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## Travel writing as a tool for sustainable initiatives: Proposing a Dialogue Journaling Process Model

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## **Travel writing as a tool for sustainable initiatives: Proposing a Dialogue Journaling**

### **Process Model**

#### **Abstract:**

This study explores the transformative potential of travel writing, positioning it as a sustainable, dynamic, and adaptable tool crafted through written dialogue. It shows how travel stories, social media, new tech, and digital platforms work together and how they provide valuable data for research and potentially aid sustainability in tourism through a novel method. Introducing a Dialogue Journaling Process Model, we demonstrate the capacity of travel writing to raise awareness about sustainable practices, analyze the environment, and champion pro-environmental initiatives. Drawing from our pilot study in Slovenia, the findings provide a formal platform for dialogue and refinement. In advocating for the pivotal role of travel writing in advancing sustainable tourism, this research presents a method for this proposition.

**Keywords:** Travel writing; dialogue journaling process model; sustainability; method; co-creation; Slovenia;

## 1. Introduction

Travel writing is commonly used as a collective term, including a variety of media (e.g., literary travel books, guidebooks, commercial advertorials, travel blogs) and content related to destinations, the act of traveling, as well as personal experiences (Blaer, Frost, & Laing, 2020).

Several disciplines have embraced travel writing, each developing unique research methodologies; these include anthropology, human geography, history, and more recently, auto-ethnography. The academic study of travel writing as a practical endeavour is, on the contrary, a relatively recent development.

In previous decades, research was predominantly focused on historic travel literature (Phillips, 2016; Vanek, 2015), which sought to uncover the inherent biases of the original authors encoded in their texts (de Pont, 2014). Additionally, gendered travel literature was explored, by applying literary hermeneutics to reveal subaltern perspectives that were found in travel diaries and journals (Kelly, 1993; Kelly, 1995; Klironomos, 2008). Furthermore, the role of catalyst texts in cultural and literary tourism has been thoroughly explored in the past decade (Mansfield, 2015; Thompson, 2011; Venkovits, 2011).

Venkovits (2011) contends that travel texts offer insights on two levels: they provide unique insights into past ways of life and detailed descriptions of cultural and historical events, traditions, and customs. Furthermore, these texts not only depict what the traveller sees but also shed light on how the culture, society, prior knowledge, and preconceptions of the visited place shape the journey and the traveller's perceptions.

The implicit belief in the veracity of a travel writer's testimony underpins the genre's popularity among Western readers. This belief has been explored through travel writing (Hannigan, 2021), which marked a recent turning point in recognising narrative non-fiction as a research output in itself.

