



COMMUNICATING TOURISM DESTINATIONS THROUGH TRAVEL WRITING: A CASE STUDY ON TRAVEL CONTENT RESEARCH IN TOURISM CO-CREATION¹

Charles Mansfield^a , Zoë Roberts^b , Jasna Potočnik Topler^{c,*}

^a UK Management College (Manchester, United Kingdom); <https://orcid.org/0000-0003-0791-1985>; e-mail: cmeserveorg@gmail.com

^b University of Plymouth (Plymouth, United Kingdom); <https://orcid.org/0000-0003-0454-9458>; e-mail: zoe.roberts@plymouth.ac.uk

^c University of Maribor (Maribor, Slovenia), Faculty of Tourism; <https://orcid.org/0000-0002-1138-3815>;

e-mail: jasna.potocnik1@um.si

* Corresponding author.

How to cite (APA style): Mansfield, C., Roberts, Z., & Potočnik Topler, J. (2025). Communicating tourism destinations through travel writing: A case study on travel content research in tourism co-creation. *Turyzm/Tourism*, 35(1), 55–66. <https://doi.org/10.18778/0867-5856.2025.12>

ABSTRACT

This research explores the intersection of travel writing pedagogy and professional practice through the creation and analysis of a travel writing portfolio. One of the researchers compiled a portfolio of nine travel texts to test the efficacy of the aim, design, assessment (ADA) apparatus – a tool designed for planning and evaluating travel writing. The study utilised close reading techniques, drawing on established literary and semiotic theories, to analyse the portfolio and assess the role of pedagogic knowledge in professionalizing travel writing. The research highlights the importance of structured, reflective practices in producing travel texts that are both engaging and informative. Additionally, the study advances travel writing methodology by incorporating journaling into a Web 2.0 archive, offering new insights into the dialogic process between researchers and stakeholders. While the study's limitations include a lack of comparative data, it lays the groundwork for further exploration of travel writing's pedagogic and professional dimensions. The findings underscore the value of integrating pedagogic theory with practical application, providing a framework for future research and professionalisation of the genre.

KEYWORDS

travel writing, portfolio, tourism destination, tourism development, dialogue journaling, co-creation

ARTICLE INFORMATION DETAILS

Received:

26 August 2024

Accepted:

20 January 2025

Published:

4 June 2025

1. INTRODUCTION

Collaboration, and even cooperation between competitive stakeholders creates new opportunities, new offers, new knowledge, improves the quality of services and helps to alleviate difficulties, such as resource

constraints (Czakoń & Czernek-Marszałek, 2021). Taken as a whole, cooperative working contributes to the development of a tourist destination (Sainaghi et al., 2019). Travel writing also contributes significantly to this process by effectively communicating the unique qualities of a destination, thereby fostering connections



between stakeholders and enhancing the destination's appeal. Information and communication technology contributed significantly to increased cooperation among various stakeholders and to more efficient communication of tourism destinations (Pawłowska-Legwand, 2019). By the end of 2022 three key factors had reinvigorated travel and tourism, all of which offer innovative approaches to the upskilling of professionals in this area of development. The advances in dialogic education (Wegerif, 2019), the relative ease of access to low-cost Web 2.0 platforms as collaborative knowledge management systems in value creation (Melis et al., 2023), and the shift by research funding organisations to support economic development initiatives; one example being the Interreg Europe programme (Mansfield et al., 2025; Viesi et al., 2023). Engaging stakeholders has become one of the foundations of sustainable tourism (Iazzi et al., 2020) and further developing destinations. This article provides a pedagogical perspective on building a travel writing portfolio, following the methodology proposed by Mansfield and Potočník Topler (2023) and Mansfield et al. (2025), and is also based on research for Roberts' Master's thesis. For clarity, in this study, pedagogy refers to "the discipline of travel writing and the theoretical education and scholarship of the discourse" (Roberts, 2016, p. 14). The study explores how to equip emerging professionals in heritage tourism, heritage interpretation, and destination image communication with essential technological and creative skills in a collaborative environment. These skills are significant in the co-creation and design of tourist experiences since they are interactive and participative (Campos et al., 2018; Potočník Topler et al., 2024).

The focus of the training, particularly in content writing, is to guide professionals in developing portfolios that effectively manage and communicate elicited knowledge in a manner accessible to destination institutions and attractions. Communication and writing skills are therefore fundamental as, according to Li et al. (2023), a sophisticated linguistic landscape is essential in 'place making'. Katsoni and Fyta (2021) discuss travel narratives from Pausanias to Baedeker and Trip Advisor and argue that over time, the "interaction between travel texts, travel information and distribution channels" (p. 11) leads to the creation of hybrid genres, and that these hybrid travel texts combine elements of travel narratives with information on arrangement services. Travel writing for that matter is a significant tool not only for enhancing creative non-fiction writing skills, but for connecting stakeholders in tourism, for creating value and consequently for 'place making' and for collaborating on sustainable tourism practices. Mansfield et al. (2025) introduce the dialogue journaling process model in travel writing, which has the potential to contribute to destination management in alignment

with Agenda 2030. Balancing tourist satisfaction with the preservation of cultural heritage, natural habitats and local quality of life are key goals outlined in Agenda 2030, and dialogue is essential to achieving these objectives collaboratively. The protection and preservation of the environment through sustainable tourism practices must be implemented before 2030 as a core component of tourism development strategies across all destinations and applied by all tourism stakeholders and organizations within United Nations member states (Koščak & O'Rourke, 2023). This study aims to evaluate the value of reflective travel writing practice in tourism development, offering insights into its application and impact on the field.

