurate because they might answer to interviews, questionnaires or surveys in a dishonest manner, quickly because they do not want to be bothered to do them. Or maybe, they just do not know exactly which impact they had from the experience lived or even why they visited the attractions in the first place. (Korstanje, 2015)

However, Werdler (2008) stated that some of the reasons on why people practice Dark Tourism is because they are participating in pilgrimages, specialists visiting sites for historic reasons, for the art that some of these attractions gather, such as funerary art in cemeteries, or it might be because they are merely just curious or passing nearby on of the attractions and they decide on visiting it at the last minute.

Moreover, not only Werdler has given his point of view on the motivations tourists have, but many scholars have given their opinion on the topic, such as Foley and Lennon (1996), who stated that people might go to these attractions to learn about the actions of the past and wanting to know what to do in order not to repeat them; Minic' (2012), who said that people may have a huge interest about the history of one place and the repercussions one event might have left in it , and liking to be educated in the topic; wanting to contribute in conserving the areas that have special history in a destination financially (Yuill, 2003); or just as Werdler (2008) said, to satisfy the curiosity in a determinate moment during the experience in question (Moufakkir and Burns, 2012).

Regarding the perception that thanatourists might receive during these experiences, it happens the same as with the motivation and the factors that they have, it is very difficult to detect and the methodologies on how to specify them are still unknown. (Tang, 2014) According to Pécsek (2015), when the visitors go to a cemetery for tourism they value both the natural and the cultural aspects of it, and in the case of the cemetery of Budapest, the tourists did not perceive any of the 'dark aspects' that represent this type of tourism.

2.4 Dark Resting Places

In Stone's (2006) classification of the different categories of Dark Tourism, he states that certain sites might be slightly darker than others due to the fact that these have different peculiarities and set distinctive moments in history that can affect the visitors in diverse ways. He uses a model to sort these categories from darkest to lightest.

Figure 1: A Dark Spectrum: Darkest-Lightest Framework, from Stone (2006), p.151

When looking at all the categories based by Philip Stone, we can identify that the cemeteries are part of the Dark Resting Places, and because of their nature and characteristics, Stone (2006) points out that it can be found in the centre of the spectrum, having both dark and light aspects to them. As said before, the Dark Resting Places are mostly cemeteries or grave sites that have the potential to attract visitors, whether it is because of the personalities buried in the cemeteries, the history that these might have or even the art that can be found in them. That is why the main objective for the cemeteries is the promotion and the conservation of the art and sculptures that can be found, which might carry a big importance in history or a great value in the Romantic or Gothic architecture and art.

There are many cemeteries over the world that have the potential to become future touristic attractions for their destinations, but there are others that already have over two million visitors per year. That is the case of the *Cimetière du Père Lachaise* in Paris, where many renowned celebrities are buried, such as Chopin, Oscar Wilde, Jim Morrison or Edith Piaf, between others. This cemetery is known because it was established in 1804 by Napoleon to create a place where anybody could be buried, regardless of their religion or their race. (Davidson, 2013)

Moreover, there exist many more cemeteries that each year attract tourists due to their unique characteristics or history, like the Arlington National cemetery in Virginia, where many soldiers are buried, the *Cementerio de la Recoleta* in Buenos Aires, known for its culture and architectural designs, as well as known personalities from the city. (Davidson, 2013)

2.5 Cementiris de Barcelona

Cementiris de Barcelona is an entity that is part of the B:SM Group. They manage all the cemeteries in the city of Barcelona, a total of 9 cemeteries: Montjuïc, Collserola, Les Corts, Poblenou, Sarrià, Sants, Sant Andreu, Sant Gervasi and Horta; as well as two crematoriums that are situated in Montjuïc and Collserola. This entity is special because it is not only focusing on the main sense of a cemetery, but it is also working on creating activities for visitors and to explain the history and culture of all of them. They are targeting tourists by creating routes within the different cemeteries as well as other areas in the city, and not only targeted at international tourists but also at locals that might like to know a little bit more about their hometown. (CBSA, 2018)

Furthermore, Cementiris de Barcelona is part of the ASCE, the Association of Significant Cemeteries of Europe, which works with the objective to promote all the cemeteries in Europe as exceptional cultural sites that have to be preserved while also to explain their history and culture to both the inhabitants of the city and the tourists that might visit these cemeteries. (Verdager, 2014)

2.6 Iconology and Iconography

Whenever visiting any museum, cemetery, or basically in the day-to-day life of every person, there are always icons or symbols that have a specific meaning, that is why iconography exists. Looking at this word, it can be seen that it comes from the Greek words *iconos*, which means image, and the word *graphein*, which means writing, and it is described as the discipline that studies the meaning of all these images (Rodríguez, 2005).

Because of the fact that people have been carving these icons in order for them to represent their families many years ago, discovering the meaning behind famous paintings such as 'The Birth of Venus' by Sandro Botticelli, or representing symbols in the streets to avoid accidents and control more roads in the recent years. This exact reason is why many scholars created methodologies to get to understand all these icons and the meaning behind them. Panofsky is one of the most renowned

scholars when thinking about iconography, although there have been many others, for example Warbrug, Seznec, Wind and Gombrich. (Rodríguez, 2005)

2.7 Literature Map

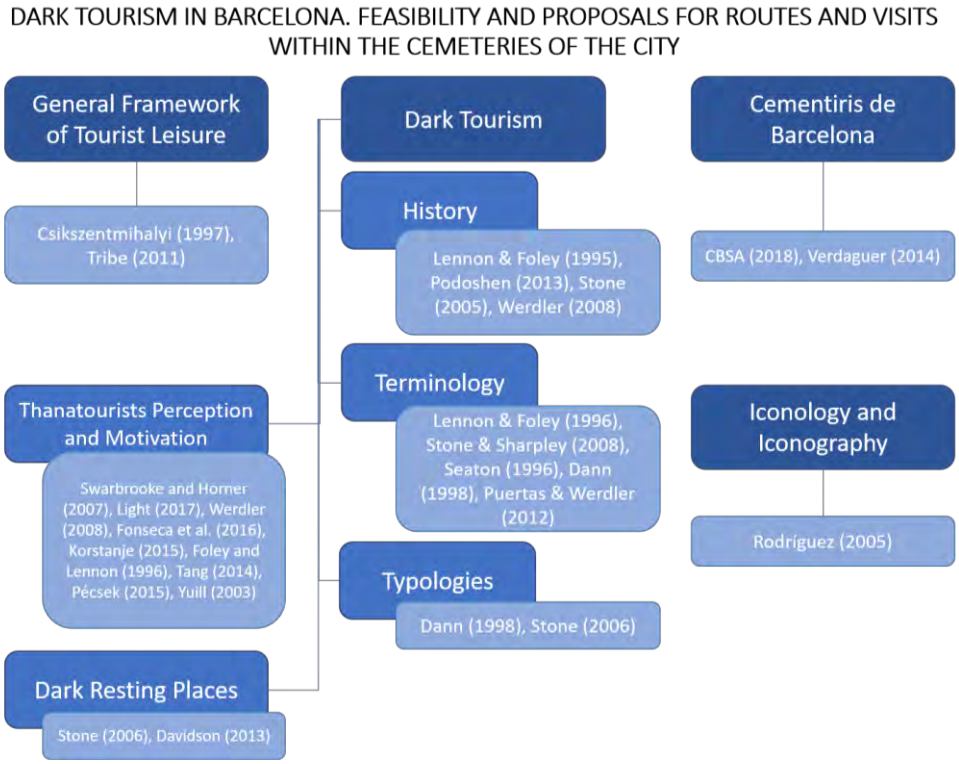

Figure 2: Literature Map, own elaboration

2.8 Conceptual Framework

In the conceptual framework, the dark blue represents the literature concepts, while the light blue is the findings of the thesis related with said concepts.

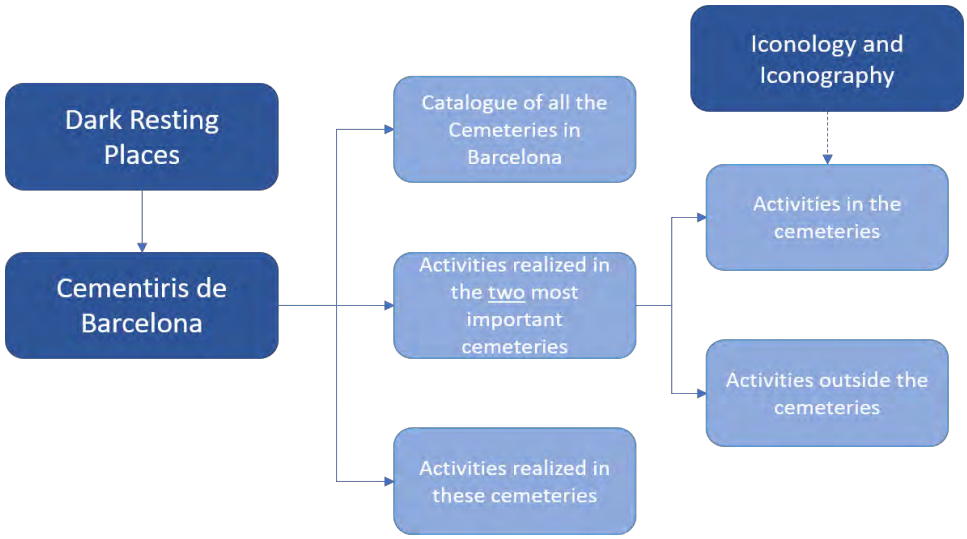

Figure 3: Conceptual framework, own elaboration

Chapter 3. Methodology

In the following chapter, the methodology of the degree thesis will be presented. It is important to develop an effective methodology and to understand why it is appropriate to the subject in particular. Consideration should, therefore, be given to the best method(s) to use to address the research problem or question that has previously been identified.

The following structure will be adopted for the accurate presentation of the methodology that will be used during the research. Firstly, there will be a brief comparison between the quantitative and the qualitative data collection method and the overall research design will be presented with the final choice of the research approach. Secondly, the data collection techniques and research instruments used during the study of this thesis will be presented. This section includes the methods and the design of any corresponding research instrument, in case of primary data collection and, for the use of secondary data, it will be explained the criteria for selecting this data and consequently, the awareness of any limitations. Thirdly, the research content and the participants of the study will be defined including the research population, and the choice of the sample, its size, its profile/characteristics and the sampling technique used. Fourthly, the data analysis will be presented, with the explanation of the techniques used to analyze said data (again qualitative or quantitative). Finally, ethical considerations to keep in mind when collecting data for the degree thesis will be displayed; and the pertinent solution outcomes for each of them will be presented.

3.1 Overall research design

Before launching on the discussion of the overall research approach, its justification and the presentation of all data collection methodologies it is essential to choose a referent for the methodology design. Previous to its elaboration, two different authors have been taken into consideration as examples on how a degree thesis should be conducted and what are the theoretical and practical approaches; those being Umberto Eco in *Como se hace una tesis* (1998) and José Ruiz Olabuénaga in *Teoría y práctica de la investigación cualitativa* (2012). Because of its well structure and the easy comprehension of how the information is presented and delivered, the conclusion has been reached that the methodology marc, and therefore how the structure of the research and the findings of this degree thesis, will be based on Olgabuénaga's book. Moreover, it is also believed that the arguments found are more updated and relatable due to its more recent publication; which is

believed to end up making the degree thesis and its study more approachable and readable for the audience.

In accordance with Olgabuénaga, there are two major possible research approaches those being the qualitative and the quantitative. Summarized below, a brief and concise theoretical recollection of the traits and characteristics of both methods.

DEFINING FEATURES	
Quantitative Method	Qualitative method
OBJECTIVITY NEUTRALITY ACCURACY REPLICABILITY	SUBJECTIVITY EMPATHY RICHNESS PROXIMITY

Figure 4: Research Approaches (own elaboration, based on Olabuénaga's theory)

Regarding the nature of the research topic and its objectives it has been assessed that the best way to conduct the research is thorough the analysis of qualitative data. These will be acquired through primary data collection methods such as observation and in-depth interviews; and, secondary data, being in a content analysis form. However, a questionnaire is also going to be used in order to reach the findings of this particular degree thesis. Therefore, part of the findings of the study are be based on a quantitative investigation style, the approach of which will also be through primary data.

3.2 Data collection techniques and research instruments

Once the research problem or question has been identified and the general data collection method has been decided (quantitative or qualitative), the time has come to determine and fix the plan that will be taken to recollect the pertinent data. According to Olgabuénaga (2012), these are five most common and used methods or ways to collect the information.

1. The **experiment**. It consists on provoking or manipulating events and social behaviours with the use a controlled intervention in the social life of said individuals.
2. **Surveys** or **questionnaires**. It consists on the systematic and controlled formulation of questions to the individuals that interfere and are participle with their opinions and attitudes. Normally, the questions are formulated in a structured way and the answers are closed and specific.

3. **Observation**. Consists on the systematic and careful contemplation of how social life and regular mundane activities occur, with no manipulation or modification whatsoever, only how it presents itself.
4. **In-depth interview**. Consists on a conversation between two or more people based in open answers and questions.
5. **Content analysis**. Consists on the technique used to read, interpret the content of all kinds of documents and, more specifically written documents.

Each of these methods offers advantages and disadvantages for an optimal recollection of information desired, therefore the importance of choosing adequately the suitable way for every study in particular. The methods that will be used for the Degree Thesis are the following.

3.2.1. Surveys or questionnaires

Surveys are one of the most used techniques in social research (Olgabuénaga, 2012). Through a series of questions, the researcher collects data directly from the subjects in study for a posterior analysis and detailed examination. When designing a survey there are three major aspects to take under consideration: the question formulation degree, the confection of the questions per se, and the how those questions are going to be delivered to the public.

Regarding the formulation of the questions, those were elaborated with the intention to be easily understood and smoothly answered. For this reason, it was considered that the best option would be close-answer questions, where the participant would only mark the more appropriate answer. Moreover, when assembling the final survey, the questions were ordered from more general to specific and at the end, the segmentation questions. This way, people answering the survey would go from introductory questions, to ones that needed more thinking, and finally end by filling information, which they would not have to reflect on.

Last but not least, there are various ways in which the survey can be presented to the participant. For this degree thesis, the collection of the data will be face to face, where a physical copy of the questionnaire will be handed in to the participants at the end of the cemetery visit. This method has been chosen, against online survey, as it is believed that more data will be acquired. Furthermore, the time span between the experience and the realization of the survey will be shorter, hence the answers to the formulated questions are believed to be more accurate and significant than left to answer in a few days.

3.2.2. Observation

Although observation is essentially a mundane activity, there are factors that can turn said mechanism in a scientific technique. Therefore, it has to serve a formulated research objective; has to be systematically planned; it has to be directly related to the theory, so it does not end just as a collection of curiosities; and, finally, it has to be controlled and checked with valid and reliable criteria. In this degree thesis, observation will be used.

The relationship between the observer and the observed can be synthesized in the table below. Related to the conduction of this degree thesis's observation, the role that the observer's will be that of and investigator integrated in the group. During the activity, the observer will be participating and active, while observing the other subjects behaviour.

According to the knowledge of the group	According to the observer's participation	
	Non participate (just observer)	Participate
Known as the investigator	Police	Investigator that integrates in the group
Unknown as the investigator	Writer	Spy

Figure 5: Relation observer-observed (own Elaboration, based on Olabuénaga's theory)

Following the theory of observation as a qualitative data collection technique, the design of the corresponding research engine will be presented. Hence the observation coding schedule that will be used to collect the data for this degree thesis can be found on Appendix 4. Observation Sheets.

3.2.3. Interview

The in-depth interview is nothing else than a technique of obtaining information, through a professional conversation with one or several persons for an analytical study of research or to contribute to diagnoses or social treatments. The main advantage of the interviews is the great wealth of the information obtained, and the inconvenience is that the results are not easily extrapolated and generalizable to other specific cases (Olabuénaga, 2012).

In parallel, the term in-depth interview is used to designate a rather heterogeneous series of interview classes that differ from each other, at least, in three characteristics:

- The personal depth interview with a single individual is distinguished from in-depth interviews with entire groups.
- The in-depth interview can be considered holistically (several topics) but it can also be coined to a single act (focused, monothematic)
- The interview may have a certain degree of direction or non-direction. That is to say, the interviewer can follow a set of fixed questions, in terms of order, content and formulation thereof, or can use a flexible outline, a guiding script.

Regarding the data collection of this degree thesis, the interview conducted will be directed to singular individuals, focused on a single act and monothematic, and will follow a scheme of questions. Following this course of action, it was considered to interview M.A., Director of Communications and Quality Area at Cementiris de Barcelona, S.A. The list of questions presented during the said interview can be found in Appendix 5. Interview.

3.2.4. Content Analysis

Content analysis is based on reading as an information collection tool; reading that must be done in a scientific way, that is, in a systematic and objective way. In this sense, its methodology is similar to that of any other method of collection of information that is intended to qualify as scientific. For the reading to be scientific it must be total and complete and, therefore, it is not enough to grasp the manifest meaning of a text without reaching its latent content.