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3 Tourism scholarship has highlighted important sociological concepts and ethical concerns in  
4 travel writing, such as power, imperialized views, and (post)colonial perspectives (e.g., Blaer  
5 et al., 2020; Campbell, 2002; Hooper & Youngs, 2004; Huggan, 2010; McWha, Frost, Laing,  
6 & Best, 2016; Pratt, 2007), where travel writers can act as both catalysts of positive social  
7 change and encouragers of unsustainable mass tourism. McWha et al. (2017) state that this  
8 dichotomy is a fundamental ethical dilemma underlying 21st-century travel writing.  
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12 These dynamics are growing in importance due to the digital age, where travel writing and  
13 blogs are widely accessible and based on direct and immediate communication. This new  
14 modality of travel writing facilitates interaction among travel writers (Blaer et al., 2020;  
15 Youngs, 2013), self-promotion (Blaer et al., 2020; Leung et al., 2013), as well as personal  
16 power through creating a network of personal followers (Blaer et al., 2020). Huggan (2010)  
17 adds that travel writers need to be aware of this context to take account of their ethical  
18 responsibilities by tackling topics reflecting structural changes in the global tourism industry.  
19  
20 Travel writers can thus be seen as co-creators of the tourist experience, which is particularly  
21 evident in food tourism, where they are collaborations in inventing new food offerings (Park  
22 & Widyanta, 2022), reshaping food identity (Fusté-Forné, 2020), and aiding sustainable  
23 initiatives related to food such as "slow food" tourism (Gürsoy, 2021).  
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25  
26 In terms of sustainability, travel writing (mostly in terms of blogs or social media) has been  
27 linked to negative impacts on destinations, such as overtourism (e.g., Gretzel, 2019; Jang &  
28 Park, 2020), stereotyping (e.g., Holland & Huggan, 1998; Kosecki, 2010) and ethical  
29 concerns on cultural representations (McWha et al. 2017).  
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32 Although research on travel writings' positive impact on sustainability is scarce, the  
33 relationship between travel writing and sustainability have been hinted at. Akgün et al.  
34 (2015), for example, propose that storytelling can positively influence tourist empathy and  
35 ultimately behaviour. Ropret Homar and Knežević Cvelbar (2023), suggest on a similar line  
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3 that environmental appeals and revised descriptions of activities in tourism contribute to  
4 combating climate change and McWha et al., (2017) highlight the potential for “sustainable  
5 travel writing”.  
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10 Although these studies (with exception of McWha et al., 2017) have been largely focussed on  
11 environmental sustainability, we propose that two key types of sustainability can be achieved  
12 when content creators engage with tourism providers and destination managers during the  
13 production of travel texts and content for social media channels.  
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19 The first type involves well-established sustainability practices, such as reducing the use of  
20 cleaning chemicals, shortening the supply chain by supporting local companies, adopting  
21 solar energy options, and implementing waste composting throughout the content production  
22 project's duration. Dialogue, initiated by travel writers early in a project, provides ample time  
23 and incentives for tourism service and product providers to take actionable steps. The  
24 production of content is viewed as part of a medium-term project, involving multiple  
25 stakeholders, rather than merely a report authored and published by a travel writer.  
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35 The second type of sustainability involves the opportunity to design novel offerings through  
36 collaboration with one or more stakeholders. This more ambitious approach to sustainability  
37 entails the creation of experiential walking routes that minimise the use of cars at tourist sites  
38 or the development of new food products using locally grown crops, seamlessly integrated  
39 with local culture through storytelling.  
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47 Outside academic environments, consuming travel writing is an enjoyable leisure activity that  
48 offers a window into distant destinations through the eyes of compelling characters. For  
49 travellers themselves, travel writing serves as a tool for sharing their experiences from their  
50 journeys and compare them to their homeland (Venkovits, 2011).  
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55 Travel texts have also been used in teaching tourism management for the past two decades  
56 (Armstrong, 2004). Nevertheless, research postgraduates in tourism management embarking  
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3 on travel writing projects often lack preparation for their fieldwork. New methodologies in  
4 travel research using narrative non-fiction remain underdeveloped and are inadequately  
5 covered in academic journals. Mansfield and Potočnik Topler (2023) highlight in their recent  
6 book that there is a bridge between travel writing theory and practice which has to be  
7 solidified through appropriate methods - as many destination marketing organizations are  
8 willing to sponsor travel writers for place promotion. Simultaneously, the rise of digital  
9 content marketing and the freelance job market has made travel writing a viable career option  
10 for recent graduates with expertise in content marketing within the travel industry (Mathew &  
11 Soliman, 2021).

12  
13 Subsequently, this research proposes not only a study of the creative production of travel  
14 texts but also a model for reproducing and improving the quality and value of the writing for  
15 today's content authors (Mansfield & Potočnik Topler, 2023), in light of the writer's personal  
16 responsibility (Blaer et al., 2020), ethical concerns and inclusivity (Blaer et al., 2020;  
17 Campbell, 1988; Hooper & Youngs, 2004; Huggan, 2010; McWha et al., 2016; Pratt, 2007)  
18 and potentiality for collaboration with tourism authorities (Mansfield & Potočnik Topler,  
19 2023).

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21 It presents a model for researchers seeking to utilize literary travel writing as a valid research  
22 methodology for innovative place inquiry, including stakeholders and generating output  
23 accessible to a larger audience and policymakers. In addition, we propose travel writing as a  
24 tool for sustainable initiatives through a novel approach.

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26 For this purpose, we propose a *Dialogue Journaling Process Model* (DJPM), an innovative  
27 approach to research methodology that integrates elements of dialogue, incremental  
28 development, and ethnographic immersion. The journaling dialogue model is shaped by the  
29 principles of the older, Dynamic System Development, a practical procedural approach  
30 emphasizing early engagement and feedback, as well as by ethnographic approaches in travel  
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3 writing, focusing on the dynamic interplay between insider and outsider perspectives. These  
4 perspectives are integrated into the model to create a comprehensive framework for dialogue-  
5 based research in sustainable tourism. The model aims to enhance engagement, trust-  
6 building, and the quality of research outcomes, particularly in the context of sustainable  
7 tourism, and is explained as follows.  
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## 17 2. Method: Proposing a Dialogue Journaling Process Model for Travel Writing