2. LITERATURE REVIEW

2.1. COMMUNICATION OF TOURISM DESTINATIONS

The growth of tourism has created a need to enhance and elevate the appeal of tourism destinations, leading to a focus on creative tourism initiatives (Gato et al., 2022). Effective communication of tourism destinations is therefore essential for attracting visitors, shaping perceptions, and enhancing the overall tourist and visitor experience. The process involves a strategic blend of information dissemination, storytelling and branding, tailored to the unique characteristics of the destination and its target audiences. This narrative approach is particularly effective in conveying the cultural, historical and natural attributes of a destination (Mansfield & Potočník Topler, 2021), making it more appealing and relatable to diverse audiences. Based on that and on their experience, they create their own narratives (Kaurav et al., 2024) that further co-create the image of the destination. Travel narratives play a crucial role in shaping the perception and image of destinations by impacting how places are understood and valued by potential visitors. These narratives, often rich in descriptive detail and personal experiences, go beyond mere information dissemination to evoke emotions, create mental imagery and establish a connection between the reader and the destination (Mansfield & Potočník Topler, 2023). By combining factual information and subjective perspectives, travel narratives can highlight unique cultural, historical or natural aspects of a location, thereby constructing an appealing and memorable image that may motivate travel (Potočník Topler, 2018). Furthermore, these narratives contribute to the broader discourse on place identity, affecting not only individual travel decisions but also the collective perception of destinations within the global tourism market (Kaurav et al., 2024; Mansfield & Potočník Topler, 2023). Thus, travel narratives are

instrumental in both the marketing of destinations and the development of their cultural and touristic significance.

Travel writers, when interpreting artefacts from cultural heritage, are engaging in an aesthetic and an ethical process. Their engagement is ethical because their own identity as creators of a new layer of cultural meaning is being brought into play as they write a new literary text. While entering dialogues that enable the production of good travel writing texts, and are, in fact, their foundation stones; writers should be good listeners as listening is a key to new knowledge and a successful conversation. In his philosophy of dialogue, Buber (1958) contends that genuine conversation arises naturally, without prior planning, where individuals communicate directly with one another and are capable of responding to each other's unexpected replies (Gordon, 2011). Martin Buber (1878–1965) emphasised the significance of the “I-You relationship” and the centrality of listening within the dialogical process (Potočnik Topler et al., 2024, citing Gordon, 2011). In collaborative settings involving tourism stakeholders, the quality of dialogue is paramount. Without the ability to truly listen and understand, moderators cannot foster quality dialogue. As a result, the insights and data gathered through such exchanges remain fragmented, potentially leading to flawed outcomes and misinterpretations (Potočnik Topler et al., 2024).

Stories have long been used to brand products, services and destinations because they can forge emotional connections between a tourism product, a destination and its target audiences (Ilić et al., 2021; Keskin et al., 2016; Potočnik Topler et al., 2024). Therefore, storytelling plays a crucial role in interpretation, as it allows for explanations to be woven into engaging narratives (Moezzi et al., 2017). Additionally, stories have the power to address complex issues and promote cooperation (Mourik et al., 2021). Often rich in information (Bassano et al., 2019), these narratives enhance the distinctiveness of a destination, thereby increasing its perceived value (Ganassali & Matysiewicz, 2021; Potočnik Topler et al., 2024). As Roberts (2016) and Potočnik Topler et al. (2024) have already noted, this is fundamental, because stakeholders who are reliant on selling product or on receiving income from tourists and visitors depend on visitors' engagement with the stories behind the products (Mossberg, 2007), and when it comes to applying storytelling in tourism, it needs to be pointed out that:

the storytelling concept requires communication between different stakeholders: tourism policy makers, destination organisations and service providers. It includes tourism organisations, public administration at local and regional levels, private partners, different types of service providers (hotels,

restaurants, museums and specialised visitor shops) and storytellers (individuals). (Vitić-Četković et al., 2020, p. 93, cited in Potočnik Topler et al., 2024)

Thus, effective storytelling can serve as a powerful resource for policymakers (Mourik et al., 2021), as it conveys expert knowledge through an accessible, multidisciplinary narrative format. As a result, tourism creatives must develop the skills to generate, capture, and preserve narrative knowledge within their work (Potočnik Topler et al., 2024).

2.2. COLLABORATION OF STAKEHOLDERS FOR IMPROVED TOURISM VALUE

Improvements in tourism value require considerable effort by tourism professionals, acting in a network. Experience design and value co-creation theory (Prahalad & Ramaswamy, 2004; Vargo & Lusch, 2004) are only very slowly being understood and implemented by the travel industry since its establishment in the literature in 2004 (Melis et al., 2023). It is collaboration of stakeholders that facilitates value co-creation (Melis et al., 2023) and inclusion of the community (Singh et al., 2023), not simply the collaboration of the tourism customer at the end of the supply chain. The inclusion of stakeholders in tourism planning has been a significant topic since the 1980s. However, despite its importance, it has often been reduced to a mere buzzword (Spadaro et al., 2023). This reduction may be attributed to managers' challenges in effectively involving stakeholders, who represent various types and have divergent interests. Huy (2021) identified a broad spectrum of stakeholders in tourism, including locals, tourists, accommodation providers, tour operators, travel agents, local authorities, managers, owners, chief executive officers, employees, educators, students, farmers and other interested organizations. The collaboration among these stakeholders is crucial for effective communication of attractions by travel intermediaries and destination managers, and it plays a vital role in competitive performance (Amoako et al., 2022). However, this collaboration is complex due to factors such as differing communication styles, conflicting views and the interdependency of stakeholders (Saito & Ruhanen, 2017). Despite these challenges, the success or failure of a destination is largely determined by stakeholder involvement, making the management of stakeholder networks a priority for destination managers (Amoako et al., 2022). As Stokłosa et al. (2022) argue, teaching sustainable tourism is essential and when it comes to teaching, the role of information and communication technology. Prahalad and Ramaswamy (2004) argue that effective cooperation processes are underpinned by the DART model: dialogue, accessibility, risk assessment and

transparency. While the expectation for stakeholders to form networked teams beyond their immediate supply chain connections is not frequently addressed in the academic literature, some studies explore related concepts. For example, Go et al. (1992) discuss community initiatives in small towns, Hwang et al. (2012) focus on community-based actions in tourism, and Hwang and Stewart (2017) examine collective action and social capital in rural tourism. These studies suggest that cooperation alone is insufficient; leadership is also required to initiate the crystallization of collaborative networks focused on value creation. Additionally, the identification of a catalyst – something around which the emerging network can cooperatively create – is essential for motivating collective action.