As for this degree thesis, the content analysis is going to be performed through secondary data. The documents that will be analyzed are those that will be given or collected during the different visits to the graveyards and its office, the materials given at the time of the interview, and any other documentation that might be found in the official webs, articles or papers related to the subject in study.

3.3 Research context and participants

When conducting a compilation of data for later study, it is essential that the right target and definition of such has been previously and carefully planned. In this section of the methodology, a clear explanation of the population, the choice of the sample, its size, its profile/characteristics and the sampling technique used will be exposed. Moreover, special emphasis will be put with the objective to clearly answers the 'where' and 'when' of the research. In order to distinctly define all

the aspects mentioned above, there will be a differentiation for each method that requires the participation of third parties, those being on one hand surveys, questionnaires and observation regarding groups of cemetery visitors; and, on the other hand, in-depth interviews to individuals.

Firstly, in order to perform the observation of the subjects, as well as, to collect the answers of the questionnaires, various visits to the cemetery of Montjuïc will be made. Direct observation will be made both on the regular groups in addition to the scholar. Furthermore, regarding the realization of the surveys, those will be passed only among the people attending the weekend routes. On the other hand, the interview to M.A. will also be performed in a direct manner. Interviewers will be face to face with the subject.

3.4 Data analysis

Once the information has been collected according to the strategy applied regarding to the initial objectives, there will be infinity of data. The goal is to get the most out of them in relation to the mentioned starting objectives. In the table below, are some of the main objectives that are sought in an investigation and the different classes of information that can be obtained from the data, as well as the different ways of analysis to which these can be submitted.

Investigation Approach-Strategy	
QUANTITATIVE	QUALITATIVE
Experiment - Survey - Content	Observation - Interview - Content
Studies	
Descriptive, Typologies, Comparative, Status, Correlations, Discriminative regression, Neutralization, Configuration, Trade off, etc.	

Figure 6: Investigation Approach-Strategy (own elaboration, based on Olabuénaga's theory)

The research may be limited to only one of these objectives, or it may be directed to several of them at the same time. Regarding this degree thesis two kind of investigations are going to take place. The first does not pursue a goal superior to that of the simple but documented and systematic description that combines at the same time the conditions of right, coherent, precise, parsimonious, reliable and valid. Moreover, in another occasion, research will be carried out by implementing the four tasks: describing, typologizing, comparing and associating.

3.5 Ethical considerations

In order to collect data to interpret and, from there, present the results and reach conclusions related to the objectives of the degree thesis, various individuals will be asked to take part in the different methods to obtain mentioned information. Consequently, the necessity appears to take into consideration the ethical risks of the research topic and the data collection techniques. It is essential that all participants of the research have agreed to take part in the terms specified and are aware of the possibility of the data to be used or published by the authors of the degree thesis.

In terms of confidentiality, the participation in all the data collection methods is going to be anonymous, with the exception of personal in-depth interviews. Names and/or other sensitive and personal information regarding the individuals in study are never going to be asked while conducting the surveys or the observation. Moreover, all participants are going to be aware that taking part in the study is not only anonymous but also non-mandatory, and under no circumstances it is compulsory to answer or participate in any from. Hence, two different initiatives have been considered to guarantee such consent.

On one hand, regarding in depth interviews, a sign document has been handed in to the interviewed where he or she is free to choose what level of implication and confidentiality he or she wants to have in the study. Therefore, interview-participants are able to choose if they would not mind their name being used or if they would rather remain anonymous; at the same time that they can choose and give their consent for their arguments to possibly be published or not. See mentioned consent form in Appendix 1. Ethics Form at the end of this thesis.

On the other hand, regarding questionnaires and surveys participants will be previously informed that all data will be anonymously collected and about the possibility of the thesis to be published. Moreover, the following text will be included at the beginning of each questionnaire to reinforce this message:

"With the realization of this survey, you are giving your consent that the data provided will be used for the study of the degree thesis. We would like to inform you that the questionnaire is completely anonymous and that any information that could be related to the person is not going to be presented in the final results. Moreover, you consent the possibility of said results to be published".

Last but not least, it is right to make a previous assessment of the quality of outcomes, their reliability and replicability; even before launching on the investigation and presentations of the findings. As

most of the date that will be collected for this degree thesis will be following a qualitative method, it is true that the results obtained might be affected by the perception of the investigator, as well as, the general state of the subjects under study. However, as the quantitative data collected, its reliability shall be of no concern. Moreover, all in all, if said conclusions were to be reliable, it is logical to think that similar findings could be obtained again when conducting the research, whit some difference due to distinct perceptions or the effects of time and generational change.

Chapter 4. Findings and Discussion

In this chapter, the results of the research will be discussed together with a thorough analysis of mentioned findings, relating them to the objectives stated at the beginning of this thesis. Thanks to these done research, it is expected to disclose various arguments to uphold a supply-oriented glance at the dark tourism spaces as spaces of life and culture. Firstly, the different cemeteries in Barcelona will be listed following a catalogue format, in which their existing activities and proposals for visitors will be introduced. Secondly, another brief catalogue of the symbolism behind certain elements observed in the architecture, vegetation and art of certain pieces will be presented. Last but not least, the results of the qualitative and quantitative analysis of the visitors who call on the cemeteries will be looked upon. For such research, would be based on the already existing records from the most relevant cemeteries and data obtained based on observation in such placements. Furthermore, tourist experiences and evaluation of the possible impact on the visitors, will be also reviewed through the participation on two of the activities organized by Cementiris de Barcelona, one being a pedagogical activity for a group of students and the other one the itinerary in the cemetery of Montjuïc.

4.1 Cemeteries Catalogue

Although it seems might be seen as paradoxical, knowing death and its cultural and social manifestations is a way of knowing the life of a society. Cemeteries are, on many occasions, part of the history of cities and nations, an unusual anatomy of the tastes and customs of different social groups, from different eras and from different places.

Towards the end of the 18th century, Barcelona was a walled city and burials were carried out in the parochial cemeteries, which not only were starting to suffer an untenable saturation, but also caused many health problems that were intended to be resolved with the construction of a new cemetery. However, is not until 1819 that the first citizen's burials start to take place outside the walls of the city of Barcelona. Below, the different cemeteries in Barcelona will be listed together with their existing activities and proposals for visitors.

4.1.1. Poblenou

The Poblenou cemetery was inaugurated in 1775 on the initiative of Bishop Climent. However, due to its situation, far from the city, the citizens of Barcelona did not accept the enclosure and continued to bury themselves next to the churches. In 1813 the cemetery of Poblenou was destroyed by the

Napoleonic troops. The Barcelona that emerges after La Guerra del Francès (Peninsular War) is a transforming city with an incipient industrialization and where colonial commerce is already very important. It is then that the building of a new cemetery is once again promoted on the same lands where the demolished cemetery of Poblenou had been built. The current Poblenou cemetery was blessed on April 15, 1819, by Bishop Pau Sitjar, who promoted the construction in accordance with a neoclassical style project by the Italian architect Antonio Ginesi (1789-1824).

The cemetery consists of two sections: at the front Ginesi created egalitarian terraces of burial niches, while at the rear there is an area of individual monuments and mausolea, crafted for the aesthetic tastes and aspirations of the wealthy bourgeoisie, merchants and manufacturers of the city.

Daytime Route

The Poblenou cemetery tour covers approximately one hundred years of history of the funerary enclosure and city. It goes from its foundation in 1775 until 1888, when the Universal Exhibition was held for the first time in Barcelona. The cemetery offers a display of different periods and styles of some of the most important architects and sculptors of the XIX and XX centuries. During the visits, collective events and personal anecdotes that support the rich number of connections existing between the city and the cemetery are also discovered. The total number of tombs seen during the itinerary is 30, and the approximate duration is of one hour and a half. Guided visits take place every 1st and 3rd Sunday of the month at 10:30 in Catalan and 12:30 in Spanish. (Appendix 6. Cementiri de Poblenou Map)

Night Route

Every year in the framework of the All Saints' Day festivity, the Poblenou Cemetery organizes a night time itinerary. The visit, open to everyone with previous inscription, is developed in a guided way by celebrities of the period that explain the history and culture of the funeral complex, linked to the history of Barcelona.

App

In addition to the QR technology used by Cementiris de Barcelona, pioneers in Spain with its introduction, Poblenou Cemetery has its own app. This allows users to discover the historic and artistic part of the site in a total of 22 points of interest. The application, which is run from the mobile device, contains an audio guide in Catalan, Spanish or English.

4.1.2. Montjuïc

The cemetery of Montjuïc was created as a result of the great demographic expansion and economic boom experienced by the city of Barcelona in the first half of the nineteenth century. The Poblenou cemetery was clearly insufficient and the fact that it was in an urban area prevented its expansion, therefore, the need of a new burial ground. The Montjuïc Cemetery was inaugurated in 1883, highlighting the prestige of the Catalan bourgeoisie and its social distinction, who commissioned the construction of monuments of the new cemetery to architects, sculptors and painters that represent the modern spirit.

Artistic Itinerary

It includes artistically important mausoleums and sculptures created by architects and sculptors from 1883 to 1936, with special emphasis on those before 1920. The total number of tombs seen during the itinerary is 40, and the approximate duration is 3 hours. (Appendix 7. Cementiri de Montjuïc Map – Artistic Itinerary)

Historical Itinerary

It includes tombs of Barcelona's political, economic, social and cultural personalities from 1883 to 1940, as well as tombs that express cultural values and emotions of modern era. In this approximately 3-hour circuit, 48 tombs are visited. (Appendix 8. Cementiri de Montjuïc Map – Historical Itinerary)

Combined Itinerary

Consists on a shorter route that includes a selection of the most representative graves of the artistic and historical itinerary. In the approximate two hours, visitors are able to stop at 37 tombs. It is also important to remark that the combined itinerary is the one that takes place on the free guided visits every 2nd and 4th Sunday of the month, in both Catalan and Spanish. (Appendix 9. Cementiri de Montjuïc Map – Combined Itinerary)

Funeral Carriage Collection

Appearance of the funeral carriage is closely linked to the city's history. The Poblenou and Montjuïc cemeteries, located outside Barcelona city walls, made transferring the dead bodies on foot or on stretchers very difficult. In 1835, the mayor of Barcelona established the compulsory use of carriages.

The Collection of Funeral Buggies was inaugurated in 1970 by Mr. Cristóbal Torra, then manager of the Pompes Fúnebres Municipal Service, and exhibited at the basement of the Cementiris

headquarters in Barcelona, until June 2012 when it was transferred to the new installation at The Montjuïc Cemetery.

The Funeral Carriage Collection has 13 original carriages, among which five stand out for its artistic value and for its cultural representativity of the time: the Gothic, the Grand Doumont, the Imperial, the Stove and the Spider. At the same time, there is the group of White Carriages, 6 accompanying vehicles and, finally, has 3 motor vehicles. (Appendix 10. Cementiri de Montjuïc – Funeral Carriage Collection)

Fossar de la Pedrera

The Fossar de la Pedrera is an extraordinary monument located at the Montjuïc Cemetery that works as a place of homage and memory, unique in Spain, to the victims of the Civil War and the Franco dictatorship. Thanks to the public institutions, civil organizations and individuals, it was rehabilitated between 1984 and 1986.

Visits are made on Sundays of the year at 11:00 a.m. by Nick Lloyd, Historical Memory guide. In addition, every year, a concert is held in the memorial space in remembrance of the victims and all of those who have passed away.

Night Route

Every year coinciding with the beginning of spring, Cementiris de Barcelona organizes the night route at the Cementiri de Montjuïc.

The visit is guided and represented by people set in the period of the late nineteenth and early twentieth centuries, and the most representative graves of the cemetery are displayed. The visit begins at the pantheon of the architect of the cemetery Leandre Albareda, crosses the most monumental part of the cemetery, shows the illustrious characters that lie in it and explains the history of the funeral complex; in the tranquil atmosphere the night of the mountain transmits.

4.1.3. Collserola

In the late 1960s, the Montjuïc Cemetery had no further capacity for expansion. As there was no space in the municipal area of Barcelona, being the city limited by the Collserola and the sea, the Collserola cemetery was built in the green lung of the city.

On 25th September 1978, the new cemetery was inaugurated. It is situated in 180 hectares of forest land on the sides of the mountain of Collserola, between the municipalities of Barcelona, Cerdanyola

and Montcada i Reixac. The area is divided into 18 sectors and it is a prototype of a modern cemetery, designed for visitors to arrive by car and to walk to the tombs. (Appendix 11. Cementiri de Collserola Map)

4.1.4. Les Corts

The cemetery of Les Corts was built in 1846 as a new cemetery in the municipality of Les Corts. In 1897, a modernist reform was made that shaped the current building with the new closure walls, administration building and chapel. (Appendix 12. Cementiri de Les Corts Map)

Daytime Route

In this space visitors will find some of the most emblematic and significant graves such as the crypt in memory of the 726 repatriated soldiers who died in Cuba and the Philippines or the oldest Jewish site in Barcelona; and the burials of outstanding personalities, such as some of the great names of Fútbol Club Barcelona. The guided route of the site takes place all the first Saturdays of the month at 11:00 am, however, is only offered in Catalan.

4.1.5. Sarrià

Sarrià did not become part of Barcelona until 1921 and was the last municipality to be annexed. Until that time, it had been a small town which was filled during the summer months with visitors who had their main dwelling in Barcelona and, therefore, were buried in one of the two cemeteries which existed at the time in Barcelona, the Poblenou and the Montjuïc cemeteries. This is probably the reason why this cemetery, divided into two sections (Appendix 13. Cementiri de Sarrià Map), does not contain monumental tombs and has maintained a simple design. An exception to this could be the funereal monument built by the widow and children of the pharmacist Margenat, a member of the Sarrià Town Council and well-known personality in Catalonia, who was assassinated on 5th September 1843.

4.1.6. Sants

The Sants cemetery was inaugurated in 1880 and built according to a project by the architect Jaume Gustà i Bondia, who collaborated in the Universal Exhibition of 1888 and who also directed the construction process. The area is divided into three sections; the main entrance in situated in the first section and from here a small stairway leads to the chapel situated in the centre. (Appendix 14. Cementiri de Sants Map)

The cemetery does not contain large funereal constructions except for the tomb of Sra. Brias de Pi de la Serra, whose tombstone is an example of the Mediterranean novecentismo design with a sculpture by Pau Gargallo.

4.1.7. Sant Andreu

The Sant Andreu Cemetery was inaugurated in 1839 and belonged to the municipality of Sant Andreu del Palomar which formed part of the extension plan of Barcelona.

The construction of the chapel dates back to 1913 and in 1919 the last extension was made and left us with the cemetery that we know today. What most attracts the eye in the cemetery is perhaps the difference between the old neoclassical part and the modern part. The Jewish cemetery is in the old part, where the tombs and the plants are arranged in the Jewish funeral tradition. (Appendix 15. Cementiri de Sant Andreu Map)

4.1.8. Sant Gervasi

The cemetery of Sant Gervasi was opened in 1853 and is located in the upper part of Barcelona. The enclosure is divided into two parts by a large stairway that goes from the main entrance to the chapel, located in the highest part, where a pedestrian door has been placed. On both sides there are blocks of niches and numerous monumental tombs and pantheons that remember the towers that were built in these years in this district of Barcelona. (Appendix 16. Cementiri de Sant Gervasi Map)

Augmented reality app

Visitors can now enjoy the Cultural Route of the Cemetery of Sant Gervasi in augmented reality. By scanning the map that is provided on the site, visitors can discover the stories of the illustrious characters in the cemetery history.

4.1.9. Horta

Horta village itself did not become an annex to Barcelona until 1904. The cemetery is divided into 4 similar extension areas and it was inaugurated on September of 1800. It features neoclassic construction and the most important example of which is the church, placed at bottom, near the wall that enclosures the site. Around the central corridor, flanked with pines and cypresses are the most important grave sites. (Appendix 17. Cementiri d'Horta Map)

4.2 Iconography and Iconology

The objective of this section is to deepen the meaning of the funeral sculpture as one of the main manifestations in cemeteries or burial grounds. Symbols and scenes are not reflected in the artist's work only with ornamental character, but they reveal the conception of life and death and the relationship of man with these. The funerary iconography undoubtedly reveals the desire of man to perpetuate his memory beyond death, but at the same time, in most cases, reflects the profound religiosity of the society.

Next, the symbolism behind certain elements observed in burial grounds regarding the architecture, vegetation and art of certain pieces will be presented below in alphabetical order.

Anchor

The anchor is the symbol of unshakably, of firmness, of calm or of fidelity. It is often used on tomb monuments for sailors or as a religious symbol in representation of anchoring one's soul in Christ as the only means to escape the spiritual shipwreck.

Book

Usually depicted in an open position, the book refers to the Bible or to the book of life. A bookmark or a folded corner of the leaf represents the instant moment of death.