### 18 2.1. Preliminary Method

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21 The proposed DJPM (Table 1) represents a notable advancement in dialogue-based research  
22 methodology, aligning with the dialogic fundamental concept that the discovery of evidence  
23 prompts participants to recognize the need for additional evidence and exploration (MacInnis  
24 & Portelli, 2002, 35).  
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30 This innovative model integrates an ongoing journaling process within a permanent Web 2.0  
31 archive, enabling a working team to track the dynamic interactions between researchers and  
32 stakeholders. Beyond methodological enhancement, this approach provides interim  
33 deliverables to stakeholders, fostering trust-building.  
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40 Drawing inspiration from the industry's established Dynamic System Development Method  
41 (DSDM), commonly employed for software development projects by major travel companies  
42 like British Airways plc (Aljumaily & Al-Janabi, 2019), the DJPM model, discussed here,  
43 adopts an incremental design approach. DSDM, with its emphasis on creating visible and  
44 usable outputs early in the project, allows stakeholders to engage and offer feedback at an  
45 early stage. This not only enhances the quality and suitability of deliverables but also  
46 cultivates trust between developers and clients, promoting the emergence of innovative  
47 solutions. These features of DSDM are integrated into the processual methodology of the  
48 proposed DJPM. However, it must be stressed here that the new, proposed method of  
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3 dialogue journaling has methodological considerations in its process which the design  
4 method from industry, DSDM does not require. DSDM was never a research methodology.  
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7 The DJPM finds its roots in a revival of ethnographic approaches in travel writing (see  
8 Bassnett, 2002; Harbsmeier, 2013; Kahn, 2011), acknowledging the dynamic interplay  
9 between emic and etic perspectives. Ethnographic approaches (e.g. participant observations,  
10 interviews and conversations, thick descriptions, cultural analyses) in travel writing offer a  
11 holistic and immersive way of exploring and representing the diverse cultures and  
12 communities encountered during the writer's journey, providing readers with a deeper  
13 understanding and appreciation of the world.  
14

15 DJPM proposes a shift in the researcher's positionality, intertwining it with the persona of the  
16 first-person narrator. This approach invites readers to immerse themselves in an emic  
17 perspective, enhancing engagement and effectiveness in the research methodology (Kotash,  
18 2010). The positionality of the researcher, then, is constructivist, synthesising new place  
19 knowledge as the dialogue journaling process unfolds (Ramalho et al. 2015).  
20

21 As such, the DJPM contributes to the literature by introducing novel elements such as the  
22 integration of ongoing journaling within a Web 2.0 archive, provision of interim deliverables,  
23 adoption of an incremental design approach inspired by DSDM, and revival of ethnographic  
24 approaches in travel writing. These innovations collectively enhance the dialogue-based  
25 research paradigm in sustainable tourism by promoting continuous engagement,  
26 transparency, and authenticity in the research process.  
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## 53 54 55 56 2.2. Pilot Study Implementation 57 58 59 60



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3 In our pilot study, we established a secure intranet platform using Microsoft Teams,  
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5 complemented by a linked Professional Learning Community (PLC)-type Microsoft OneNote  
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7 notebook. The study participants, consisting of five emerging professionals in the Slovenian  
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9 tourism industry (2 male and 3 female, aged 23 to 27), engaged in a comprehensive training  
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11 program initiated in February 2023. The training focused on dialogue journaling (Mansfield,  
12  
13 2022) and the utilization of personal experiences to craft heritage interpretation texts  
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15 (Mansfield & Potočnik Topler, 2023, 67-70). Notably, Microsoft OneNote's PLC is a widely  
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17 used professional learning community tool, with over 4,395 companies employing it as a data  
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19 management tool in 2023 (Lyon, 2023), particularly in large-scale enterprises.  
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21 Brežice, Slovenia, was chosen as the study setting. This was done for several reasons.  
22  
23 Slovenia boasts a rich cultural and heritage landscape, making it an ideal setting for studying  
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25 heritage interpretation and dialogue journaling, while it is experiencing growth and  
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27 development in its tourism sector. This presents a unique opportunity to study the training  
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29 needs and practices of individuals entering the industry. Also, Slovenia's relatively smaller  
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31 size compared to other countries facilitated easier access to data and stakeholders,  
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33 streamlining the research process and enabling more efficient data collection and analysis.  
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35 One of the authors is Slovenian and has contacts to the Slovenian travel industry, while the  
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37 other authors are not. This facilitated access to the relevant stakeholders and this positionality  
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39 was clearly acknowledged throughout the research. Slovenia's own cultural tourism industry  
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41 is sufficiently developed for researchers to find and articulate sophisticated connections  
42  
43 between narrative non-fiction and the sustainable tourism offer across the small European  
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45 country (Korez-Vide 2017) thus providing precedents for this new research approach.  
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47 Local tourism and heritage stakeholders from Brežice, including the museum CEO, the  
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49 Destination Management Organization (DMO), staff from local eateries, cafes, and engaged  
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51 local residents, were invited to participate. Their contribution involved providing data  
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3 through semi-structured interviews following the development phase. However, no additional  
4 demographic data were collected for the interviewees. The reasons for this were two-fold;  
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6 first, the researchers hope to establish trust-building with the interviewees so that they would  
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8 contribute freely to dialogue, and not take on the traditional role of informant. Further, the  
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10 experience of tourism space by the creatives was the key subject of study and the  
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14 demographic information was not considered crucial for this purpose.