In some cases, these collaborative networks can evolve into living labs. A living lab is conceptualized as a movement, an approach and a platform for collective work, information exchange among stakeholders (including researchers, the public and industry partners), development and innovation, and as a testbed for novel solutions (Almirall & Wareham, 2011; Bergvall-Kareborn et al., 2009; Hossain et al., 2019; Leminen et al., 2015). The living lab process can occur in real-time or in virtual environments across diverse contexts (Hossain et al., 2019; Nyström et al., 2014). The existence of the European Network of Living Labs (ENoLL, n.d.), an international non-profit organization, exemplifies the global adoption of this concept which supports participation and co-creation among academia, industry, government and citizens through the quadruple helix model (Tercanli & Jongbloed, 2022). Since its inception in 2006, ENoLL has registered 460 labs addressing challenges related to sustainability, health, water scarcity, technology, climate change, education, ageing societies and development, often bridging the gap between research and industry implementation. Living labs are frequently employed for public sector innovation (Fuglsang et al., 2021). Therefore, higher education institutions have organized numerous living labs as they are expected to connect with the industry, share knowledge, innovate and solve complex challenges (Tercanli & Jongbloed, 2022).

3. METHODOLOGY AND ORIGINALITY OF THE STUDY

This study distinguishes itself through its innovative approach to data collection. While tourism research often operates within fixed methodological structures that predetermine the type, scope, and format of data, this study adopts a processual methodology (Potočnik Topler et al., 2024) designed to enhance

adaptability, whilst allowing the research to evolve in real time and respond to the specific concerns emerging within the tourism environments being studied (Potočnik Topler et al., 2024). This research adopts a reflective, practice-oriented approach that draws on sustained pedagogical and experiential engagement with travel writing, aiming to connect creative practice with action-oriented inquiry (Candy, 2006; Roberts, 2016). By integrating academic insights with industry applications through action research, the study aligns with the research questions and objectives, thereby contributing to the pedagogy and practice of travel writing. This integration of action research, practice-led research and reflective practice creates a research design particularly well-suited for the investigation and analysis of travel texts. The approach supports an iterative, reflexive process that enables the incorporation, implementation and analysis of pedagogic knowledge within the discursive practice of the genre, offering a tool for analytical practice, the aim, design, assessment (ADA) apparatus (Roberts, 2016).

The ADA apparatus serves as a planning and documentation tool aimed at enhancing the professional writing practice of travel writers, thereby increasing their potential for being commissioned for new projects. This apparatus is a structured mechanism, as described by Lisle (2006), that not only aids in categorizing the various forms of travel writing but also significantly contributes to the theoretical analysis of travel texts. Resembling frameworks used in close reading (Paul & Elder, 2003) and action-oriented methodologies (Zuber-Skerritt, 2001; Ohrvik, 2024), the ADA tool facilitates in-depth examination and systematic evaluation of travel writing texts (Roberts, 2016). As Roberts (2016) noted, it allows practitioners or commissioners to introduce sections of a travel text with clearly articulated aims and design approaches or to use the apparatus retrospectively, after submission, to evaluate the effectiveness of the narrative in relation to its literary objectives and textual design. “The acronym ADA stands for:

- aim – what this section will do and how it should be judged or measured for success;
- design – which literary devices will be employed to achieve the aims;
- assessment – judge the section against its stated aims” (Roberts, 2016, p. 53).

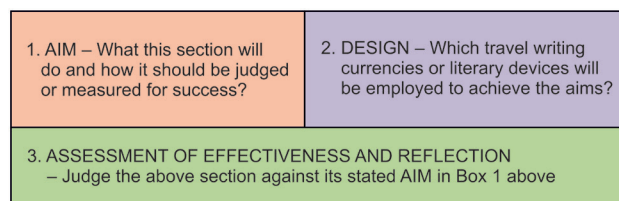


Figure 1. The ADA apparatus
Source: Roberts (2016, p. 53)

Dividing the framework into three elements enables authors to frame parts of a travel text and identify the narrative methods and stylistic choices that signal its alignment with the travel writing genre (Figure 1).

3.1. ACTION RESEARCH

Action research enables practitioners to critically examine and develop their own professional practices (McIntosh, 2010; Roberts, 2016). The concepts of “reflection in action” and “reflection on action” are the foundation for “action research”. This methodology, which has emerged relatively recently within social science research presents valuable components that can be applied to the field of design practice (Swann, 2002).

Dick (1995) regards AR [action research] as a methodology intent on both action and research outcomes. He also recognises that the action is primary, and that in some [cases], the research element emerges as the understanding of those involved. In distinction, he continues, some approaches to AR include research as its main importance – the action is the dividend. ... [F]inding inspiration from theoretical “demands for participatory and emancipatory research processes” (Snape & Spencer, 2003, p. 10), the first conceptualisation of the action research process is attributed to Lewin (1952). (Roberts, 2016, p. 45, after Dick, 2023 and Zuber-Skerritt, 1992)

In summary, action and research function simultaneously across four key phases, as described in Zuber-Skerritt’s (2001) analysis (Table 1).

Table 1. PAOR process

Short-form for acronym	Activity for the developer to complete
Plan	Problem analysis and strategic plan
Act	Implementation of strategic plan
Observe	Observation & evaluation of action by appropriate method and techniques
Reflect	Reflection on results of evaluation, and the entire action and research process. This may identify and actualise new research problems that appropriate the use of a new planning, acting, observing and reflecting cycle

Source: Zuber-Skerritt (2001, p. 19), cited in Roberts (2016, p. 46).