Cypress

Commonly used as a welcoming sign in Nobel houses, it also welcomes the spirit of the deceased when arriving at the cemetery. Moreover, it works as the connection between both worlds: the mortal, on Earth, and the divine, in Heaven.

Door and Threshold

The threshold and the door are symbols of the crossing between the world of the living and the world of the dead. The deceased depicted in stone on a threshold and/or in front of a door, whether or not ajar, belongs to both worlds. It reminds of the inevitable separation of life and loved ones through death. The image of a grieving survivor in front of a closed door emphasizes the inviolability of the home of the dead.

Dove

Porcelain doves date from 1920s and 1930s but are still often used because of its sweet and moving motif, and its peace symbolism is widely known. The reference to simplicity, purity, innocence or the Holy Spirit is less evident, and its deep meaning is almost no longer un understood. The pigeon or dove also sometimes portrays the soul of the deceased, often a child, who quietly seated on the grave gathers forces for the distant celestial journey. In the past, the rose in the beak of the dove pointed to the connection of the dead with the living, the palm branch in the mouth on the victory over death and the wreath in the mouth on tribute to the deceased.

Hands

Slithering apart, often lying on a pillow, with a broken chain in between, points to a marriage broken by death. Points that love is not stronger than death, like friendship and loyalty, so the motive also occurs outside a marriage and between persons of the same sex.

Heart

The motif appears in stone or marble chiseled or as porcelain grave ornaments. The heart is used as a symbol of love and also in religious sense, in representation of the sacred heart of Jesus. A flaming heart points to fervent love, whether between man and woman or from man to man, or to God.

Hourglass

The hourglass, or sandglass, expresses the inexorable progress and short-livedness of life. As a religious symbol it is used to indicate the reversal of time and the return to the origin. Several times the hourglass appears as an attribute of the winged Kronos or Saturn.

Ivy

Ivy is often found as a grave planting, also climbing leaves often chiseled on the tombstone. It is an evergreen plant and has a meaning of continuous life, of immortality. In the floral symbolism, Ivy stands for and explanation of I attach myself or I die. The ivy then points to loyal connection or to a friend's death.

Ouroboros

The snake that bites itself in the tail, called Ouroboros, is one of the oldest symbols used by ancient African tribes, among the Geeks and in the Middle Ages. It is associated with time. In most mythologies the snake is regarded as an eternally rejuvenating being. The circulatory of the

Ouroboros also refers to the cycle of the cosmos, and thus its eternity symbology on western burial monuments.

Owl

The owl was used as a dead bird in ancient Egypt and India. In Greek mythology the owl was the favorite bird of Athena, goddess of wisdom. In the Christian sense, because the owl is a night bird, it is a symbol of those who love darkness or, because the owl can see in the darkness, a symbol of a purified soul. On the tombs in Western Europe the owl is for death, sometimes also used as a tribute to the wisdom of the deceased.

Palm branch

The palm branch, often carved as bronze ornament or an upright stone, has the meaning of victory over death. Why it is always displayed obliquely upright from left to right is not clear.

Scythe

Symbol of time and death; life is mown away. The scythe is often depicted together with a skull, reference to the Grim Reaper, or as an attribute of the Greek god of the time Kronos.

Tree

Because the roots penetrate the ground and the branches rise upwards, the tree is universally regarded as a symbol for the bonds between heaven and earth, the leaves of the tree also point to the life cycle: death and regeneration. On tomb monuments the tree is a symbol of life, of the fertility of the earth or of the resurrection.

4.3 Impact on the visitors

When thinking about the best way on how to determine the impact that these types of activities might cause on the visitors, it was decided to participate in the activities realized by Cementiris de Barcelona, to understand their motivations and perceptions. To have a better comprehension, there was a use of two methods in two different activities, the use of observation of the visitors and an analysis of the answers given by them in questionnaires.

Furthermore, Cementiris de Barcelona has a survey for the visitants that participate in the routes to collect information about their points of view and what points can be improved, but not much data has been able to be collected. Even so, they have some data that collects approximately the number of people that participate yearly in the organized routes dating from 2005.

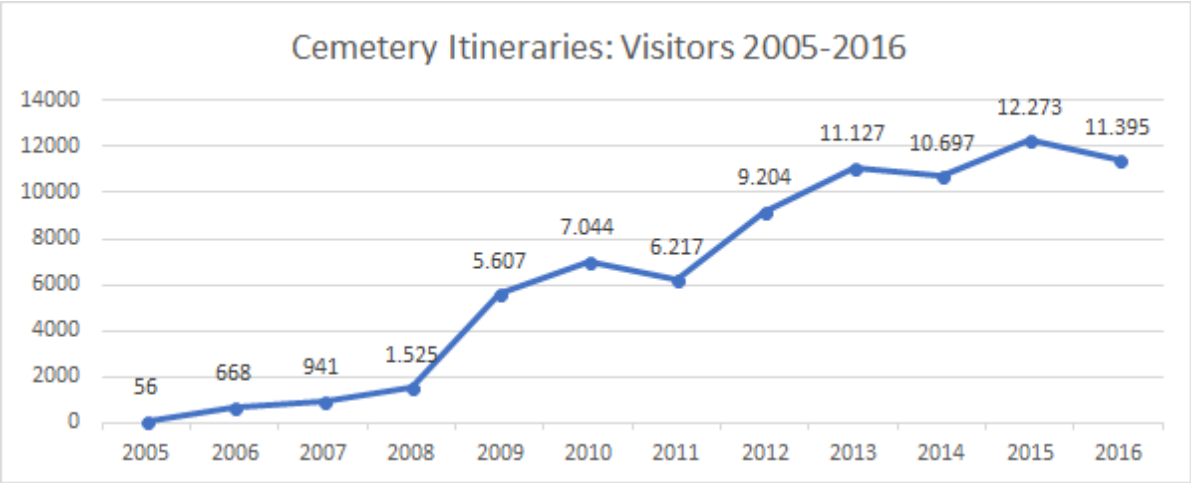

Figure 7: Evolution nº of visitors (own elaboration, based on Cementiris de Barcelona's data)

4.3.1. Pedagogical Activity

The first activity for studying the impact on the visitors consisted on observing a school class from Col·legi Gamí, and the students were around 15-16 years old.

It was separated in two parts: the first part was more interactive, where the guide explained the different topics and the students had to engage in a small exercise for each of them, and the second part was a route through the cemetery of Montjuïc.

During the first part, the activity took place in the Funeral Carriage Collection where the students had to complete four different exercises that were based on the situation of the cemeteries in an old map of Barcelona, the icons and symbols that can be found in these carriages, the association of concepts with their definitions in the medical practices that were done during that era, and finally a word search game of concepts related to the modern era. On the second part of the activity, the students visited multiple pantheons and niches of renowned Catalan personalities that are buried in the Cementiri of Montjuïc.

In order to have a better understanding of the perception that the students had over the activity prepared for them, the observation table was created to write down all the information necessary, such as the reactions or behavior that they showcased, as well as the one from the guide himself. There were two observation tables (Appendix 4. Observation Sheets), one directed to the visitors and one directed to the guide. In the visitors' table gathered points like the facial expressions that the students had throughout the activity as well as gestures or questions that they might have done, and

how many times these occurrences happened. For the guide's table, the results that were looked after were the interaction with the group as well as the content that was explained during the activity.

On one hand, looking at the student's observation table (Appendix 18. Completed Observation Sheets – Pedagogical Activity), it can be seen that there was more participation during the first part of the pedagogical activity than in the second, due to it being more interactive between the guide and them. That is why the students asked more questions in the beginning than in the cemetery itinerary. Over the duration of the activity, the students were talking between themselves, but also listened to what the guide had to say, may it be because it was a school project that they had to do. As for their perception, because they had studied some of the material in class, they could follow the explanations of the guide really easily, but at times wandered around to look at the sepultures and carriages more closely. An aspect that was observed was that it seemed to be a lack of respect in the cemetery, because just like their teacher, when they got tired they sat on top of some graves when the guide was explaining some historical facts.

One the other hand, there is the observation table for the guide (Appendix 18. Completed Observation Sheets – Pedagogical Activity). The aspects that were observed during the activity was the level of interaction with the group, and it could be seen that he asked the students questions to keep them entertained, as well as his knowledge on the topic that it was being explained.

4.3.2. Ruta de Montjuïc

The second activity that was used to collect information about the visitor's impact from this type of tourism was to participate in one of the routes prepared by Cementiris de Barcelona, the combined route in Cementiri de Montjuïc. During the activity, two methods were used for the study, observation of both the visitors and the guide (Appendix 4. Observation Sheets), and the use of questionnaires with the visitors (Appendix 3. Questionnaire).

The route consisted in two parts, a short visit of the Funeral Carriage Collection and a more extended itinerary through the cemetery with explanations of personalities buried in it. The activity had a duration of approximately 2 hours, starting at 11, although the one that is observed in this research had a duration of over 3 hours, due to the enthusiasm of the group and guide, so it was extended. The original group was of 32 people, but by the end of the itinerary, only 29 people were left to pass on the questionnaires.

From the observation table (Appendix 19. Completed Observation Sheets – Ruta de Montjuïc), it can be seen that because of the characteristics of the activity where visitors go willingly there is more interaction between the guide and the visitors. It could be seen that the visitors were paying more attention, due to the fact that their interest on the topic was higher.

The main part in the participation of this activity was the chance on passing questionnaires (Appendix 3. Questionnaire and Appendix 20. Tables of questionnaires results) to the visitors, where their opinion could be more represented to understand their motives and perception on these types of activities. It is important to remark that from the 29 visitors that took part in the activity, only 24 questionnaires were answered and valid for the research. This means that the margin of error, with a 95% level of trust, is of 8%.

First of all, the demographic characteristics of the group were that it was an almost equal number of females and males, with an average age of 38 years (Figure 9 and Figure 8). The origin of most of the visitors is from Catalunya, most of them being locals from Barcelona or towns that are nearby. There were unique cases where there was a Danish couple and one from Madrid. In Figure 10, all the blue sectors are from Catalan origin, which is basically the vast part of the figure.

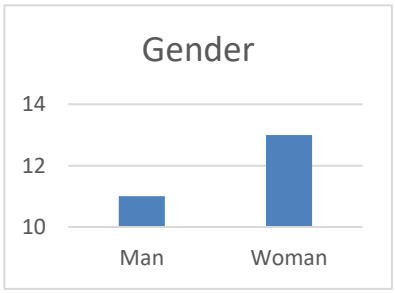

Figure 9: Gender (own elaboration, from the questionnaires' results)

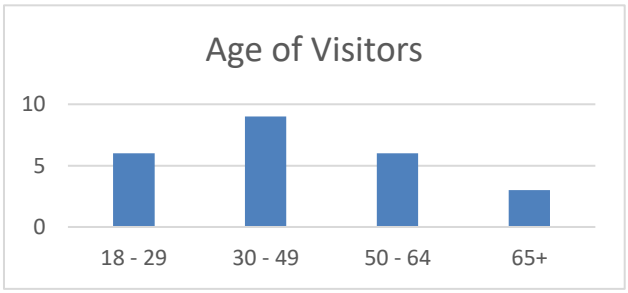

Figure 8: Age of visitors (own elaboration, from the questionnaires' results)

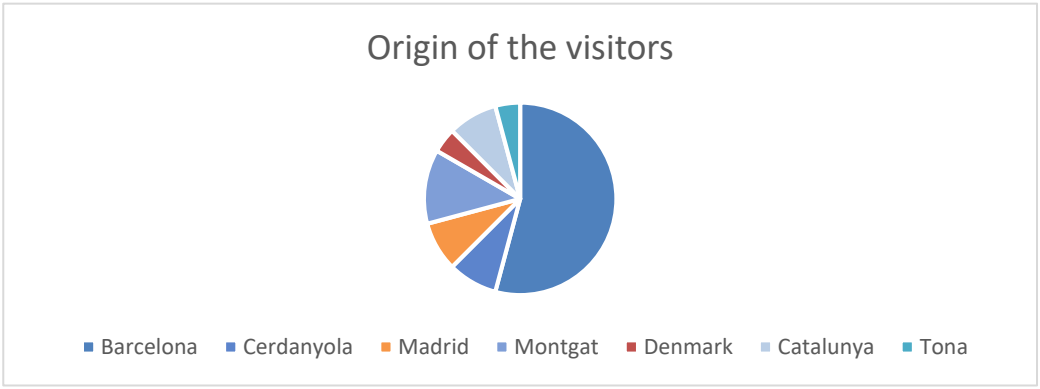

Figure 10: Origin of visitors (own elaboration, from the questionnaires' results)

When the visitors were asked if they had participated before in one of the activities organized by Cementiris de Barcelona, it was not the first time for most of them, and they were motivated enough by the previous activities that they wished to repeat (Figure 13). The main motivations that moved the visitors to decide on participating were leisure and culture, but no one had any religious motives when doing the itinerary (Figure 12). Furthermore, once the activity had finished, the results in the questionnaires showed that the rate of participating in another one of the activities organized by Cementiris de Barcelona was really high, with only two people pointing out that because they had already done all of them they would not be repeating. (Figure 11)

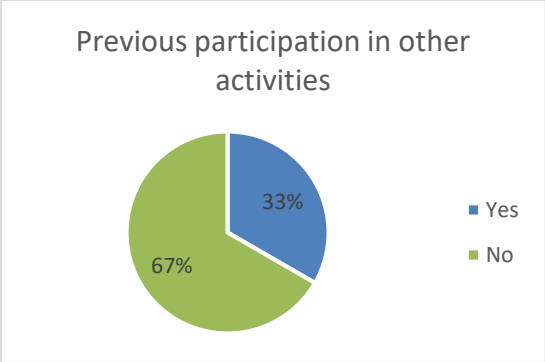

Figure 13: Previous participation (own elaboration, from the questionnaires' results)

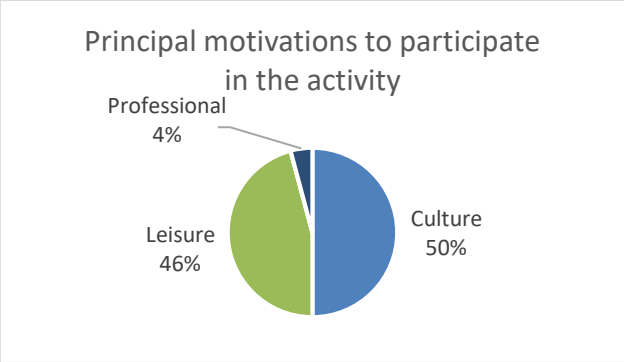

Figure 12: Principal motivations (own elaboration, from the questionnaires' results)

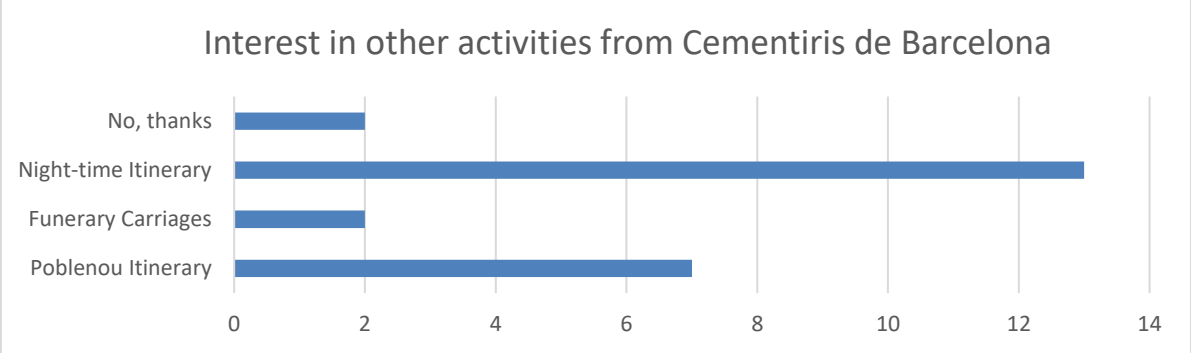

Figure 11: Interest in other activities (own elaboration, from the questionnaires' results)

In question number four of the questionnaire, the visitors are asked about the general image of the activity. It was asked through a Likert-type scale question, where they would be in total disagreement to totally agreeing to each of the sentences. In the Figure 15, most of the group completely agreed that they have a positive perception of the activity, as well as the guide towards the visitors. When asked about the popularity of the activity, the visitors were more reluctant, and it shows that they believe it is not currently very popular, but it clearly has the possibility to be one.