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17 During the pilot study, the most actively engaged stakeholder, fostering productive dialogue  
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19 experiences with the team of content creators, was the CEO of the town's museum. Housed in  
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21 a historic, monumental building, the museum has a mission dedicated to preserving the  
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23 region's heritage and way of life. This collaboration resulted in significant outcomes, notably  
24  
25 the curation of an exhibition at the museum featuring a local artist's painting of a picturesque  
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27 buckwheat field indigenous to the region. Through the dialogue model, the innovative  
28  
29 concept of utilizing buckwheat as a potential source for a unique tourism food product  
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31 emerged and was further developed.

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34 As the dialogue unfolded, a deeper exploration into the region's culinary heritage revealed an  
35  
36 old local dish incorporating buckwheat and cheese. Surprisingly, the chefs at one of the  
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38 town's hotel restaurants, although familiar with the dish's preparation, had not previously  
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40 considered it as a sustainable, low food-miles option for visitors. This revelation marked a  
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42 pivotal moment, highlighting the potential for sustainable gastronomic experiences within the  
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44 tourism industry.

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47 The team of content creators established a robust rapport with the museum staff, resulting in a  
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49 remarkable level of cooperation and trust. As a testament to this trust, the museum provided  
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51 detailed data on key metrics, including monthly ticket sales, monthly ticket sales to non-local  
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53 visitors, and monthly website visits. Integration of these data into the ongoing dialogue  
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55 showcased the capacity of dialogue to assimilate information from diverse sources.  
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3 Through this collaborative process, it became evident that effective communication of the  
4 museum's offerings to an English-speaking visitor group required a strategic social media  
5 campaign. Proposed for implementation in February and May 2023, this campaign aimed to  
6 leverage storytelling to prepare visitors for a co-creative experience, enhancing their  
7 understanding and appreciation of the region's rich heritage. The museum's willingness to  
8 share such valuable data underscored the depth of collaboration and trust established through  
9 the dialogue, which was crucial for achieving the shared goal of sustainable tourism  
10 initiatives. Data integrity and validation is a component of dialogue journaling. Indeed,  
11 validity has been discussed at length for researchers constructing theory or new insights from  
12 dialogue (Anderson 2014). To address this issue in this method stakeholders and researchers  
13 have 2 checkpoints as the data are analysed. First, after phase 1, the library step, researchers  
14 can validate the data through comparison with field experience. Then at the end of phase 2,  
15 stakeholders review the data alongside the findings for publication on social media channels.  
16 The texts created by the tourism content creators throughout the dialogue journaling process  
17 were systematically captured as data in the MS-OneNote knowledge management system,  
18 totaling 3,830 words. Below is an excerpt providing a glimpse into the rich content generated  
19 through this collaborative effort:  
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42 *Brežice, Slovenia, May 15, 2023, Wild Chestnut Avenue is labelled on Maps as Kostanjev*  
43 *drevored. It is a flat space laid-out to look at the eastern wall of the castle. It has park*  
44 *benches, an old iron hand pump for water and a new drinking fountain. It is at the address of*  
45 *Prešernova cesta 3. Where cesta means street, and the name celebrates France Prešeren*  
46 *(1800-1849), the Romantic Slovenian poet. We centred our cultural tourism research here in*  
47 *May 2023 for a literary travel writing project that explores the Celtic Iron Age legacy of the*  
48 *town and the museum artefacts discovered near here. /.../ The museum artefacts that we*  
49 *focussed on in the second visit to The Posavje Museum Brežice were the Celtic finds from a*  
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3 *dig near the river Sava here in Brežice. The area was dated to between 250 BCE and 150*  
4 *BCE, so it was extraordinary that a more recent dig team, in 2017, had discovered a bronze*  
5 *vessel, a situla, of the same style as those made in Verona, Italy. This meant that the large*  
6 *bronze vessel was already over 100 years old when it was cared for by the Iron Age dwellers*  
7 *here and had been carried 450 kilometres by the Celtic tribe.*