The ADA model created by Roberts (2016) reflects the structure of action research by aligning with its four core stages (Zuber-Skerritt, 2001) in its execution, as it structures the analysis of travel writing using “literary aims in the planning and drafting process, it observes the design practices needed to fulfil these aims and reflects on the implementation of these aims within its assessment” (Roberts, 2016, p. 46).

3.2. PRACTICE-LED RESEARCH

Central to this research was the practice-led approach. This work allowed the process of the writer’s own practice to lead each stage of the inquiry (Hamilton & Jaaniste, 2010) so that working know-how evolved out of the study undertaken. At the same time a diffractive interaction between the practices of the writer-researcher and the object under scrutiny is cultivated (Webb & Brien, 2008), which in turn leads to creative synthesis (Roberts, 2016). “Creative practice (often referred to as practice-led research) is considered the most common mode of creative writing research” (Roberts, p. 49, after Frayling, 1993). Each mode of arts research: *for* practice, *through* practice, and *into* practice (Frayling, 1993) occurs within the context of this inquiry (Roberts, 2016) (Table 2).

Table 2. Frayling (1993) three modes of arts research

Modes of arts research	Description
<i>For</i> practice	Activities supporting the artist in her work e.g. collecting materials to act as creative stimuli
<i>Through</i> practice	Creative drafting and editing
<i>Into</i> practice	E.g. observations of artists at work

Source: after Roberts (2016, p. 49).

4. DATA ANALYSIS USING A CASE STUDY PORTFOLIO OF TRAVEL WRITING PRACTICE

Throughout her master’s degree (2014–2016), the researcher, Dr Zoë Roberts collated a portfolio of nine travel texts, including, prose, travel blog posts and a poem. This portfolio served as the practical foundation for analysing travel writing’s currencies and pedagogical principles using a diverse range of travel texts to determine to what extent these can be used to professionalise a travel writer’s practice. The findings that follow demonstrate how the writer applied recognised elements of the travel writing genre, Berger’s (2004) framework of narrative conventions, Lisle’s (2006) core criteria, and earlier studies on thematic and semiotic dimensions (Chicot & Mansfield, 2014; Mansfield, 2012; Roberts, 2015a, 2016) as a means of advancing her professional practice. This sustained travel writing practice was used to test the academic validity and reliability of the ADA apparatus, a planning documentation tool and design specification for travel writing practitioners and commissioners (Roberts, 2015b, 2016).

The action of the portfolio texts unfolds in multiple destinations in South-West England (e.g., the River Dart, Exeter, Totnes and Truro) and mainland Europe (e.g., Concarneau and Quimper, France and Amsterdam, Netherlands). The selection of these destinations was partially determined by their role as sites for the researcher's fieldwork practicum, which was designed to facilitate her practice-led investigation of travel writing:

1. "River Dart" – 786 words.
 2. "Royal Cornwall Museum" – 383 words.
 3. *Dart* poem – 183 words.
 4. "Retracing Maigret's Footsteps: My Experience in Concarneau" *Bucket and Shade* travel blog – 5154 words.
 5. "The Book Behind the Blue Door" – 712 words.
 6. "Charlie's Search for Max: Part One" *Bucket and Shade* travel blog – 524 words.
 7. "Charlie's Search for Max: Part Two" *Bucket and Shade* travel blog – 788 words.
 8. "A Conversation with Eric: Table Service" *Bucket and Shade* travel blog – 514 words.
 9. "72 Hours in Amsterdam" – travel article – 692 words.
- Total word count: 9,736 words.

The writer launched the travel blog *Bucket and Shade* in 2015 using publicly available Web 2.0 technologies, with WordPress as the hosting platform. The blog featured four initial posts, with all reader comments made publicly visible alongside clear statements outlining the intended use and purpose of the collected data. To enhance the data's academic and public value, the blog was promoted through social media platforms such as Instagram and Google+ (Roberts, 2016).

During an academic conference at Plymouth University focused on river tourism and place writing, the researcher contributed a theoretical paper. She later compiled this work, alongside other conference submissions, into an edited e-book for which she assumed editorial responsibility (Roberts, 2016).

The study explored the postmodern conflicts of the travel writing genre by providing a nuanced understanding of the "formal and epistemological complexities, narrative devices and rhetorical dimensions" (Roberts, 2016, p. 143) in Alice Oswald's book-length poem *Dart* (2002). It provides a conceptual framework to aid critical understanding and genre classification, applicable across disciplines and textual preferences (Roberts, 2016). Focusing on three core objectives: (a) classifying the form linguistically, (b) evaluating travel writers' professional practice, and (c) assessing *Dart's* place within the genre, the analysis addressed themes of commodification, generic boundaries, linguistics and cultural capital, highlighting Oswald's departure into travel writing. The researcher employed Calibre, a free, open-source software for managing e-book libraries (Calibre, n.d.)

to convert and format the conference papers into an ePub file. After creating an account on Kindle Direct Publishing (KDP), the e-book was published and made available for purchase on Amazon (n.d.) (Roberts, 2016).

4.1. THE JOURNEY AS A METAPHOR

The journey metaphor is a currency embedded throughout most of the portfolio texts (Roberts, 2016), symbolizing both the writer's physical travels and her professional development (Figure 2). This duality enriched the narratives, drawing connections between the writer's exploration of new destinations and her evolving identity as a travel writer. The journey metaphor emerged through literary devices such as evocative language, including terms like "search", "quest" and "treasure hunt".