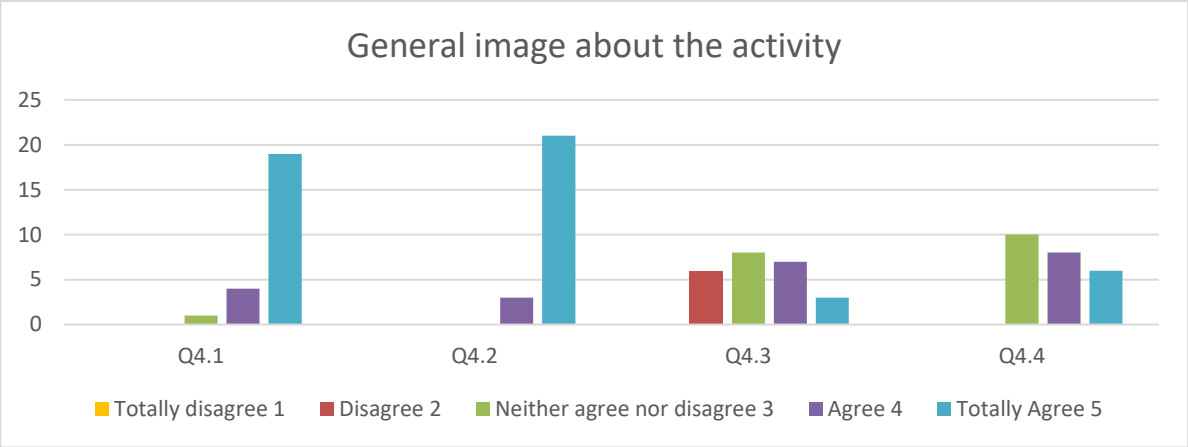

Figure 15: General image of the activity (own elaboration, from the questionnaires' results)

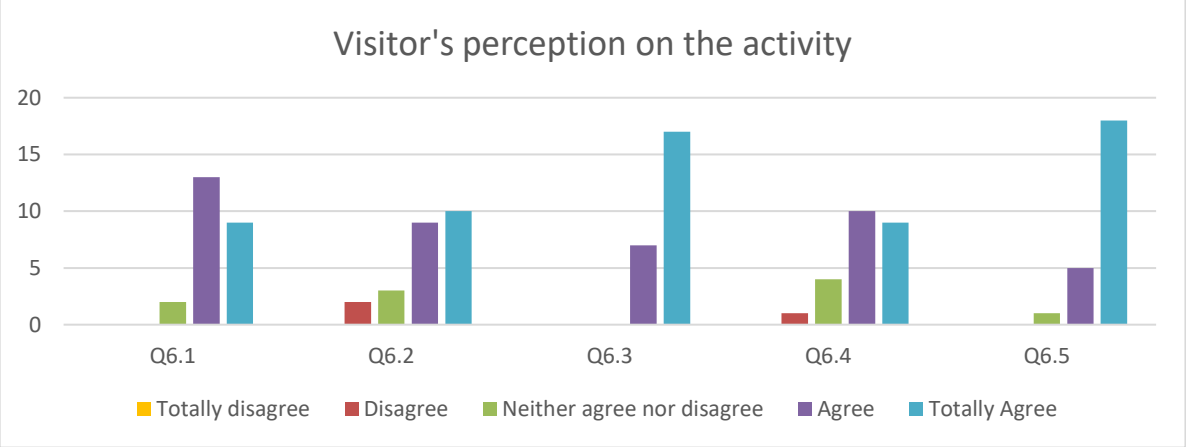

Figure 14: Visitor's perception (own elaboration, from the questionnaires' results)

In the sixth question, they are asked with a Likert-type scale question about their perception on the activity. In Figure 14, most of the visitors agree completely with each of the affirmations they are asked to punctuate, which leads to a very positive perception of the activity over them. They believe they have learned much through the activity and it has a great value for them, as well as a high level

of satisfaction and it exceeded their expectations. They all said, with a high rate, that it was an activity that they would recommend to their friends and relatives.

It can be observed in Figure 16, that in terms of ranking items related to the overall of the activity, the one that ranked the highest was the guide herself, and the history that she explained throughout the activity coming in second place. The art that can be seen in the cemetery came in third place, and both the symbology and buried personalities mentioned in the activity are not far off either. Only item that did not really impact the visitors was the staging, probably because in the night-time itinerary there is more prepared staging with costumes that in the day-time itineraries.

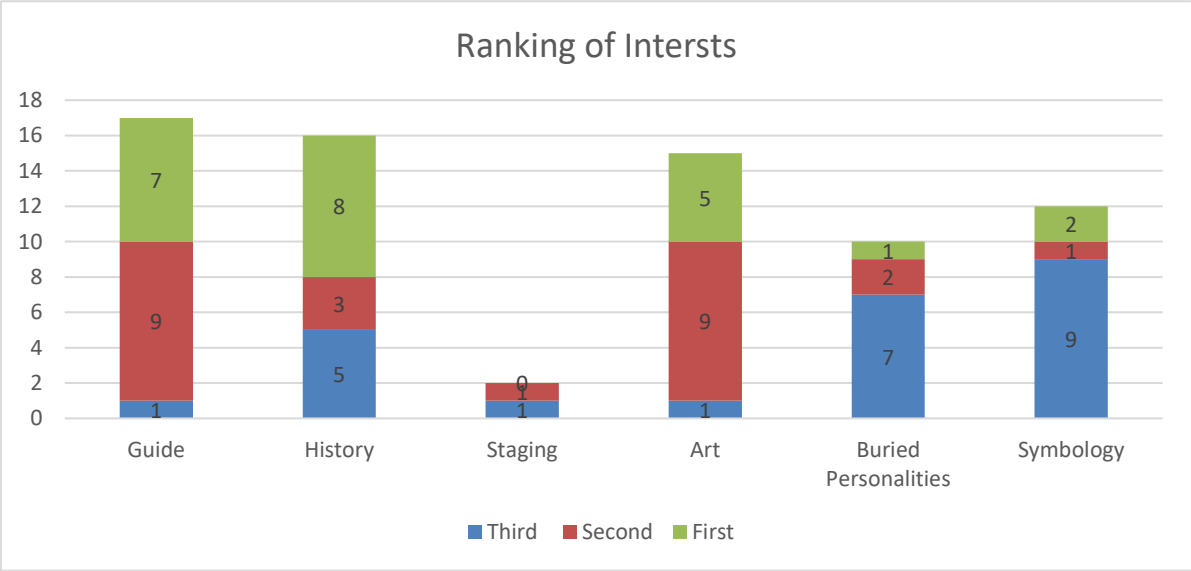

Figure 16: Ranking of interests (own elaboration, from the questionnaires' results)

Chapter 5. Conclusions

Reaching the end of this degree thesis, and in order to sum up everything mentioned above, the conclusions reached during the study are going to be presented. In this closing chapter, last recommendations are going to be suggested. Last but not least, some limitations and possibilities of further research are going to be disclosed.

5.1 Conclusions

Firstly, regarding the analysis of the different cemeteries in Barcelona and their pubic activities, it can be concluded that there is an adequate number of proposals and its variety can easily be observed and appreciated. From those, the Montjuïc and Poblenou are the two cemeteries that set out more from the rest. Moreover, during the interview with M.A. and other conversations with Cementiris' associates, it was expressed the desire and intention of implementing new activities, as well as, to continuously renovate the existing ones. To finalize with the first objective, it is important to empathize how these proposals are presented to the population. Regarding the information in the brochures and website, it is done in a precise and structured way, which facilitates its understanding. Additionally, the fact that all these proposals are free of charge also encourages the assistance of participants and their popularity.

Secondly, as stated before, knowing death and its cultural and social manifestations is a way of knowing and appreciating the life of a society. To understand all these demonstrations, certain comprehension of the symbology behind each element, sculptural or natural, in site is mandatory.

Last but not least, the analysis of the impact that these types of activities have on the visitors. From the results obtained through the observation it can be concluded that the participants that assist to the itineraries of Cementiris de Barcelona go there because they are interested in the activities offered. It could be seen that all the visitors were active listeners and had a lot of interaction with the guide. Additionally, from the results obtained through the questionnaires that were passed on to the visitors, it can be confirmed that their level of satisfaction throughout the activity was extraordinarily high, and their principal motivations to assist are leisure and culture. Even though they do not have educational motives, they state that they leave the cemetery having more knowledge on the topic, which makes the value of the activity increase. In terms of popularity, the visitors believe that currently these types of activities are not really known but have the potential to become a popular activity for the city. Most of the visitors said that they would try the other

itineraries offered by Cementiris de Barcelona, even though over half of them where already repeating visitors. When ranking the items that were most interesting to them, the guide herself, A., was the one that ranked the highest. Without a good guide that knows the topic and is enthusiastic, an activity cannot be truly enjoyed, and that is probably why the visitors thought the guide deserved to be acknowledged. The history and art were also two factors that were high in the ranking, which can be said that these were the main impacts on the visitors, although surprisingly the symbology was also a factor that created a high interest amongst the visitors.

Overall, as it was expected by the researchers, both Cementiris de Barcelona organization and the visitors believe that these proposals can not only become another attractive touristic argument to the city, but also contribute to the normalization of these spaces as spaces of life and culture that have the ability to identify the personality of the city from an unprecedented point of view.

5.2 Recommendations

Regarding possible recommendations and improvements, the one that stands out is the lack of feedback from the participants once the routes or activities have concluded. Obtaining criticism and data concerning satisfaction from the visitors, might be deeply beneficial not only for future researchers but also the Cementiris de Barcelona organization itself, as it would give an insight on what to improve or what to change. For this reason, the implementation of feedback tools on the day to day public activities and proposals would be recommended.

5.3 Limitations and further research

As any other research, there are factors that can prevent oneself to give their best, whether it is more theoretical, methodological or practical limitations. These factors might sometimes be out of someone's hands and there is nothing that can be done by them in order for it not to affect their research. This has happened in the duration of this degree thesis as well.

From the more theoretical perspective, there is a lack of sources and information on the topic for the literature review. There are not many authors that are professionally specialized in this typology of tourism because it has been a very taboo topic for many years. Moreover, when going into specific topics related to this tourism in Barcelona, there is almost no information or research done in the area, which has led to have to resort to more conventional resources, like the use of the Cemetery brochures as well as articles published in newspapers and magazines by authors that are not as specialized in the area in question.

Furthermore, from a methodological perspective, the lack of material resources, like for example economic resources to pay someone to pass questionnaires in the other routes organized in the cemeteries, or to analyze who is coming to the cemetery for touristic reasons. Additionally, when passing the questionnaires, there is a specific time that it can be done, so there is a need to be subjected to Cementiris de Barcelona for their programmed activities.

Finally, from a practical perspective, there have been many factors that have slowed down the process of this degree thesis. Because of the fact that there have been economic cuts in Cementiris de Barcelona due to the destruction of some sepultures, the activities organized by them have been cut down in half, meaning that this year there have been less itineraries set for each month. Because of this fact, when going one weekend to one of the activities and there was some other major program happening in the city, most of the times the activities were cancelled and could not be used to recollect questionnaires. Moreover, climatological factors affected this research when one itinerary was cancelled because of the rain and strong winds, so not one visitor showed up to participate in the itinerary. This is a great disadvantage because when one activity is cancelled this means two weeks must pass by in order to be able to assist to the same itinerary. Therefore, because of the lack of opportunities to assist in the organized itineraries, there is a shortage of data in questionnaires, which would have had a greater impact if more people where to be asked to help in the realization of this research.

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APPENDICES

Appendix 1. Ethics Form

Ethics form

It is important that you are sufficiently prepared to collect data doing fieldwork with 'human participants.' Your supervisor will support you in completing the Ethics Form.

The Ethics Form MUST BE COMPLETED BY YOURSELF AND SIGNED OFF BY YOUR SUPERVISOR **BEFORE UNDERTAKING RESEARCH.**

THE SIGNED ETHICS FORM **MUST BE INCLUDED IN THE FINAL UNDERGRADUATE DISSERTATION.**

Risk checklist – Please answer ALL the questions in each of the sections below.

Risk category 1	**Yes**	**No**
Use any information OTHER than that which is freely available in the public domain?		X
Involve analysis of pre-existing data which contains sensitive or personal information?		X
Involve direct and/or indirect contact with human participants?	X	
Require consent to conduct?	X	
Require consent to publish?	X	
Have a risk of compromising confidentiality?		X
Have a risk of compromising anonymity?		X
Involve risk to any party, including the researcher?		X
Contain elements which you OR your supervisor are NOT trained to conduct?		X
Risk Category 2		

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Require informed consent OTHER than that which is straightforward to obtain to conduct the research?		X
Require informed consent OTHER than that which is straightforward to obtain to publish the research?		X
Require information to be collected and/or provided OTHER that that which is straightforward to obtain?		X
Risk category 3		
Involve participants who are particularly vulnerable?		X
Involve participants who are unable to give informed consent?		X
Involve data collection taking place BEFORE consent form is given?		X
Involve any deliberate cover data collection?		X
Involve risk to the researcher or participants beyond that experienced in everyday life?		X
Cause (or could cause) physical or psychological negative consequences?		X
Use intrusive or invasive procedures?		X
Include a financial incentive to participate in the research?		X

IF APPLICABLE:

List agreed actions with your tutor to be taken to address issues raised in questions Risk Category 2: .....

Student Declaration: I confirm that I will undertake the Undergraduate Dissertation as detailed above. I understand that I must abide by the terms of this approval and that I

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may not make any substantial amendments to the Undergraduate Dissertation without further approval.

Name: M. MURIAS M. SERRA **Signed** [redacted] **Date:** 22.3.18

Agreement from the supervisor of the student:

Name: X. PUERTAS **Signed** [redacted] **Date:** 22/03/2018

Risk Category 1: If you answered NO to all the questions, your study is classified as Risk Category 1. In this case:

- The supervisor can give immediate approval for undertaking the field work for the Undergraduate Dissertation.
- A copy of this signed Form MUST be included in the Undergraduate Dissertation.

Risk Category 2: If you answered YES only to questions in Risk Category 1 and/or 2, your study is classified as Risk Category 2. In this case:

- You must meet with your supervisor and clarify how the issues encountered are going to be dealt with before taking off with the field work.
- Once clarified, the actions taken must be stated in the Form. Then the supervisor can guarantee approval for the field work for the Undergraduate Dissertation.
- A copy of this signed Form MUST be included in the Undergraduate Dissertation.

Risk Category 3: If you answered YES to questions included in Risk Category 3, your study is classified as Risk Category 3. In this case:

- You must discuss with your supervisor how to re-direct the research and data collection thesis to avoid risks mentioned in Category 3.
- You must complete the Ethical Form again until Risk Category 1 or 2 is obtained.
- A copy of this signed Form MUST be included in the Undergraduate Dissertation.

A copy of this signed form MUST be included in the Undergraduate Dissertation.

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Appendix 2. Information Sheet and Consent Form

Information sheet and consent form for interviews

Name of Researchers: Marta Murias i Maria del Mar Serra

We are gathering research about the information and activities on Dark Tourism that are being done through Cementiris of Barcelona.

The enquiry we will conduct is for our dissertation as part of our Degree Thesis: 'Dark Tourism in Barcelona. Feasibility and proposals for routes and visits within the cemeteries of the city'.

The aim of our study is to gain information and an understanding of how Cementiris de Barcelona is promoting this type of tourism and shed light onto the possible reasons and feedback obtained from the tourists visiting them.

We would like to know if you could give us any information regarding what Cementiris de Barcelona does in regards of Dark Tourism activities in Barcelona and the visitor's motivation and perception from an interview as we would be most grateful.

Contact details: [redacted]

Students Email: marta.murias@htsi.url.edu, mariadelmar.serra@htsi.url.edu

Supervisor's email: Xavier.puertas@htsi.url.edu

Please tick to confirm

I confirm that I have read and understand the information sheet dated for the above study.	(Yes) / No
I have had the opportunity to consider the information, ask questions and have answered them satisfactorily.	(Yes) / No
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason, without my business or legal rights being affected.	(Yes) / No
I agree to take part in the above research study.	(Yes) / No
I give permission for the interview to be voiced recorded.	(Yes) / No
I certify that the information shared with the researchers can be revealed in the study.	(Yes) / No
I certify that my personal details will not be revealed for the study and made anonymous.	(Yes) / No

Name of Person taking consent: MARIA ALADREN — Date: 4-4-18 — Signature: [redacted]

Researchers: MARTA MURIAS — Date: 4-4-18 — Signature: [redacted]

MARIA DEL MAR SERRA

Appendix 3. Questionnaire

Estimat senyor/a,

Moltes gracies per participar en la visita guiada en el Cementiri de Montjuic. A continuació, se li realitzaran un conjunt de preguntes en relació a l'activitat. Aquests qüestionaris s'utilitzaran per un estudi final de carrera sobre les motivacions i el impacte de las atraccions turístiques relacionades amb el Dark Tourism sobre el visitant.

Consisteix en una enquesta de menys de 5 minuts i és totalment anònima. Amb la realització del questionari accepta que les dades proporcionades siguin utilitzades per la investigació, i l'informem que qualsevol informació que pugui relacionar-se amb la persona no serà presentada en el resultat final del estudi.