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15 To develop a coding scheme to understand the value generated during the journaling, the  
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17 framework method was applied to find and then code emerging themes, within two broad  
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19 categories. These two categories were identified as being (i) Literary and (ii) Existing, within  
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21 each of these two, 5 themes emerged, and the texts were coded with these, lettered A to E,  
22  
23 and F to J. (Table 2 and 3).

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29 INSERT TABLES 2 AND 3 HERE

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33 Matrix bar charts were plotted in MS Excel to present a graphical view of the distribution of  
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35 these 2 x 5 themes across the creatives' tourism texts. A first noticeable finding was that C-  
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37 Deixis is rarely used by the travel writers at this stage. Creating a matrix bar chart proved to  
38  
39 be a useful diagnostic tool to show what types of literary techniques needed introducing into  
40  
41 the creatives' repertoires. The use of D-Senses, too, was lacking in these texts. These two can  
42  
43 be addressed by more interim training during step 2 of the DJPM. The value to sustainable  
44  
45 tourism development becomes apparent through this process because examples of carbon  
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47 capture by other tourism providers can be seeded into the dialogue during step 1 to stimulate  
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49 new product design through live dialogue. More details for the application of the method  
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51 after our pilot study will be given in the next section.  
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3 The pilot study and its findings not only highlight the effective use of digital tools for travel  
4 writing, such as Microsoft Teams and OneNote, but also demonstrates a significant impact on  
5 sustainability within the local context of Brežice:  
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10 1. Preservation of Local Heritage: Collaboration with the museum CEO led to an  
11 exhibition showcasing local culture, including a painting of a buckwheat field,  
12 preserving traditions, and promoting sustainability.  
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- 15 2. Innovative Sustainable Practices: Dialogue inspired the use of local buckwheat for a  
16 unique tourism food product, enhancing culinary heritage and offering sustainable  
17 gastronomic experiences.  
18  
19
- 20 3. Promotion of Sustainable Tourism: Dialogue facilitated data sharing from the  
21 museum, informing a strategic social media campaign targeting English-speaking  
22 visitors, broadening the audience, and sustaining tourism initiatives.  
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- 25 4. Community Engagement: Involving local stakeholders fostered community  
26 engagement, enriching content creation and ensuring sustainable tourism aligns with  
27 local needs.  
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- 30 5. Knowledge Management for Sustainability: Utilizing MS-OneNote for systematic  
31 data collection supports ongoing dialogue and lays a foundation for future sustainable  
32 tourism initiatives by preserving and leveraging project insights.  
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44 This leads to a discussion and offers a future research agenda for academics and practitioners  
45 interested in travel writing as a tool for sustainable development.  
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### 51 3. Discussion and Future Research Agenda