I must admit, I am relatively hopeless when it comes to any form of navigation and was extremely grateful I was not embarking on this quest alone. (P4)

1. AIM – What this section will do and how it should be judged or measured for success?	2. DESIGN – Which travel writing currencies or literary devices will be employed to achieve the aims?
<ul style="list-style-type: none"> Create an image schema that narrates the writer's wanderlust, age and maturity via the journey metaphor 	<ul style="list-style-type: none"> Spatial and temporal deixis Language that creates a superimposed imagery of a journey
3. ASSESSMENT OF EFFECTIVENESS AND REFLECTION – Judge the above section against its stated AIM in Box 1 above	
<ul style="list-style-type: none"> The implied practice of a journey is dealt with in direct correlation to the mundanities of the writer's general daily existence (Mansfield, 2012). Banalities including the passage of time is experienced by the travel writer. Spatial and temporal deixis position the writer within the metaphor as well as the journey itself 	

Figure 2. The journey as metaphor
Source: Roberts (2016, p. 88)

These terms emphasized the parallel between the physical journey and the writer's pursuit of professional growth and self-discovery. This is both entertaining for the reader and illustrative of the writer's decision to include this travel writing currency as a means by which to professionalise her practice (Roberts, 2016). While the journey as metaphor proved to be a compelling travel writing currency, its integration within the initial narrative plan could have enhanced its overall impact. For instance, the writer could have utilized the ADA apparatus to deliberately employ this currency with the narratives. The apparatus would have guided the design process by identifying the stylistic devices or techniques required to effectively incorporate the currency (Roberts, 2016). After completing these steps and drafting the text, the writer could then reflect and evaluate the design's success by comparing the

text against the prescribed aims, revisiting the drafting process if the outcome proved unsatisfactory (Roberts, 2016).

4.2. WEATHER (MANSFIELD, 2012, AFTER ROLIN, 1995)

Weather, as noted by Psomadakis (2007), serves as another metaphorical element within the journey domain. It can be employed to elicit emotional responses, establish mood, signal narrative transitions, and shape the course of events, either hindering or enabling movement, making it a fundamental component in depicting setting (Roberts, 2016). Additionally, weather serves to simultaneously highlight veracity and literariness (Mansfield, 2012). Roberts (2016) illustrates that weather appears frequently and serves a significant function in the author's writing (see Figure 3). She suggests that weather-related commentary often enables the integration of other currencies common to travel narratives, such as references to clothing:

Feeling the chill of the French weather even within the confines of a coach I reflected on my earlier fashion paradigm. (P4)

Sunshine envelops the river's body throughout its core and then its tributary extremities. (P3)

1. AIM – What this section will do and how it should be judged or measured for success?	2. DESIGN – Which travel writing currencies or literary devices will be employed to achieve the aims?
<ul style="list-style-type: none"> • Use of weather to further illustrate the journey as a metaphor 	<ul style="list-style-type: none"> • Figurative language and personification – used to build imagery of weather and climate
3. ASSESSMENT OF EFFECTIVENESS AND REFLECTION – Judge the above section against its stated AIM in Box 1 above	
<ul style="list-style-type: none"> • The writer's description of the weather in P4 is weak, however it did continue the writer's earlier stream of consciousness surrounding clothing choice, which as aforementioned, is indicative of the writer's self-currency and the journey as a metaphor • This could have been strengthened using pathetic fallacy – linking the writer's emotions with her physical environment, including specific aspects of weather and climate. The use of both pathetic fallacy and personification would have entertained the reader and further connected them to the destination and the narrative • This was also an opportunity for the writer to have included key tourism knowledge, expanding the text's role as a 'toureme' conduit. It was an opportunity to describe the destination's seasonality and consequently meet an expectation of the audience – transferring critical tourism knowledge within the overall narrative 	

Figure 3. Weather
Source: Roberts (2016, p. 89)

Within her portfolio, the writer failed to sufficiently employ the weather currency as the assessment identified literary devices and stylistic techniques that could have been more effectively incorporated. To further professionalize her practice, greater and more consistent emphasis should have been placed on the

weather currency throughout the writer's "portfolio, as indicated in the reflective practitioner's reflection. Weather is a key component of tourism knowledge that readers anticipate from travel writing and its role as a toureme conduit" (Roberts, 2016, p. 89).

4.3. 'TOUREME CONDUIT'

Roberts (2016) emphasises a core function of travel writing, suggesting that the genre possesses a distinctive capacity to create and share tourism-related insights with a range of audiences, including tourists, readers, and key stakeholders such as destination managers and branding professionals. In doing so, she frames travel writing as a "toureme conduit", a term derived from Mansfield's (2015) conceptualisation of the toureme. Mansfield (2015) describes the toureme as a symbolic point of engagement within the destination, where visitors encounter new meanings through a blend of experiences, social dynamics, and cultural resources. Roberts (2016) argues that travel writing not only captures these transformative encounters but also facilitates their emergence, thereby functioning as both a reflection and a driver of the toureme experience.

The setting in each portfolio entry is crucial, often serving as the foundation for key pieces of tourism knowledge embedded within the texts (Figure 4). For instance, P1 and P3 feature the River Dart as a natural backdrop. The toureme is activated in readers familiar with Westcountry locations, such as Totnes, as their cultural capital is invoked by recognizing these place names. This interaction between text and reader transforms familiar names into moments of recall, enhancing the reader's connection to the narrative. The toureme conduit concept is further demonstrated when the writer incorporates tourism knowledge through specific references, such as proper nouns, which anchor the river's geographic location. This exemplifies the transfer of tourism knowledge from writer to reader, reinforcing travel writing's dual role in educating and entertaining. The application of the ADA apparatus allowed for systematic examination of this currency:

Driven by a friend, I travelled to the Brittany Ferries port from the outskirts of suburban Plymouth to meet with the University of Plymouth's lecturers and students also embarking on the impending fieldwork in Concarneau, France. Staring aimlessly out the window throughout the car journey, I started to reflect on what I had witnessed on the short drive from my home and tried to parallel this with the perceptions of tourists just arriving at the maritime city. (P4)