1. **Havia participat prèviament en algun dels recorreguts o activitats que s'ofereixen a Cementiris de Barcelona?**
   - 1.1. Si
   - 1.2. No
2. **Com ha conegut l'existència d'aquesta activitat?** (Més d'una opció és possible)
   - 2.1. Ja en tenia coneixement
   - 2.2. Internet
   - 2.3. Familiars i/o amics
   - 2.4. Medis
   - 2.5. Llibres i guies
   - 2.6. Oficina de turisme
   - 2.7. Altre: _____
3. **Quines son les seves motivacions principals per la realització de la visita?**

3.1 Cultura	3.2 Oci	3.3 Religiosa	3.4 Professional	3.5 Altre:_____

4. **A continuació, algunes preguntes sobre la <u>imatge general</u> de l'activitat. Per cada un, marqui el seu grau d'acord amb l'enunciat, on "1" significa totalment en desacord, y "5" totalment en acord.**

	Totalment en desacord				Totalment en acord	No sé/no aplicable
1. Crec que la majoria de visitants tenen una percepció positiva d'aquest producte	1	2	3	4	5	
2. El staff té una actitud positiva de cara el visitant	1	2	3	4	5	
3. Crec que actualment aquesta proposta es popular	1	2	3	4	5	
4. Crec que aquesta proposta té possibilitats d'atractiu turístic	1	2	3	4	5	

5. **Per les següents opcions, esculli les 5 que ha trobat més interessants de la visita y ordeni-les de major a menor on "3" és el més alt i "1" el més baix.**

	1	2	3
5.1. El guía			
5.2. Història			
5.3. Posada en escena			
5.4. Art			
5.5. Personalitats enterrades			
5.6. La simbología			

6. A continuació, algunes preguntes sobre la <u>seva percepció</u> de l'activitat. Per cada un, el seu grau d'acord amb l'enunciat, on "1" significa totalment en desacord, y "5" totalment en acord.

	Totalment en desacord				Totalment en acord	No só/no aplicable
1. En general, realitzar aquesta activitat ha estat de gran valor per mi	1	2	3	4	5	
2. He guanyat molt coneixement realitzant l'activitat	1	2	3	4	5	
3. Estic satisfet d'haver realitzat aquesta visita	1	2	3	4	5	
4. La visita ha superat les meves expectatives	1	2	3	4	5	
5. Parlaré bé i recomanaré l'activitat a amics i familiars	1	2	3	4	5	

7. Estaria interessat/ada en realitzar o repetir alguna més d'aquestes activitats gratuïtes en un futur?

7.1. Recorregut Poblenou

7.2. Col·lecció de Carrosses Fúnebres

7.3. Recorregut nocturn

7.4. No, gràcies

8. Amb qui realitza avui aquesta activitat?

8.1 Sol/a	8.2 Parella	8.3 Familia	8.4 Amics	8.5 Company de feina
8.6 Altre:				

Per finalitzar, algunes preguntes sobre vostè. Ompli i/o marqui la informació correcte.

9. País i ciutat de residencia					
10. Nivell d'estudis	10.1 basics	10.2 batxillerat	10.3 grau universitari	10.4 master	10.5 doctorat
11. Any de naixement					
12. Genere	12.1 Home		12.2 Dona		

Moltes gràcies pel seu temps i les seves respostes!

Appendix 4. Observation Sheets

GUIDE	Occurrence	personal interest	lack of information	
guide explains vocabulary item				
guide explains historical fact				
guide mentions buried personality				
guide asks a question to the group				
other				

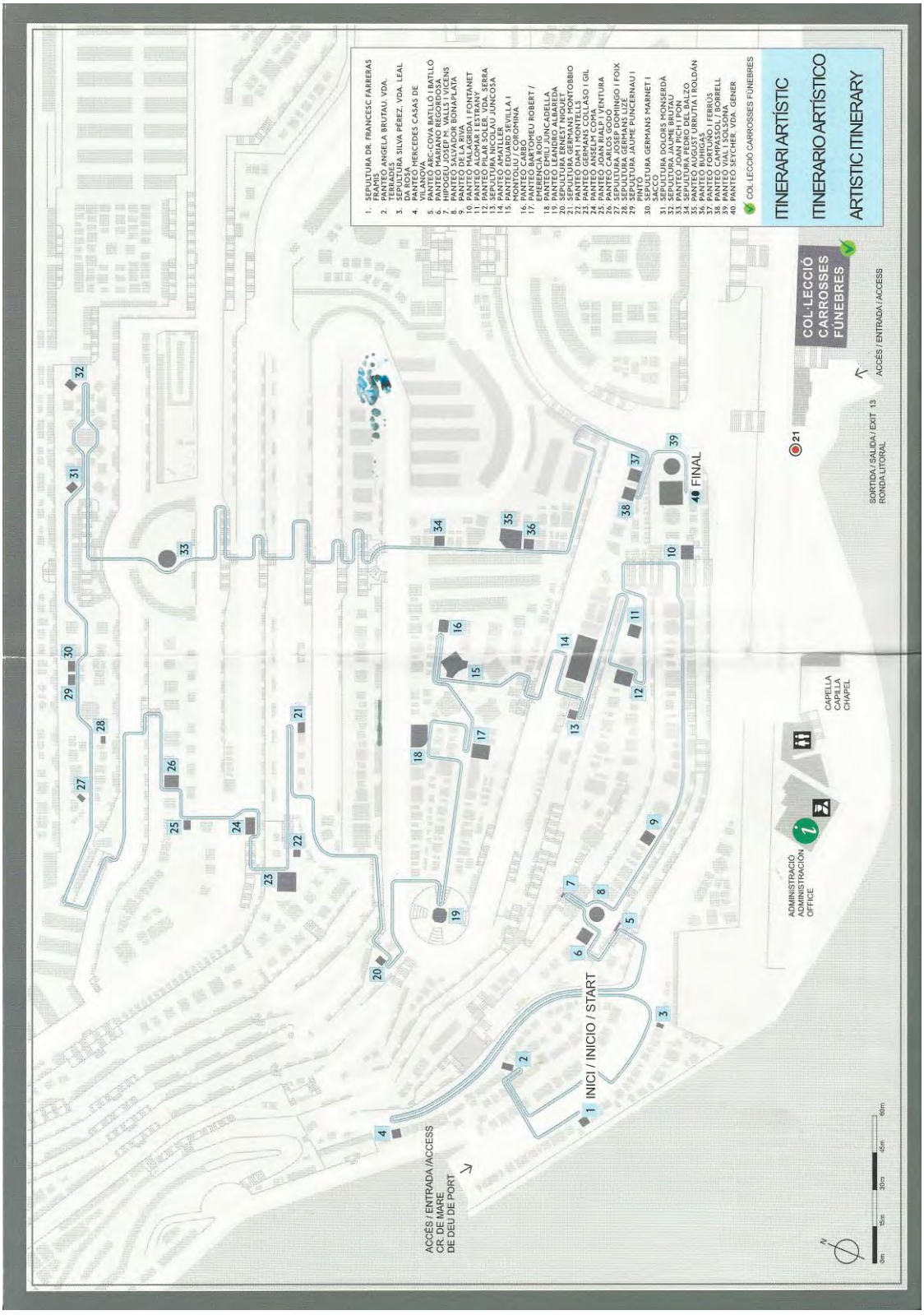
VISITOR	Occurrence	personal interest	lack of information	
visitor answers guide question				
visitor asks question to guide				
visitor takes picture of site				
visitor wanders around (interest topic, not for being bored)				
visitor talks to other visitor (not concerning visit)				
visitor looks/is on the phone (not concerning the visit)				
visitor touches something				
FACIAL EXPRESSION				
Smile				
Surprise				
Nod in agreement (interest)				
Yawn				
Disgust/patronizing face				

Appendix 5. Interview

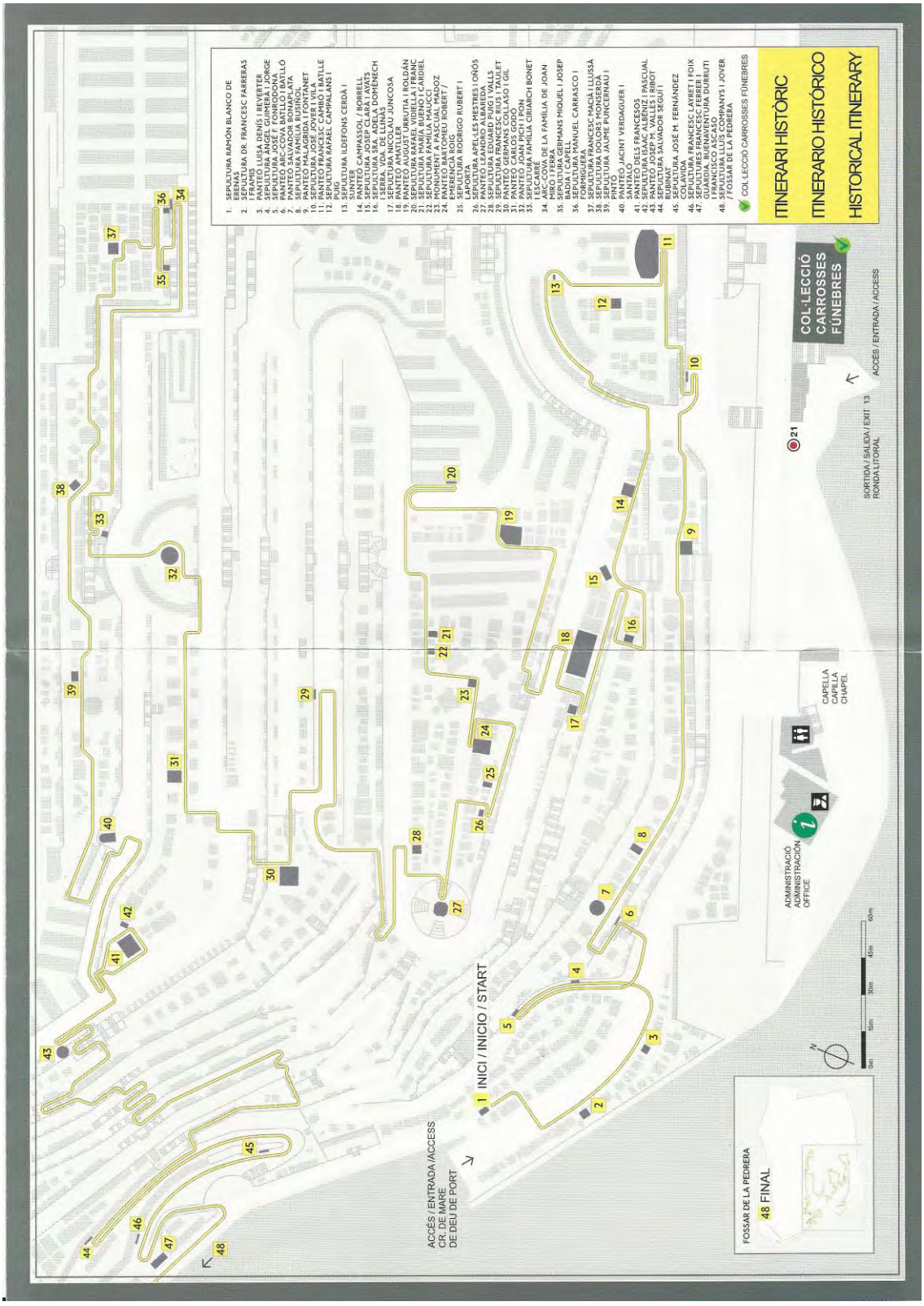
1. When and how did your interest in Dark Tourism begin? And especially in relation to the organization of Cemeteries of Barcelona?
2. For this Degree Thesis we have considered 3 great attractions inside the whole portfolio of Cementiris de Barcelona: Poblenou cemetery, Montjuïc cemetery and the Funeral Carriages Collection.
    a. We would be very grateful if you could provide us with information on the proposals, tours or other relevant aspects of each one.
    b. If possible, could you give us access to get in touch with the person managing and responsible for each one of them?
3. Tell us about your level of involvement in the tourist promotion of these spaces.
4. What future plans exist for Cementiris de Barcelona? As an example, new approaches for the cemetery routes or any pedagogical activities for schools?
5. Does Cementiris of Barcelona have any implemented method in order to measure the impact and satisfaction of its visitors?
6. Do you have current and updated information about said matter [the impact and/or satisfaction of the proposals on the visitor]?
7. Do you publish this data somewhere public and/or use is as a guideline for improvements on future projects?
8. Are you currently working on any project related to Dark Tourism? If so, would you mind mentioning its main points and objectives?
9. Is there any aspect in which we could provide help regarding investigation, promotion, search for answers... either from the university or ourselves that you are in need of or could be useful for you?

Appendix 6. Cementiri de Poblenou Map

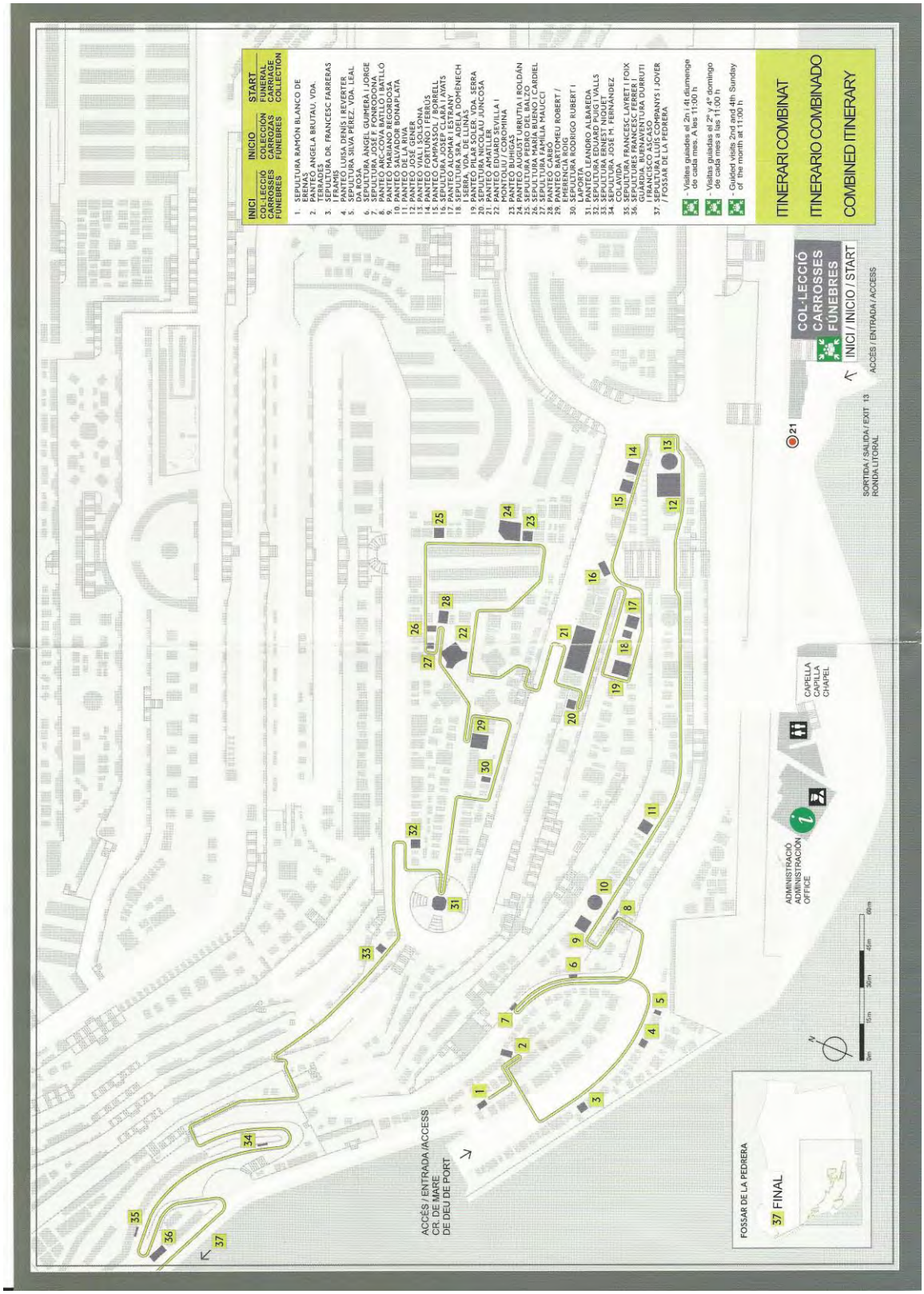
Appendix 7. Cementiri de Montjuïc Map – Artistic Itinerary