52 This future research agenda endeavours to explore the intersection of travel writing and  
53 sustainable tourism, based on the proposed DJPM. This incorporation of technology, digital  
54 platforms, and storytelling aims to elucidate how travel writing can contribute significantly to  
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3 the distinctiveness of business products, services, and destinations in the context of  
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5 sustainability.  
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8 This pilot study demonstrates that travel texts, systematically created through written  
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10 dialogue, generate data applicable within a research methodology. The textual artifacts also  
11  
12 serve as productive co-created outputs for local tourism. By combining travel writing with  
13  
14 social media, technology, and digital platforms and storytelling, these written texts can  
15  
16 successfully contribute to the distinctiveness of various business products, services, and  
17  
18 destinations. However, travel writing is not solely a tool for branding attractions, products,  
19  
20 places, and destinations.  
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24 Another important part relates to the aforementioned ethical dilemmas underlying travel  
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26 writing (e.g., Blaer et al, 2020; McWha et al., 2017). In particular, our study has shown travel  
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28 writings potential to unite different voices in both senses, inclusivity (e.g. Blaer et al., 2020;  
29  
30 Campbell, 1988; Huggan, 2010) and as a tool for stakeholder collaboration (Mansfield &  
31  
32 Potočnik Topler, 2023).  
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35 During this research, Mansfield and Potočnik Topler's (2023) hypothesis has been confirmed,  
36  
37 that travel writing has the potential to bring together diverse discourses and be used as a tool  
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39 for analysing the environment on the micro-level, raising awareness about sustainable and  
40  
41 unsustainable practices, and promoting pro-environmental initiatives by involving  
42  
43 stakeholders, and combining their voices on chosen topics through the application of dialogue  
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45 theory. By sharing personal experiences on the dialogue journaling platform, creatives and  
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47 industry stakeholders can highlight sustainable travel practices, discuss travel impacts such as  
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49 carbon emissions, and present eco-destinations. In this way, the cooperative process of travel  
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51 writing significantly contributes to climate change awareness, contrary to modern travel  
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53 writing which is often a catalyst for unsustainable practices (McWha et al., 2017).  
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3 The interim outputs, particularly at the end of 'Step 2 Fieldwork Reporting,' provide a formal  
4 moment in the process to enter into a dialogue over the draft versions of the emerging content  
5 assets. For example, at this step in the study, the sustainability solution emerged from the  
6 catalyst of a painting in a local exhibition. Thus, travel writing is flexible and dynamic but  
7 still follows a methodology and, therefore, has the potential to position tourism within  
8 Practitioner Education (Tribe, 2002, 340), following two important goals: 1) 'better tourism  
9 service' and 2) a 'better tourism world' (Tribe, 2002, 351), where 'world' refers not only to  
10 "tourists and associated businesses but also any individuals, communities, governments, and  
11 physical environments affected by them" (Tribe, 2002, 351). This amplifies the concept of  
12 sustainable travel writing, which is usually linked to environmental sustainability initiatives  
13 (e.g. Akgün et al., 2015; Ropret Homar & Knežević Cvelbar, 2023).

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Mansfield and Potočnik Topler (2023) argue that travel writing is applicable not only in  
tourism branding but also in tourism and identity development. This way, the concept of  
transformation and degrees of change (Hayes & Tucker, 2022) in tourism could be further  
developed and bring changes at different levels.

The proposed method ensures a systematic progression from training and ideation to public-  
facing activities and final publishing efforts, creating a cohesive and impactful research  
process which responds to the needs of practical guidance for travel writers (e.g. Mansfield &  
Potočnik Topler, 2023; Mathew & Soliman, 2021).

The findings from our application are presented as follows. We have originally applied a  
simpler version to our pilot study (see Table 1), and the findings have resulted in a more  
detailed step by step procedure for future application (See Table 4):

INSERT TABLE 4 HERE

1  
2  
3 Future research agendas should refine and expand methodologies in dialogic exchange and  
4 data collection within travel writing. This includes innovative stakeholder engagement  
5 through social media and enhancing the DJPM 's effectiveness, a process which is facilitated  
6 by the ever more dynamic nature of travel writing (Blear et al., 2020; Huggan, 2010; Leung  
7 et al., 2013). Studies should, in more detail, explore travel writing's influence on sustainable  
8 practices and micro-level environmental awareness, focusing on its role as a discourse-  
9 unifying tool for diverse stakeholders.

10  
11  
12 Further research should practically implement stakeholder integration, involving museums,  
13 memorial rooms, local historians, ethnographers, librarians, and local artists in the dialogue  
14 journaling process. Emphasis should be on directly collecting stories and tacit knowledge  
15 stored live on online platforms, contributing significantly to sustainability research. Exploring  
16 the evolving landscape of travel writing's dissemination via social media should be a focus,  
17 leveraging platforms for feedback to enhance research impact. This would give a more  
18 positive connotation to the concept of “power” (Blaer et al., 2020), which travel writers can  
19 accumulate online.