Within P4, the author integrates insights related to tourism, with a clear example being her reference to the Tourist Information Centre in Concarneau:

Our first methodological port of call was the Tourist Information Centre. In my very best French accent I asked the lady at the counter for a map... (P4)

1. AIM – What this section will do and how it should be judged or measured for success?	2. DESIGN – Which travel writing currencies or literary devices will be employed to achieve the aims?
<ul style="list-style-type: none"> Establish the scene and make it credible by naming destinations and attractions Include tourism knowledge, that the reader expects from travel writing 	<ul style="list-style-type: none"> Use nouns that will be commonly known or easily found
3. ASSESSMENT OF EFFECTIVENESS AND REFLECTION – Judge the above section against its stated AIM in Box 1 above	
<ul style="list-style-type: none"> Scene established; destination named via the use of pronouns Plymouth – use of noun allows for geographical connotations. Tourism knowledge transferred from writer to reader by use of the phrase 'maritime city' Brittany Ferries – example of transport currency and critical tourism knowledge The Tourist Information Centre is crucial for tourism knowledge the reader wants to know when reading a travel text. The writer could have increased the ... by describing the geographical location of the centre. A picture of the map described in this section of P4s narrative would have been useful in illustrating not only its location, but more visitor points of interest (Chicot & Mansfield, 2014) All of the above points are indicative of travel writing's role as a toureme conduit 	

Figure 4. Toureme conduit
Source: Roberts, 2016, p. 102

The portfolio texts meet audience and client expectations by incorporating relevant tourism knowledge. By leveraging travel writing's role as a toureme conduit, the writer successfully conveys factual information about the destinations featured in her journey. The reflective practitioner asserts that this demonstrates the writer's ability to professionalize her practice through the application of pedagogical insights into the genre.

5. DISCUSSION, FINDINGS AND LIMITATIONS

5.1. DISCUSSION

The research aimed to examine the relationship between travel writing's pedagogy and professional practice, and develop a method for planning and evaluating travel texts. Guided by Paul and Elder's (2003) framework, the researcher performed a close reading of the portfolio. Seeking to understand the pedagogy and practice of travel writing, this investigation engaged with the primary data by performing close readings of the portfolio entries to test the broader context of established travel writing currencies within the discourse (Roberts, 2016). Alongside Mansfield's (2012) structural analysis of travel writing, the researcher incorporated thematic and semiotic frameworks into the primary

data analysis to support a detailed and deliberate close reading, a technique utilized by cultural historians and various humanities disciplines, though its application has changed over time and across different academic areas (Ohrvik, 2024; Roberts, 2016).

During the close reading performed on the portfolio, the researcher heeded the advice of Eagleton (2008) to ultimately extend further than the insistence on due attentiveness of the text and was "accompanied by purposeful, scaffolded instruction about the passage" (Fisher & Frey, 2012, p. 8) using the ADA apparatus (Roberts, 2016).

Close reading involves conscious readings of a text to make explicit comprehensive understandings of its meaning; understandings often shared by others in their criticisms or critical analyses (Brummett, 2010). Derivative from the Latin *lectio divina* (Burggraf & Grossenbacher, 2007), it is the investigation of a text utilising deconstruction or separation at word or phrase level to critically evaluate central idea(s) or theme(s) (Cummins, 2013; Dick & Wolfreys, 2013; Piette, 2013).

Close reading is a continuum that maps the progression from reading to a more explicit analysis (Brummett, 2010). Despite the clear distinctions between a close reading of poetry and analysing historical sources, reading remains a unique and essential methodology in contemporary humanistic disciplines (Ohrvik, 2024). In the analysis of travel writing, it is essential to consider specific linguistic and semiotic elements, including syntax, deixis, semantics, rhetoric and imagistic language, as these are integral to the subject matter (Crowe Ransom, 2003; Prendergast, 1990, Roberts, 2016). Additionally, semiotics plays a crucial role in this analysis (Roberts, 2015b), leading to the development of an ontological episteme that enables the reader to move beyond impressionistic modes of communication rooted in older belletristic traditions (Prendergast, 1990). This comprehensive understanding of the text facilitates the emergence of a critical discourse, providing a foundation for further analytical exploration. The thematic elements of each portfolio entry were considered to ensure an explicit close reading. Whilst noting 'anecdotal irrelevancies' (Eagleton, 2008, p. 38) the research agrees with Lipking (1987) in their suggestion that whatever the textual provenance, theory tends toward close reading (Roberts, 2016).

Holistically, the value attached to the portfolio centres on it being a tangible product/outcome of learning and skill development and a vehicle by which the ADA apparatus could be tested. The application of the ADA apparatus provided a structured approach to the professionalisation of the reflective practitioner's writing practice, allowing her to plan, assess and refine her travel texts, while "providing immediate synthesis as the data of the text is discussed" (Mansfield, 2015,

p. 179). A key focus was identifying the presence or absence of generic currencies (Berger, 2004; Chicot & Mansfield, 2014; Lisle, 2006; Mansfield, 2012; Roberts, 2015a, 2016) within the portfolio texts. As these currencies represent the established conventions, thematics and semiotics of travel writing that signal professionalisation in practice, they were incorporated to aid the analysis of travel writing when applied to the design element of the ADA tool (Roberts, 2016).

The research highlights the critical role of travel writing as a 'toureme conduit' (Roberts, 2016) a concept introduced to describe the genre's capacity to transmit tourism knowledge to its audience. "The setting of each entry plays a vital role and is often the catalyst for key tourism knowledges included within the texts" (Roberts, 2016, p. 101). The reflective practitioner's portfolio illustrates how travel writing can serve as an effective medium for conveying place-based information, guiding readers through the cultural, historical and geographical landscapes encountered on the writer's journeys. This function of travel writing is particularly important in the context of the tourism industry, where accurate and engaging narratives can significantly influence readers' perceptions and decisions (Mansfield, 2022). Travel writing can thus successfully be employed as an instrument in the promotion of tourist destinations, the enhancement of their images, and the preservation of natural and cultural heritage (Potočník Topler et al., 2024). Through quality narratives and descriptive accounts, travel writers can effectively present the unique attributes of a destination, thereby attracting potential tourists, influencing their perceptions and educating them.