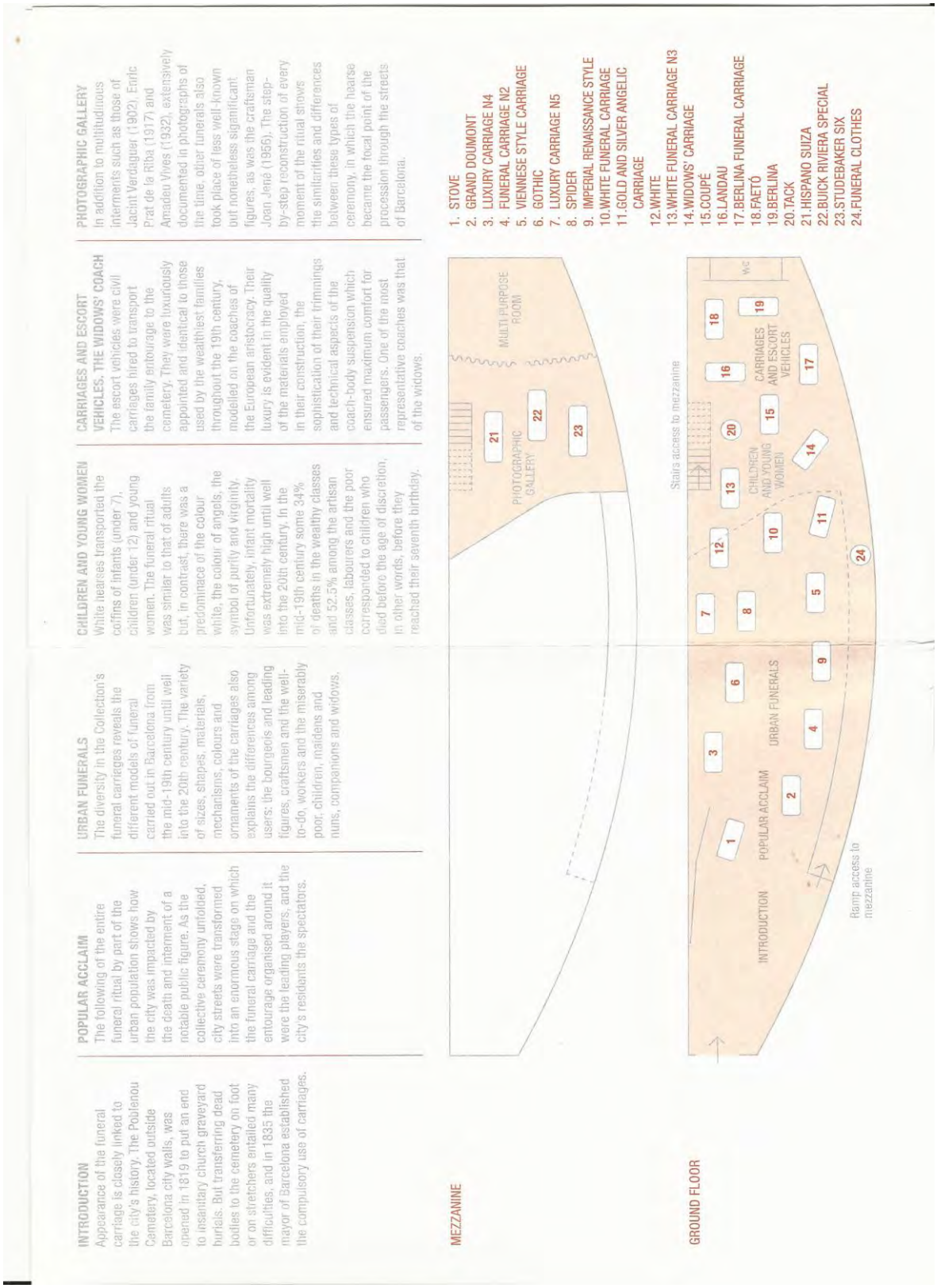
Appendix 8. Cementiri de Montjuïc Map – Historical Itinerary



Appendix 9. Cementiri de Montjuïc Map – Combined Itinerary



Appendix 10. Cementiri de Montjuïc – Funeral Carriage Collection



INTRODUCTION
Appearance of the funeral carriage is closely linked to the city's history. The Poblenou Cemetery, located outside Barcelona city walls, was opened in 1819 to put an end to insanitary church graveyard burials. But transferring dead bodies to the cemetery on foot or on stretchers entailed many difficulties, and in 1835 the mayor of Barcelona established the compulsory use of carriages.

POPULAR ACCLAIM
The following of the entire funeral ritual by part of the urban population shows how the city was impacted by the death and interment of a notable public figure. As the collective ceremony unfolded, city streets were transformed into an enormous stage on which the funeral carriage and the entourage organised around it were the leading players, and the city's residents the spectators.

URBAN FUNERALS
The diversity in the Collection's funeral carriages reveals the different models of funeral carried out in Barcelona from the mid-19th century until well into the 20th century. The variety of sizes, shapes, materials, mechanisms, colours and ornaments of the carriages also explains the differences among users: the bourgeois and leading figures, craftsmen and the well-to-do, workers and the miserably poor, children, maidens and nuns, companions and widows.

CHILDREN AND YOUNG WOMEN
White hearses transported the coffins of infants (under 7), children (under 12) and young women. The funeral ritual was similar to that of adults but, in contrast, there was a predominance of the colour white, the colour of angels, the symbol of purity and virginity. Unfortunately, infant mortality was extremely high until well into the 20th century. In the mid-19th century some 34% of deaths in the wealthy classes and 52.5% among the artisan classes, labourers and the poor corresponded to children who died before the age of discretion, in other words, before they reached their seventh birthday.

CARRIAGES AND ESCORT VEHICLES. THE WIDOWS' COACH
The escort vehicles were civil carriages hired to transport the family entourage to the cemetery. They were luxuriously appointed and identical to those used by the wealthiest families throughout the 19th century, modelled on the coaches of the European aristocracy. Their luxury is evident in the quality of the materials employed in their construction, the sophistication of their trimmings and technical aspects of the coach-body suspension which ensured maximum comfort for passengers. One of the most representative coaches was that of the widows.

PHOTOGRAPHIC GALLERY
In addition to multitudinous interments such as those of Jacint Verdaguer (1902), Enric Prat de la Riba (1917) and Amadeu Vives (1932), extensively documented in photographs of the time, other funerals also took place of less well-known but nonetheless significant figures, as was the craftsman Joan Jené (1956). The step-by-step reconstruction of every moment of the ritual shows the similarities and differences between these types of ceremony, in which the hearse became the focal point of the procession through the streets of Barcelona.

MEZZANINE

GROUND FLOOR

INTRODUCTION
POPULAR ACCLAIM
URBAN FUNERALS
CHILDREN AND YOUNG WOMEN
CARRIAGES AND ESCORT VEHICLES
PHOTOGRAPHIC GALLERY
MULTI PURPOSE ROOM
Stairs access to mezzanine
Ramp access to mezzanine
WC

1. STOVE
2. GRAND DOUMONT
3. LUXURY CARRIAGE N4
4. FUNERAL CARRIAGE N2
5. VIENNESE STYLE CARRIAGE
6. GOTHIC
7. LUXURY CARRIAGE N5
8. SPIDER
9. IMPERIAL RENAISSANCE STYLE
10. WHITE FUNERAL CARRIAGE
11. GOLD AND SILVER ANGELIC CARRIAGE
12. WHITE
13. WHITE FUNERAL CARRIAGE N3
14. WIDOWS' CARRIAGE
15. COUPÉ
16. LANDAU
17. BERLINA FUNERAL CARRIAGE
18. FAETÓ
19. BERLINA
20. TACK
21. HISPANO SUIZA
22. BUICK RIVIERA SPECIAL
23. STUDEBAKER SIX
24. FUNERAL CLOTHES

1
STOVE
This name was applied in the 18th century to designate the most luxurious aristocratic carriages on which the body was enclosed with large, expensive windows that protected occupants from the cold and, at the same time, allowed them to see and be seen. Built in Barcelona by the carriage-maker Joaquín Estrada with precious wood and silver finishings, its design is sober and eclectic, in the Viennese style. It was the hearse most used in funerals of such leading figures as Santiago Rusiñol, Enric Prat de la Riba and the Count of Godo during the 1920s and 1930s.

2
GRAND DOUMONT
The origin of this carriage in "good Grand Doumont (sic) baroque style" is to be found in the model created by the French Duke Louis d'Aumont. During Napoleon's reign in the early 19th century the duke adopted the team of six horses, driven by two mounted grooms called postilions to eliminate the coachman's seat and thus gain visibility. Of Empire style, built with quality wood and bronze ornamen-

eternal sleep predominates, along with the evergreen wreath. It has a structure with a central wooden axle and c-springs for the suspension of the catafalque box.

5
VIENNESE STYLE CARRIAGE
This was a carriage for luxury services, elegant and eclectic, faithful to the spirit of the Imperial style, with ornamental motifs such as the papyrus leaf taken from Egyptian funeral art. It is constructed on a chassis which is independent of the coach body, and a lithe forged-iron support structure. The body is suspended on thin, swan-neck leaf-springs and the catafalque is made up of eight, small wooden columns and four Viennese-style guardian angels.

6
GOTHIC
So named for its ornamentation, the central structure of the Gothic carriage is made of wood, with its construction and decoration being typical of late 19th century fashion. This carriage is from the Casa de Caritat and appears in the photographs of a number of luxury funerals of the 1950s. It is the only one of its kind to be painted in purple, a colour associated with liturgy in the period of Lent

with the appropriate mourning fabrics, adornments and accessories. This carriage appears in José Estrada's 1876 catalogue for the Casa de Caritat. The coffin was protected solely by the cloths of mourning.

9
IMPERIAL RENAISSANCE STYLE
Constructed for grandiose funerals, such as that of an Emperor, this carriage represented the culmination of luxury at the service of the Vanitas. The catafalque is composed of four columns with capitals formed by owls, the symbols of wisdom due to their being able to see at night. The columns support a baroque entablature with four gilded flame-shaped craters and a cut-glass dome. Notable on the body of the coach is the laurel wreath, with gilded reliefs of acanthus leaves and mythical animals. Its last interment was that of the late mayor of Madrid, Enrique Tierno Galván, in 1986, for which it was transferred to the Spanish capital.

10
WHITE FUNERAL CARRIAGE
Popularly known as the Aranya Blanca (White Spider) this carriage was employed in the funerals

same service. The double leaf-springs and swan-neck suspension of the coach body, together with its elaborate decoration make it comparable to more luxurious and ostentatious carriages.

13
WHITE FUNERAL CARRIAGE N3
In this type of vehicle, a white coach with a catafalque, the roof was an element of luxury which protected the coffin during the funeral procession. High infant mortality led to the proliferation of an extremely wide variety of white hearses, specifically intended for children but which were also used in the funerals of nuns. A model similar to this was employed in the interment of Maria Consolació Macià, sister of the president of the Generalitat.

14
WIDOWS' CARRIAGE
Also known as the Widows' coach, this escort carriage, designed to transport family members to the cemetery, appears drawn by a team of two horses in the first catalogue of the Casa de Caritat, composed by José Estrada and published in 1876. It was a sober vehicle, yet at the same time luxurious and comfortable, built

17
BERLINA FUNERAL CARRIAGE
The most comfortable horse-drawn carriage for long journeys, with space for four passengers and baggage, owes its name to the prestige of Berlin coach-makers who developed the best suspension and stability technologies for coaches of the aristocracy. Over time, this name became generic for closed, bourgeois, luxury vehicles with seats facing in the opposite direction to that in which the vehicle was travelling.

18
FAETÓ
The mythological name of this carriage comes from the son of Helios, the god who drove the chariot of the sun. It is curious that the name of a Greek god should be used for a coach which was conceived to be highly practical, and was of English origin. It was entered from behind the cabin, which was covered and had windows, with two seats for four persons parallel to the direction of travel. The boot is protected by a foldable half-hood and apron. The candle-lit lamps helped light the way at night. Builtwith an integral body on leaf springs, it was a solid, practical vehicle which was widely used. It was also known as the Omnibus.

was only used as a "transfer" car to transport the coffin to the funeral home. The Estrada Company, Hispano coachbuilders, converted the bodywork on the chassis of the vehicle, which was equipped with a 4-cylinder, 2,952cc engine producing 59 horsepower. This rare example conserves the original mechanics, including the absence of front

22
BUICK RIVIERA SPECIAL
As from the 1950s, carriages were progressively replaced by luxurious foreign vehicles, difficult to import in those days. One of these was this 1958, 49D model American Buick, fitted with a V8, 5,957cc engine. The bodywork, modified by the Arbúcies-based coachbuilders Ayats, was designed to enable the entire entourage to be motorised. The vehicle was taken out of service in 1976 as a result of the oil crisis, and became part of the collection created in 1970.

23
STUDEBAKER SIX
This powerful, 6-cylinder vehicle was built in Indiana in the United States. A model that enjoyed huge success during the years of the Great Depression, it is characterised by its smooth ride. The Studebaker was one of the first motor vehicles to be converted in Barcelona for use as a funeral car.

Paris, the carriage is presided over by an angel who would guide the soul of the deceased. It was used in Madrid for such multitudinous funerals as that of the bullfighter José Gómez Joselito, killed by the bull Bailaor in May 1920. The carriage was acquired by the Barcelona Casa de Caritat in 1936.

3
LUXURY CARRIAGE N4
Employed in funeral services for the artisan class, this is a modern-style, horse drawn carriage, with an integral body on steel leaf-springs which support a catafalque of four composite columns. Originating in the Funeral Services of Sabadell, it stands out from other similar vehicles for its greater abundance of wooden decorative reliefs presided over by a winged hourglass or sand-clock, representing the wings of time that fly over us all, and by the letters alpha and omega, symbols of the beginning and end of time.

4
FUNERAL CARRIAGE N2
Carriage of classical construction for luxury services, with four Isabelline-style lamps and decorated with plant motifs in which the opium poppy, the symbol of

was used in priests' chasubles and was also incorporated into the Frederick-style dress coats of the footmen who accompanied the funeral procession.

7
LUXURY CARRIAGE N5
A carriage of modern construction, with a simple, four-column baldachin and little ostentation, it has an integral body supported by forged-iron leaf-springs and axles. It was easy to drive and the horses could be hitched up quickly. Coaches like this were employed in numerous artisan interments, but the coffins of such illustrious figures as Antoni Gaudí, Narcís Oller and Joan Maragall were also transferred using vehicles that were very similar. This one belonged to the Funeral Services of Sabadell.

8
SPIDER
Popularly known as the Aranya (Spider), as from the early decades of the 19th century this was the carriage of choice for the funerals of people from the artisan and working classes. Drawn by one, two, four or six horses, it could be made more luxurious

Extremely light and simple, this white hearse was the model most used by the entire social spectrum from the mid-19th century up to the 1950s. The degree of luxury applied to the mourning fabrics and accessories, together with the number of horses that drew the carriage, was dependent on the taste and economic possibilities of each family.

11
GOLD AND SILVER ANGELIC CARRIAGE
Constructed in Barcelona in 1935 in the style of models from the 19th century, this baroque carriage was employed in children's funerals. The funeral pomp was provided though fancy ornamentation based in fantasy. Built with an independent, wooden structure, double springs and catafalques, the coach was usually drawn by four horses.

12
WHITE
This carriage was expressly constructed by Serveis Funeraris de Barcelona (Barcelona Funeral Services) using parts taken from various incomplete models during preparation of the Collection's first headquarters in 1970. Though this vehicle was never used, a model very much like it existed which performed the

presence on the streets of Barcelona never went unnoticed among the predominance of coaches with no suspension or closed cabin. Two young footmen would stand on the rear footboard, ready to assist passengers and handle the horses.

15
COUPÉ
This coach, whose French-origin name means "cut", is a sedan in which the seats with their backs to the horses have been eliminated, converting it into a much lighter, faster vehicle. It was usually employed to take one or two occupants to the theatre or other social events. This model, with an integral body, is identical to the one that appears in the 1919 Trias & Ramonet catalogue. The interior is meticulously

16
LANDAU
The Landau or Landó, also known as the Manola, is a convertible carriage of painstaking construction. Costly and enjoying huge prestige, it was used throughout Europe by the well-to-do for their more elegant excursions. The interior finishings, in fine textiles, and the excellent quality of the leather hood demonstrate the demanding levels of quality attained by its Barcelona coach-makers.

19
BERLINA
A modern Berlina (sedan), of manufacture contemporary with the first automobiles, this carriage is characterised by the huge size of the windows which open it up to the outside, and by its interior spaciousness and gap between the seats. The monocoque body on leaf-springs, separated from the boot, is typical of a modern, luxury vehicle. The coach's light weight made the use of wheel brakes unnecessary, thus improving the line of the bodywork.

20
TACK
Straps to harness the horses, with decorative elements in gilded bronze which show the points of connection to the carriage and the padded yoke that the animal leans against to pull the coach. These belong to one of the riderless horses of the Grand Doumont carriage.

21
HISPANO SUIZA
The automobile Hispano T16, produced in Barcelona in 1920, was one of the first mechanical traction vehicles to take part in a funeral service, though initially it

24
FUNERAL CLOTHES

COACHMAN
Sober coachman's garment, in wool, and in the style worn in the late 19th century. Of particular interest is the additional protection on the shoulders, which helped coach drivers seated on the open box or boot of the carriage to withstand bad weather.