20  
21  
22 Our suggestion is that travel writing, while flexible and dynamic, aligns with methodology. It  
23 requires an existing productive practice to reflect on, emphasizing clear purposes, objectives,  
24 and research questions in order to be practically applicable (Mansfield & Potočnik Topler,  
25 2023) and to consider it a proper research output (Hannigan, 2021). During the research  
26 design phase, stakeholder interviews and the role of research peers are crucial, serving as  
27 writer-editors and providing constructive feedback, while guaranteeing inclusivity (see Blear  
28 et al., 2020; McWha et al., 2016; Youngs, 2013).

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31 When writers delve into local culture, artifacts, and customs, awareness of local stakeholders  
32 reading initial journaling encourages an exchange of knowledge. Describing efforts in  
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3 conserving resources and promoting sustainable practices, travel writers can present valuable  
4 insights, contributing to sustainable tourism.  
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7  
8 For successful stakeholder collaboration, scheduling meetings ahead for interviews, feedback,  
9  
10 and analysis is crucial. Online tools like MS Teams aid in organizing and monitoring travel  
11  
12 writing processes, ensuring ongoing and iterative efforts towards positive outcomes for the  
13  
14 environment and stakeholders.  
15

16  
17 Future research could explore how stories from local culture and museums mobilized through  
18  
19 dialogue produce innovations. A checklist of catalysts, such as making local museum artifacts  
20  
21 available digitally, could be applied, enhancing the research process.  
22

23  
24 This leads to several theoretical implications, particularly to theoretical advancements in  
25  
26 understanding how dialogue-based methodologies, such as the DJPM, can be utilized to  
27  
28 enhance stakeholder engagement, promote sustainability in travel writing, foster  
29  
30 collaboration, and facilitate research dissemination in the travel industry as follows.  
31

32  
33 Our study underscores the need for advancing research on dialogic exchange and enhancing  
34  
35 the rigor of data collection. By highlighting the importance of leveraging social media for  
36  
37 effective stakeholder engagement through written texts and advocating for the use of the  
38  
39 DJPM, our research contributes to a deeper understanding of how dialogue can be leveraged  
40  
41 for meticulous data collection with clear deliverables and structured formats for  
42  
43 reproducibility by other research teams. This shows travel writing as a valuable source for  
44  
45 reliable research data (Armstrong, 2004; Hannigan, 2021) and as a structured process which  
46  
47 can potentially be replicated (Mansfield & Potočnik Topler, 2023).  
48  
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50  
51 Our research furthermore emphasizes sustainability as a crucial aspect of travel writing. It  
52  
53 identifies two main applications: reinforcing established practices and exploring innovative  
54  
55 design through stakeholder collaboration. This enhances the concept of sustainable travel  
56  
57 writing beyond sociocultural (Akgün et al., 2013) and environmental sustainability (Ropret  
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1  
2  
3 Homar & Knežević Cvelbar, 2023), highlighting the dynamic nature of modern travel writing  
4 which can be a catalyst for positive change (McWha et al., 2017). For example, our study has  
5 shown that travel writing can (re)valorise certain food items for tourists, confirming Fusté-  
6 Forné's (2020) concept of "reshaping food identity". Gürsoy's (2021) concept of slow food  
7 tourism, as well as the creation of new food offerings (Park & Widyanta, 2022) are also  
8 partly applicable to our findings. These aspects should be investigated in further studies.

9  
10 We hope thus that our findings also contribute to a more optimist turn in travel writing  
11 research, where the positives are emphasized and the negatives (e.g. overtourism,  
12 unsustainable development) minimized.

13  
14 Our findings underscore the potential of travel writing to foster collaboration and highlight  
15 sustainable practices, contributing to a shift towards sustainability in the travel industry.

16  
17 Future studies should encourage diverse stakeholders' participation in the dialogue journaling  
18 process, emphasizing the direct collection of stories and tacit knowledge stored live on online  
19 platforms.

20  
21 Travel writing offers opportunities for research dissemination. Researchers can utilize travel  
22 stories to explore new data and knowledge, leveraging social media platforms for immediate  
23 dissemination (see Blaer et al., 2020) and obtaining direct feedback, particularly from  
24 platforms like LinkedIn and Facebook.