"Travel writing has become obscured within a realm of theoretically conceived genres", striving for legitimacy despite sharing similarities with established literary forms (Roberts, 2016, p. 110). By identifying concrete currencies of the genre, the research aimed to aid future demarcation and evaluation of travel texts. Overall, the findings emphasise the role of pedagogy in professionalising travel writing practice. In other words, it emphasises the importance of a structured, reflective approach to travel writing, one that integrates pedagogic knowledge with practical application to produce texts that are both engaging and informative.

This research contributes to the advancement of dialogue-based methodologies in travel research (Potočník Topler et al., 2024). Potočník Topler et al. (2024) note that the continuous discovery of new evidence often leads participants to pose additional questions or identify further data requirements (MacInnis and Portelli, 2002; Potočník Topler et al., 2024). A significant aspect of this study is the incorporation of journaling within a permanent Web 2.0 archive, which documents the ongoing, interactive exchanges between researchers

and stakeholders. This digital archive not only refines the methodological framework but also provides interim results to stakeholders, enhancing transparency and fostering trust. Potočník Topler et al. (2024, p. 470) explain that this aligns with the dialogic journaling processual methodology proposed by Mansfield et al. (2025) (Potočník Topler et al., 2024).

5.2. FINDINGS AND LIMITATIONS

A key conclusion is that knowledge of travel writing pedagogy demonstrably adds value to discursive practice. The close reading revealed that "skilful pedagogic knowledge, coupled with the knowledge of literary devices and schemas, signal a writer's efforts to professionalise their practice" (Roberts, 2016, p. 111). The research also substantiated "travel writing's role as a toureme conduit" – a critical function in transferring tourism knowledge to readers. This "provides a more nuanced understanding of the responsibilities of travel writing, aside from «writing about place»" (Roberts, 2016, p. 112).

Limitations of the study centre on the lack of comparative data as only one person's travel writing practice was included within the portfolio. A respondent group made up of various travel writers and commissioning editors, for example, could have provided valuable comparative data, allowing for an evaluation of the ADA framework's effectiveness and its value when applied in a real-world context (Roberts, 2016). Suggested future research directions include applying the ADA apparatus to established professional travel writing to analyse success factors, investigating guidebooks' use of the identified generic currencies, and distributing the ADA apparatus to travel writing commissioners/editors for use in tender and review processes (Roberts, 2016). Additionally, further exploring of the transfer of academic knowledge to commercial travel writing and testing the toureme conduit theory across a broader range of travel texts are proposed as future research avenues.

6. CONCLUSIONS

This research introduces an innovative approach to evaluating travel texts through close reading and the application of the ADA apparatus. By explicitly linking travel writing pedagogy with professional practice, it offers a structured framework for writers and commissioners to rigorously plan and systematically analyse travel texts. The identification of concrete currencies and the concept of the toureme conduit provide new insights into the generic identity and sociocultural functions of travel writing. Although

further testing is needed, this lays the groundwork for a more rigorous evaluation and professionalization of travel writing, addressing the ambiguity that has long surrounded the genre.

This study employed a critically reflective, practice-based methodology, which enabled a nuanced exploration of both the instructional and creative dimensions of travel writing (Roberts, 2016). Such an approach offered meaningful contributions to understanding how pedagogical frameworks intersect with the development of professional writing practice, highlighting the role of education in shaping discursive output (Roberts, 2016). Drawing on insights from the literature review, the researcher identified a set of thematic and stylistic elements, termed 'currencies', which were then located and examined within the portfolio using close reading techniques. This process allowed for a direct evaluation of how theoretical knowledge informed the writing, particularly in relation to its professionalisation. The study ultimately demonstrated that combining the ADA analytical framework with the concept of generic currencies provided a productive method for assessing the quality and value of professional travel writing (Roberts, 2016).

Conflict of interest statement

The authors declare that there is no conflict of interest regarding this research and article.

ENDNOTES

¹ This article is based in large part on Zoë Roberts Master's thesis, "Mapping Generic Territory: The Pedagogy and Practice of Travel Writing", submitted to University of Plymouth in 2016 (Roberts, 2016).