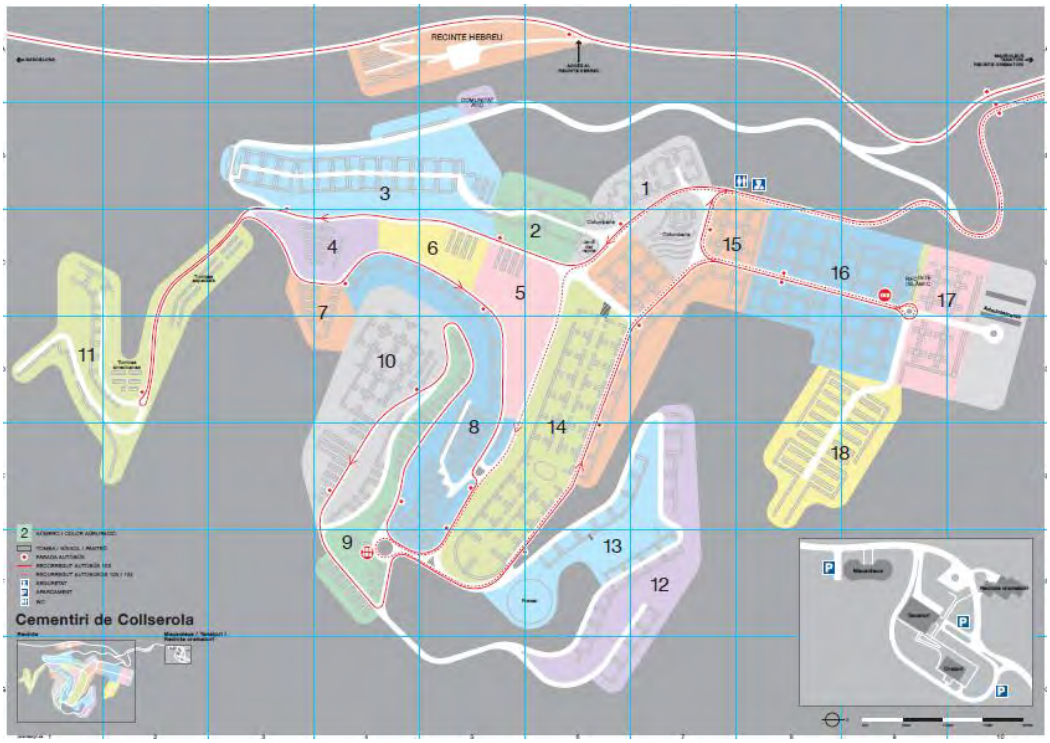
DOUMONT FUNERAL RIDER
The team drawing the Grand Doumont was driven by very young grooms riding two of the six horses. The boys had to wear leather boots to protect their legs from scrapes with the neighbouring horse. The light cap was in keeping with the functional nature of the driver.

FREDERICK CASSOCK LENT
Purple dress coat for funeral ceremonies with the Gothic carriage during Lent.

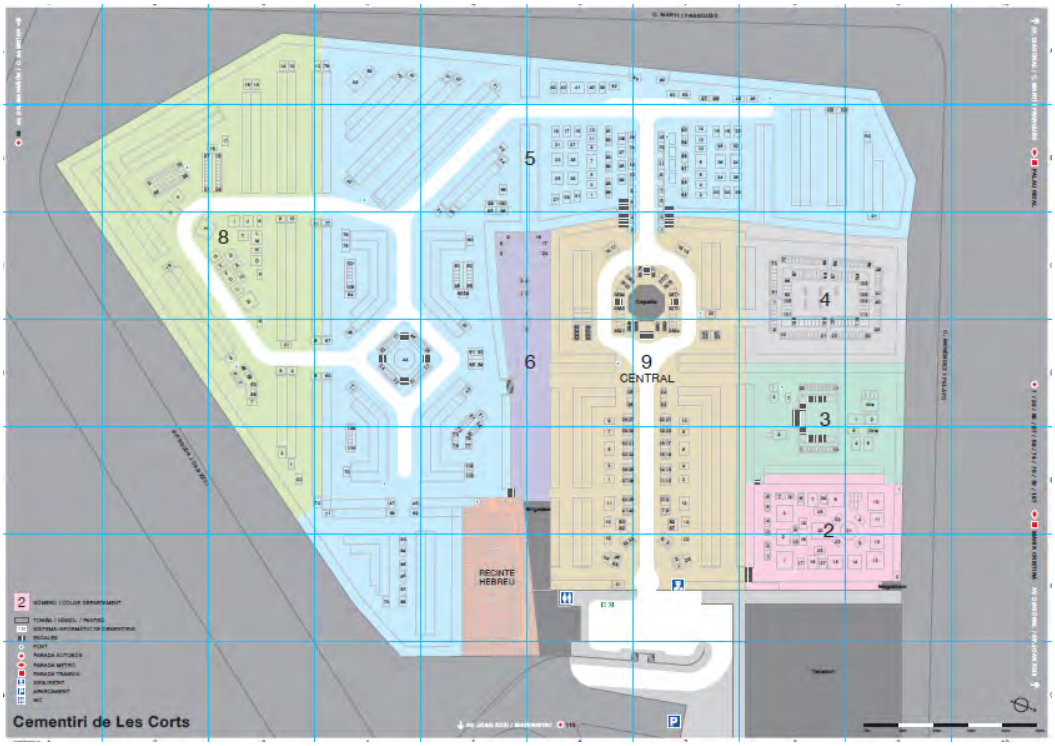
WHITE CASSOCK
Open dress coat with highly decorative adornments used in the ceremonies of children's funerals.

FREDERICK BLACK CASSOCK
The greatcoats of footmen who escorted the funeral procession were called *Fredericks* because they followed the fashion of military dress uniforms worn by the court of Frederick I, King of Prussia, at the end of the 17th century. They typically have short sleeves, rolled back to make them bigger, and long skirts down to the knees. They are abundantly decorated with buttons and gold- or silver-plated straps across the body, and on the sleeves and pocket flaps.

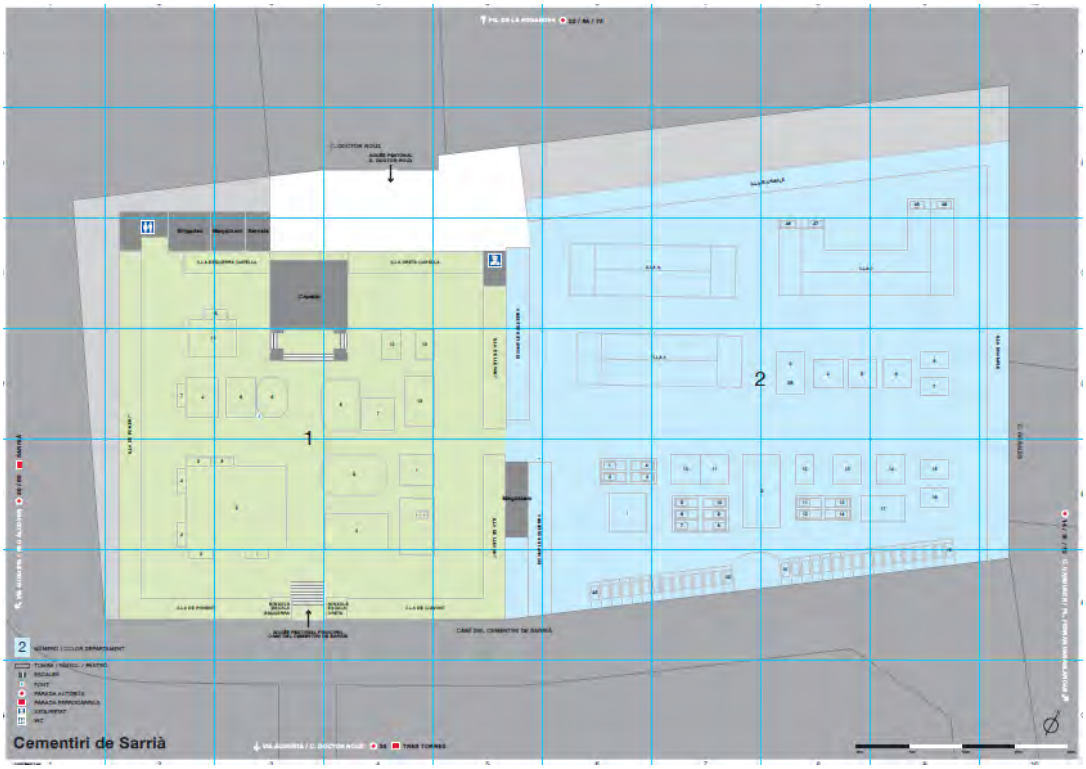
Appendix 11. Cementiri de Collserola Map



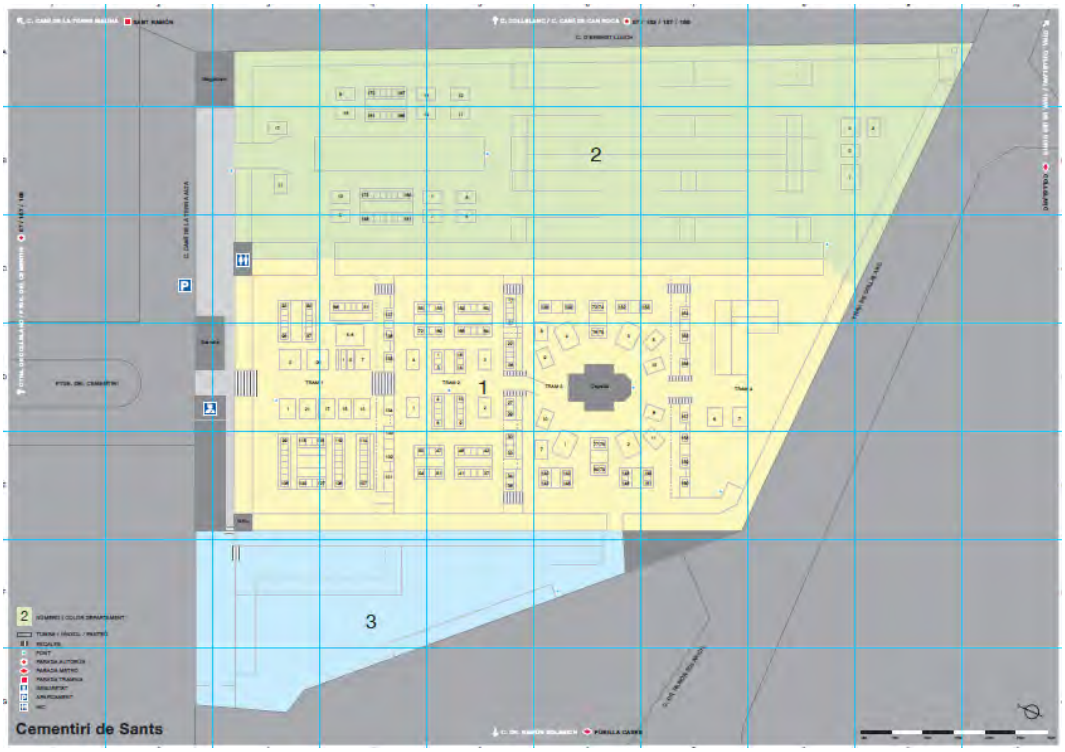
Appendix 12. Cementiri de Les Corts Map



Appendix 13. Cementiri de Sarrià Map

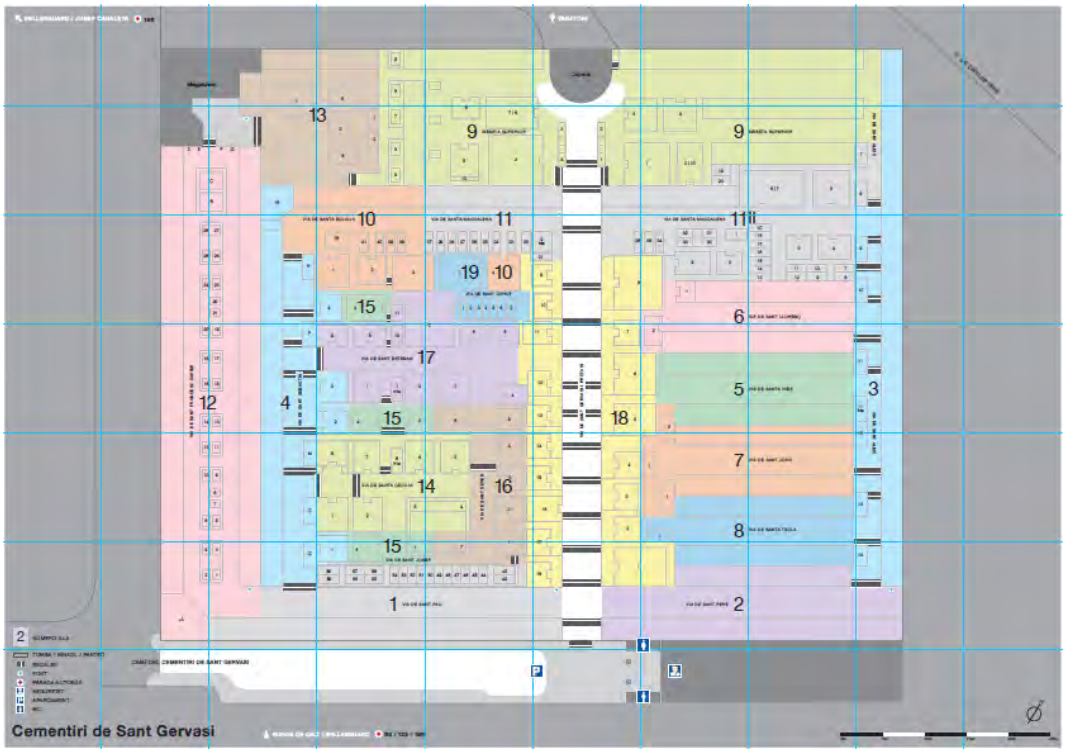


Appendix 14. Cementiri de Sants Map

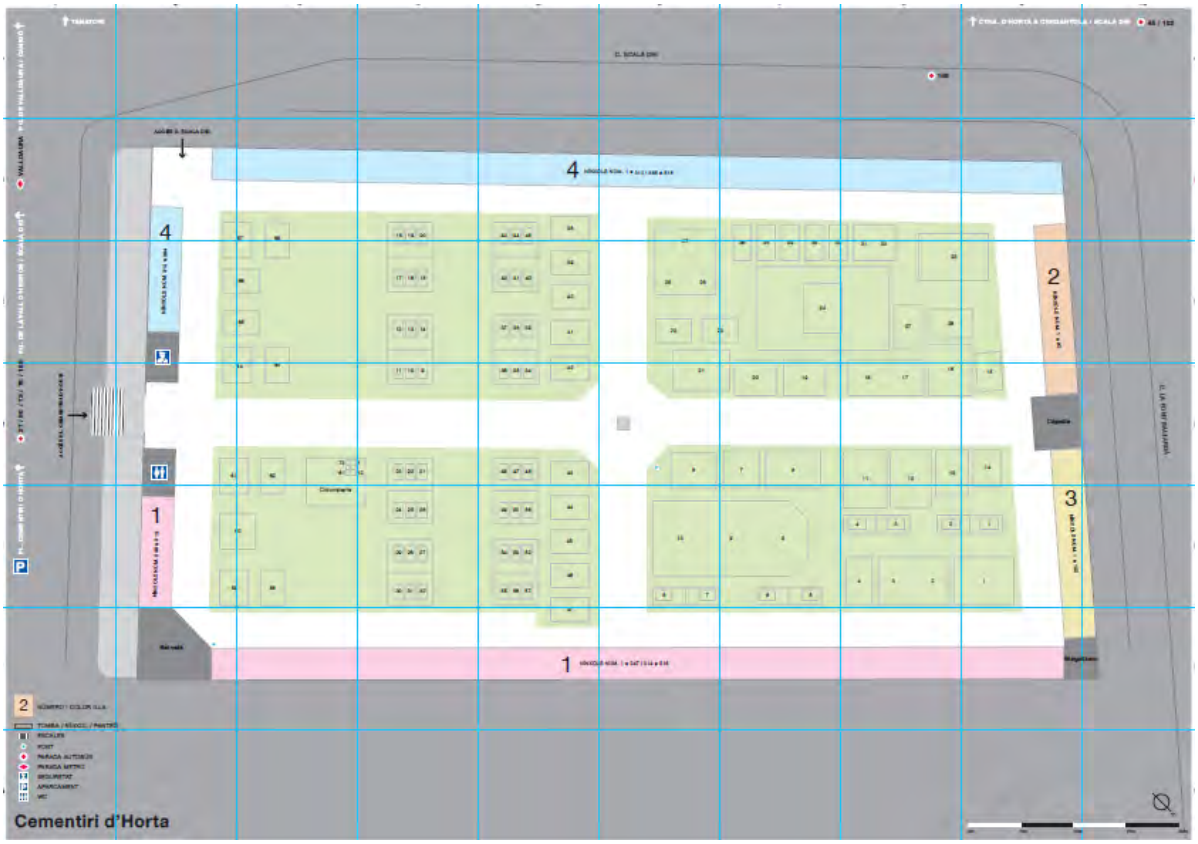


Appendix 15. Cementiri de Sant Andreu Map

Appendix 16. Cementiri de Sant Gervasi Map



Appendix 17. Cementiri d'Horta Map



SCHOOL OF TOURISM & HOSPITALITY MANAGEMENT
SANT IGNASI
Ramon Llull University

Appendix 18. Completed Observation Sheets – Pedagogical Activity

VISITOR	Occurrence	personal interest	lack of information	
visitor answers guide question	||			
visitor asks question to guide	|||	ers profes fan moltes questions		
visitor takes picture of site	|||||			teacher
visitor wanders around (interest topic, not for being bored)	|||	activity nº2 symbology basca + simbols		
visitor talks to other visitor (not concerning visit)	||||||	(parlen i senyalen carcosses (||) entre ells)*	gil makes boy shut up bc she wants to listen to what the guide is saying "Callate"	while Adria explicava anaven parlant entre ells i feint brometes
visitor looks/is on the phone (not concerning the visit)				
visitor touches something	||||			
participation	|||			all of them participate in the gimcana
FACIAL EXPRESSION				
Smile	||			
Surprise	|||	surprised bc of facts mortality		per pemilcear carcossa
Nod in agreement (interest)	||			
Yawn	||			
Disgust/patronizing face				

major ia nens estan parlant entre ells i rient

HTSI SCHOOL OF TOURISM & HOSPITALITY MANAGEMENT SANT IGNASI
Ramon Llull University