25  
26 Finally, this study must acknowledge some limitations. First, the study's findings and  
27 theoretical implications may be contingent upon the specific context in which the research  
28 was conducted (Slovenia). This could limit the generalizability of the results to other settings  
29 within the travel industry. Second, while the study emphasizes the importance of stakeholder  
30 participation in the dialogue journaling process, it may overlook potential challenges  
31 associated with engaging diverse stakeholders. Factors such as conflicting interests, divergent  
32 perspectives, and power differentials could pose barriers to effective collaboration. Third and  
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3 finally, there is a risk of representation bias in travel writing, particularly regarding the  
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5 portrayal of local culture and customs. Writers' perspectives, biases, and cultural backgrounds  
6  
7 may influence how local culture is represented, potentially leading to inaccuracies or  
8  
9 misrepresentations (Blaer et al., 2020; Campbell, 1988; Hooper & Youngs, 2004; Huggan,  
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11 2010; McWha et al., 2016; Pratt, 2007), which should be approached with care in the writing  
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15 process.  
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For Peer Review

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## Tables and Figures

Table 1 The Dialogue Journaling Process Model

Name of Step	Source Documents	Dialogue with	Deliverable Outputs
1 Deep-mapping and Route Design. The Library Step	Maps, novels, diaries, biographies, reports on land use change, scientific articles	Locals, stakeholders, academic researchers, for example, geographers, tourism and heritage specialists	Journaling. Sketch maps of planned routes for walks. Trust-building correspondence.
2 Fieldwork. The Field Step.	Menus, leaflets, posters, local newspaper, receipts, and the live environment of the field experience	If possible, synchronous dialogue with remote colleague or mentor, preferably on this platform to keep archive. Interviews on the spot.	Field notes. Theme, sub-theme and twill elements for travel story. Blogging and Social Media posts.
3 Recounting the travel story. The Lab Step.	Own field notes. Additional desk research to complete details and fact checking.	An author-editor if available to read drafts. Blogging extracts for feedback from trusted stakeholders.	Finished travel story for publication in various formats or for digital delivery to commissioning stakeholder.

Table 2 CATEGORY: (i) Literary value

CODE	DESCRIPTION
A-Identity	Identity development of the I-narrator. Interpellation of reader. Introduction of a character.
B-Voices	Heteroglossia, mixed voices or free indirect discourse (fid)
C-Deixis	Deixis and re-traceability of location visited by the writer. The loceme.
D-Senses	Senses and sensibilities used or developed by the writer. This can include adding value to an everyday building or space not yet in tourism use.
E-Plot	Plot creation with reasons given for action, or employment of past tenses.

Table 3 CATEGORY: (ii) Accepted, existing heritage value simply noted

CODE	DESCRIPTION
F-Present	Present tenses used as in guide-book style
G-Attractions	Attractions or monuments well-known and already in tourism advertising
H-Ethnobotany	Existing ethnobotany or food preparation practices.
I-History	History, stories or legends attached to places in existing marketing texts.
J-Languaging	Languaging, local terminology for item being described, made accessible to anglophone readers.

Table 4: Dialogue Journaling Method: A Proposed Method

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6	Step 1: Library Step
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9	- Training in Microsoft OneNote: Prioritize training in using Microsoft OneNote, emphasizing its terminology, structure, and units such as 'Pages,' 'Note Containers,' and 'Sections.'
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13	- Discovery and Reading: Team members should discover and read existing texts describing the destination, creating hand-drawn sketch maps of potential walking routes around the town, and sharing these as individual OneNote Pages.
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19	- Utilizing Microsoft's Search Function: Train team members on the effective use of the Search function to underscore the importance of building a valuable archive of co-created narrative artifacts.
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23	- Social Media Campaign Planning: Encourage the team to plan a social media campaign in the safety of the library, conceptualizing the knowledge on the Pages as potential posts for the campaign story.
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27	Step 2: Fieldwork Step
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30	- Public-Facing Productivity: Acknowledge the increased demand for productivity and performance during this step, as it is public-facing.
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34	- Live Publishing on Social Media: Publish narrative artifacts on the agreed social media channel for the campaign, providing value to participating stakeholders by offering publicity and potential links to their websites or social media.
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39	- Metrics Analysis: Allow stakeholders to observe metrics on their site and channel views, enabling them to assess the campaign's value.
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43	Step 3: Lab Step
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46	- Literary Travel Writing Article: Complete the literary travel writing article during the lab step, showcasing the content creator's reputation and storytelling skills.
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51	- Publication Effort: Submit the article to a print magazine or integrate it into the archive stored on a destination management platform for visitors to access.
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55	- Second Campaign Planning: Plan a second campaign to promote the destination using the longer text artifact.
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