Symbols → tot ple de xiprés

VISITOR	Occurrence	personal interest	lack of information	
visitor answers guide question	||||	mostly teachers to Adriá, but for tombs (girona) the students do to.		
visitor asks question to guide	|	one of the teachers asks about elevator in pantéo		
visitor takes picture of site	|||||| at tombs in fossar ||	teachers pics of pantheons a girl. pictures of supposed fan member		
visitor wanders around (interest topic, not for being bored)	||||	(looks) around while he explains (not moving the) looking at names of tombs and checking w/ own home	teacher goes further to take better pictures	
visitor talks to other visitor (not concerning visit)	||||||||| |	also play w/ other people's hair they start talking and guide cannot talk (||)	observing the insect	while he explains
visitor looks/is on the phone (not concerning the visit)	|			
visitor touches something	|| |	they are touching tombes i pantéons, recolzant-se tmb throwing stones at eachether + tombs	is senten a les tombes... WTF (prove tmb)	
hesitation when asked to go to look at sth, while others don't even go // boy screams in the middle of fossar				
FACIAL EXPRESSION				
Smile	|||	to the guide		
Surprise	|||	one of elevator en el pantéo p. Sirena de la Riva surprised by bomb symbol		mirantals pantéons
Nod in agreement (interest)	|||	knowing what guide is talking about		coneixement de faces explicats.
Yawn				
Disgust/patronizing face				

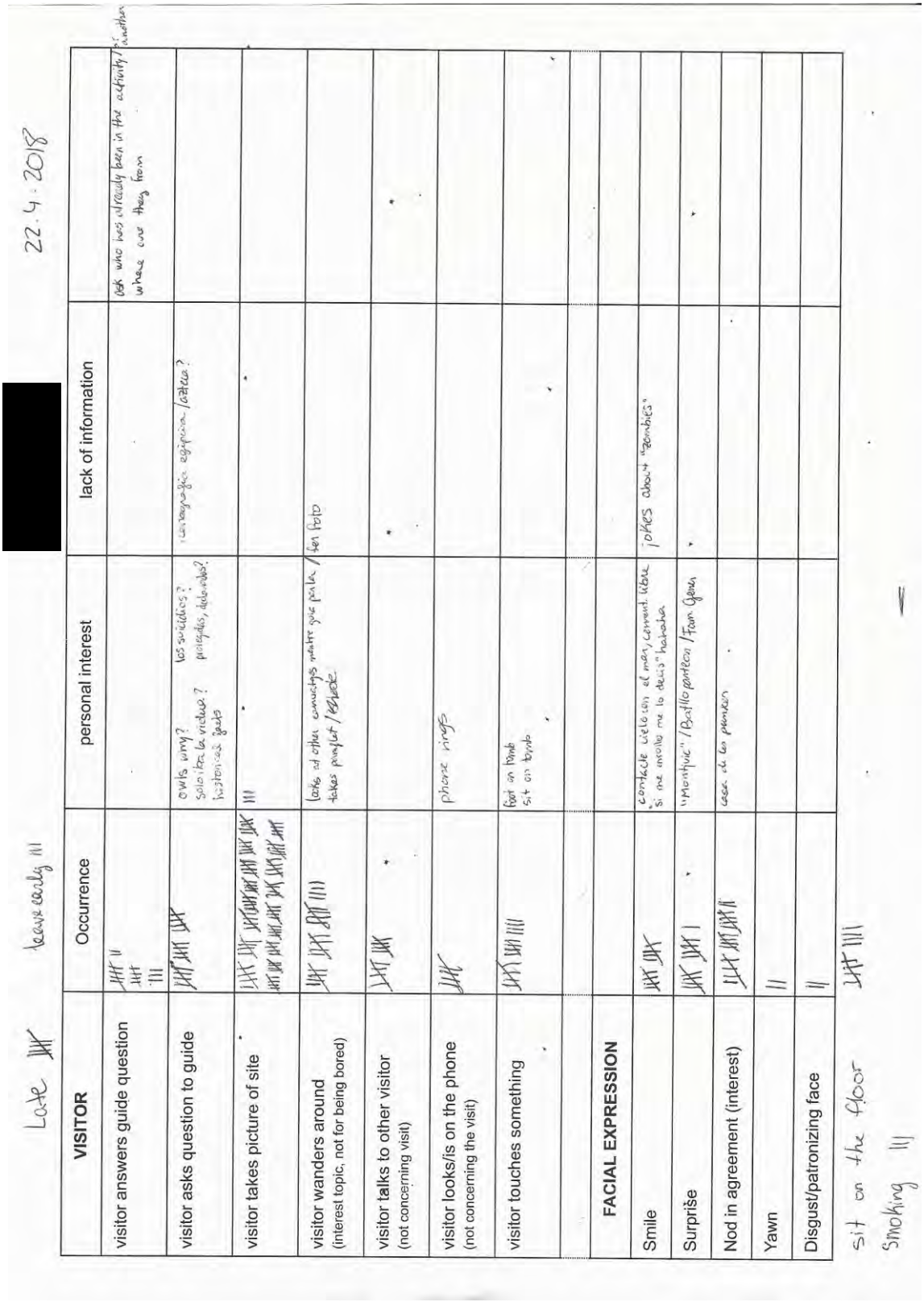
10-4-2018

GUIDE	Occurrence	personal interest	lack of information	
guide explains vocabulary item	|'	simbologies ??		
guide explains historical fact	|||||			Sets info for each activity
guide mentions buried personality				
guide asks a question to the group	|	have they heard about Cerdà?		
other	|	interaction while activity asks if all is ~~ar~~ right / ready		

[redacted]

GUIDE	Occurrence	personal interest	lack of information	
guide explains vocabulary item	I	Ludisme		
guide explains historical fact	IIIIIIIII	where Fran Franco is the story behind Fossar Carles Pilx (boxeador i guardaespaldes Moreno de Luis Campeyns)	Holocaust story Francesc Foix + his photographys helped the Norenberg	monument de monuments ↳ arquitecte al construir com Montjuic
guide mentions buried personality	IIIIIII	Panteo Batlló i Batlló Mariano de Regoyosa (angel libre) Salvador Bona Plata Fam. Rusiñol, Santiago - Josep Gener Juncosa — libre cinta — mortinesperada	textil innovador	Cementin → textil, indians
guide asks a question to the group	III II	asks about a symbol in pantheon Basque Olayano? ↳ bomba al liceu en preguntes retoriques en la explicació if they see vegetal symbology (marinvana, tomba, gitana, picture w/joint)		if they know what sth is (mod yes) asks who is Rusiñol (they answer)
other				

Appendix 19. Completed Observation Sheets – Ruta de Montjuïc



Late ||| leave early ||| 22.4.2018

VISITOR	Occurrence	personal interest	lack of information	
visitor answers guide question	|||| |||| |||			look who was already been in the activity / another where one they from
visitor asks question to guide	|||| |||| ||||	owls why? los suicidios? solo iban la viudas? psicopatías, asesinos? historias de guias	curiosidades sobre?	
visitor takes picture of site	|||| |||| ||||

[redacted] 2h 32 → 27 ~~28~~ 32 people -3 (29)

GUIDE	Occurrence	personal interest	lack of information	
guide explains vocabulary item	||||	Nom de Montjuic → monte de los judios Febre d'Or / periode Humanisme Italia → explicació x/s nitros Morfina – sueño de Morfeo – similitud cascall amb death feeling Jerarquia Angels investimenta – asevuas Neogótico	? Serafins – TO? del TO? Jerarquia (6 ales) ullsen ales) Mirada angels ↑ esperança / ↓ melancolia / tragic	
guide explains historical fact	| | | |	Explica la historia dels cementiris i les carrosses Historia de les viudes Guerra Cuba Explicacions per a cada parada		
guide mentions buried personality	| ||	Propietaris Pedrera / Casa Milà Luisa Benis i Reverter – marit – Santiago Rusinyol Clara Verdaguer Dr. Farreras i Framis – mort vista des del punt naturalista Guimerà i Aldavert → shane nitre Tarradas, Batlló, Bonaplata	de la Riba Gener Dr Robert Leandre Albareda → creador cementiri	Cementiri Llibre Jose Mª Fernandez Colavida – espiritisme
guide asks a question to the group	| | | |	If they have participated in any routes before → 6 people did Asks where they're from – Argentina, Dinamarca, Madrid, Bcn Asks about if they know the buried personalities / their obres	Preguntes retoricas.	
other	|	menciona iconografia (rellotge sorra, simbols arcuars, lleons, foc, angel, art egipca, llaurell, mussol, cascall) obelisc, xipres (morfina deriva d'aqui		(1) interacció amb visitants individualment

Symbols (Dona – vida (amor, alegoria, madre...) – mort (pecado)

Enric Clarassó → gran escultor funeraria

Appendix 20. Tables of questionnaires results

ID	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	q11breakdown
1	2	2	2				3	2	Barcelona	3	1979	1	3
2	2	3	2				3	2	Barcelona	3	1982	2	3
3	1	1	1				3	4	Catalunya	1	1949	2	5
4	2	1	1				1	4	Cerdanyola	2	1962	1	4
5	2	1	1				1	4	Catalunya	2	1950	2	5
6	2	1	1				3	2	Cerdanyola	2	1962	2	4
7	1	3	2				3	4	Barcelona	2	1993	1	2
8	2	3	2				3	4	Madrid	3	1983	1	3
9	2	3	1				1	3	Montgat	3	1953	2	5
10	2	3	1				1	3	Barcelona	4	1992	2	2
11	1	2	4				1	4	Barcelona	3	1996	2	2
12	1	2	2				1	2	Barcelona	3	1975	1	3
13	1	2	2				4	2	Barcelona	3	1985	2	3
14	1	2	1				3	4	Barcelona	4	1991	2	2
15	1	2	2				2	2	Barcelona	4	1992	1	2
16	1	2	2				1	4	Barcelona	3	1996	2	2
17	2	2	1				4	2	Denmark	3	1961	2	4
18	2	2	1				3	4	Madrid	3	1985	1	3
19	2	2	1				3	3	Montgat	4	1979	1	3
20	2	2	1				3	4	Barcelona	2	1962	1	4
21	2	2	2				3	3	Montgat	2	1980	2	3
22	2	4	1				3	3	Barcelona	4	1962	2	4
23	2	3	2				2	1	Tona	5	1986	1	3
24	2	3	2				3	2	Barcelona	3	1962	1	4

ID	Q4.1	Q4.2	Q4.3	Q4.4		Q5.1	Q5.2	Q5.3	Q5.4	Q5.5	Q5.6		Q6.1	Q6.2	Q6.3	Q6.4	Q6.5
1	4	5	2	3		2			3	1			4	4	4	3	4
2	4	5	3	3		3			2	1			4	4	5	4	5
3	5	5	4	5		2			3		1		5	5	5	4	5
4	5	5	2	4		2	3				1		3	3	5	4	5
5	5	5	2	3		1	2				3		5	3	4	5	5
6	5	5	3	3		2		1	3				5	5	5	4	5
7	5	5	5	3		3	1	2					5	5	5	3	5
8	5	5	3	3		3	1		2				4	5	4	4	4
9	5	5	5	5			3			2	1		5	5	5	5	5
10	5	5	4	4		2	3			1			4	4	5	5	5
11	5	5	4	4		2			2		1		5	5	5	4	5
12	5	5	4	4		3			2		1		4	2	4	3	5
13	5	5	4	3			2		3		1		5	4	4	4	5
14	5	5	5	5		2	3			1			5	5	5	5	5
15	5	5	3	4		3			1		2		4	4	5	4	5
16	5	5	3	3		3	2				1		4	5	5	5	5
17	4	5	4	3		2	1		3				4	5	5	3	4
18	5	4	2	3			3		2	1			4	4	5	4	5
19	5	5	3	5			3		2	1			5	5	5	5	5
20	5	5	3	4					2	3	1		4	4	4	5	5
21	5	5	3	5		3	1			2			3	3	5	5	4
22	4	5	2	4			1		2		3		4	4	5	5	4
23	3	4	2	4			3		2		1		4	2	4	2	3
24	5	4	4	5		2	3			1			4	4	5	4	5

Q1			
Code	**Response Item**	**Frequency**	**Percent**
1	Yes	8	33%
2	No	16	67%
	TOTAL	24	100%

Q2			
Code	**Response Item**	**Frequency**	**Percent**
1	Already knew about it	4	17%
2	Internet	12	50%
3	Family/Friends	7	29%
4	Media	1	4%
5	Books and guides	0	0%
6	Tourism offices	0	0%
	TOTAL	24	100%

Q3			
Code	**Response Item**	**Frequency**	**Percent**
1	Culture	12	50%
2	Leisure	11	46%
3	Religious	0	0%
4	Professional	1	4%
	TOTAL	24	100%

Q4			Q4.1	Q4.2	Q4.3	Q4.4
1	Totally disagree	**1**	0	0	0	0
2	Disagree	**2**	0	0	6	0
3	Neither agree nor disagree	**3**	1	0	8	10
4	Agree	**4**	4	3	7	8
5	Totally Agree	**5**	19	21	3	6

Q5			Guide	History	Staging	Art	Buried Person.	Simbology
1	Third	**1**	1	5	1	1	7	9
2	Second	**2**	9	3	1	9	2	1
3	First	**3**	7	8	0	5	1	2

Q6			Q6.1	Q6.2	Q6.3	Q6.4	Q6.5
1	Totally disagree	**1**	0	0	0	0	0
2	Disagree	**2**	0	2	0	1	0
3	Neither agree nor disagree	**3**	2	3	0	4	1
4	Agree	**4**	13	9	7	10	5
5	Totally Agree	**5**	9	10	17	9	18

Q7			
Code	**Response Item**	**Frequency**	**Percent**
1	Poblenou Itinerary	7	29%
2	Funerary Carriages	2	8%
3	Night-time Itinerary	13	54%
4	No, thanks	2	8%
	TOTAL	24	100%

Q8			
Code	**Response Item**	**Frequency**	**Percent**
1	Alone	1	4%
2	Partner	8	33%
3	Family	5	21%
4	Friends	10	42%
5	Work partner	0	0%
	TOTAL	24	100%

Q9			
Code	**Response Item**	**Frequency**	**Percent**
Barcelona	Barcelona	13	54%
Cerdanyola	Cerdanyola	2	8%
Madrid	Madrid	2	8%
Montgat	Montgat	3	13%
Denmark	Denmark	1	4%
Catalunya	Catalunya	2	8%
Tona	Tona	1	4%
	TOTAL	24	100%

Q10			
Code	**Response Item**	**Frequency**	**Percent**
1	Basics	1	4%
2	Batxillerat	6	25%
3	Grau universitari	11	46%
4	Master	5	21%
5	Doctorat	1	4%
	TOTAL	24	100%

Q11			
Code	**Response Item**	**Frequency**	**Percent**
1	-18	0	0%
2	18 - 29	6	25%
3	30 - 49	9	38%
4	50 - 64	6	25%
5	65+	3	13%
	TOTAL	24	100%

Q12			
Code	**Response Item**	**Frequency**	**Percent**
1	Man	11	46%
2	Woman	13	54%
	TOTAL	24	100%