REFERENCES

- Almirall, E., & Wareham, J. (2011). Living labs: Arbiters of mid- and ground-level innovation. *Technology Analysis & Strategic Management*, 23(1), 87–102. <https://doi.org/10.1080/09537325.2011.537110>
- Amazon. (n.d.). www.amazon.co.uk
- Amoako, G.K., Obuobisa-Darko, T., & Ohene Marfo, S. (2022). Stakeholder role in tourism sustainability: The case of Kwame Nkrumah Mausoleum and centre for art and culture in Ghana. *International Hospitality Review*, 36(1), 25–44. <https://doi.org/10.1108/IHR-09-2020-0057>
- Bassano, C., Barile, S., Piciocchi, P., Spohrer, J.C., Iandolo, F., & Fisk, R. (2019). Storytelling about places: Tourism marketing in the digital age. *Cities*, 87, 10–20. <https://doi.org/10.1016/j.cities.2018.12.025>
- Berger, A.A. (2004). *Deconstructing travel: Cultural perspectives on tourism*. AltaMira Press.
- Bergvall-Kareborn, B., Hoist, M. & Stahlbrost, A. (2009). Concept design with a living lab approach. In *Proceedings of the 42nd Hawaii International Conference on System Sciences*, 2009. HICSS '09. Institute of Electrical and Electronics Engineers Computer Society Press. <https://doi.org/10.1109/HICSS.2009.123>
- Brummett, B. (2010). *Techniques of close reading*. SAGE.
- Buber, M. (1958). *I and thou* (2nd ed.; R.G. Smith, Trans.). Charles Scribner's Sons.
- Burggraf, S., & Grossenbacher, P. (2007, June). Contemplative modes of inquiry in liberal arts education. *Liberal Arts Online*. <http://www.wabash.edu/news/docs/Jun07ContemplativeModes1.pdf>
- Calibre. (n.d.). <https://calibre-ebook.com/about>
- Campos, A.C., Mendes, J., do Valle, P.O., & Scott, N. (2018). Co-creation of tourist experiences: A literature review. *Current Issues in Tourism*, 21(4), 369–400. <https://doi.org/10.1080/13683500.2015.1081158>
- Candy, L. (2006). *Practice based research: A guide* (CCS Report: 2006-V1.0 November). <http://www.creativityandcognition.com/resources/PBR%20Guide-1.1-2006.pdf>
- Chicot, C., & Mansfield, C. (2014). *TGUIDE: Finding Finistère*. ResearchGate. https://www.researchgate.net/publication/266078329_TGUIDE_Finding_Finistere?channel=doi&linkId=5443844b0cf2a6a049a8c92e&showFulltext=true
- Crowe Ransom, J. (2003). Poetry: A note on ontology. In F. Lentricchia & A. DuBois (Eds.), *Close reading: The reader* (pp. 43–60). Duke University Press.
- Cummins, S. (2013). *Close reading of informational texts: Assessment-driven instruction in grades 3–8*. The Guilford Press.
- Czakon, W., & Czernek-Marszałek, K. (2021). Competitor perceptions in tourism coopetition. *Journal of Travel Research*, 60(2), 312–335. <https://doi.org/10.1177/0047287519896011>
- Dick, B. (2023, October 7). Areol, action research and evaluation online, as a web-based program. Areol. <http://www.aral.com.au/areol/areolind.html>
- Dick, M.-D., & Wolfreys, J. (2013). *The Derrida wordbook*. Edinburgh University Press.
- Eagleton, T. (2008). *Literary theory: An introduction*. Blackwell Publishing.
- European Network of Living Labs. (n.d.). *About us*. ENoLL. <https://enoll.org/about-us/>
- Fisher, D., & Frey, N. (2012, January). *Engaging the adolescent learner: Text complexity and close readings*. International Reading Association. https://d6tjdmsbmk324.cloudfront.net/user_files/419941/p18694s1a21haq4lf40e9ivbms5.pdf
- Frayling, C. (1993). *Research in art and design* (Royal College of Art Research Papers Vol. 1 No. 1 1993/4). <https://researchonline.rca.ac.uk/id/eprint/384>
- Fuglsang, L., Vorre Hansen, A., Mergel, I., & Taivalasaari Røhnebæk, M. (2021). Living labs for public sector innovation: An integrative literature review. *Administrative Sciences*, 11(2), Article 58. <https://doi.org/10.3390/admsci11020058>
- Ganassali, S., & Matysiewicz, J. (2021). Echoing the golden legends: Storytelling archetypes and their impact on brand perceived value. *Journal of Marketing Management*, 37(5–6), 437–463. <https://doi.org/10.1080/0267257X.2020.1831577>
- Gato, M., Dias, Á., Pereira, L., da Costa, R.L., & Gonçalves, R. (2022). Marketing communication and creative tourism: An analysis of the local destination management organization. *Journal of Open Innovation: Technology, Market, and Complexity*, 8(1), Article 40. <https://doi.org/10.3390/joitmc8010040>
- Go, F.M., Milne, D., & Whittles, L.J.R. (1992). Communities as destinations: A marketing taxonomy for the effective implementation of the tourism action plan. *Journal of Travel Research*, 30(4), 31–37. <https://doi.org/10.1177/004728759203000405>
- Gordon, M. (2011). Listening as embracing the other: Martin Buber's philosophy of dialogue. *Educational Theory*, 61(2), 207–219. <https://doi.org/10.1111/j.1741-5446.2011.00400.x>
- Hamilton, J., & Jaaniste, L. (2010). A connective model for the practice-led research exegesis: An analysis of content and

- structure. *Journal of Writing in Creative Practice*, 3(1), 31–44. https://doi.org/10.1386/jwcp.3.1.31_1
- Hossain, M., Leminen, S., & Westerlund, M. (2019). A systematic review of living lab literature. *Journal of Cleaner Production*, 213, 976–988. <https://doi.org/10.1016/j.jclepro.2018.12.257>
- Huy, N.V. (2021). Stakeholder collaboration in tourist destinations: A systematic literature review. *e-Review of Tourism Research*, 18(4), 571–590. <https://ertr-ojs-tamu.tdl.org/ertr/article/view/305>
- Hwang, D., & Stewart, W.P. (2017). Social capital and collective action in rural tourism. *Journal of Travel Research*, 56(1), 81–93. <https://doi.org/10.1177/0047287515625128>
- Hwang, D., Stewart, W.P., & Ko, D. (2012). Community behavior and sustainable rural tourism development. *Journal of Travel Research*, 51(3), 328–341. <https://doi.org/10.1177/0047287511410350>
- Iazzi, A., Pizzi, S., Iaia, L., & Turco, M. (2020). Communicating the stakeholder engagement process: A cross-country analysis in the tourism sector. *Corporate Social Responsibility and Environmental Management*, 27(4), 1642–1652. <https://doi.org/10.1002/csr.1913>
- Ilić, J., Lukić, T., Besermenji, S., & Blešić, I. (2021). Creating a literary route through the city core: Tourism product testing. *Zbornik Radova: Geografski institut "Jovan Cvijić" SANU / Journal of the Geographical Institute "Jovan Cvijić" SASA*, 71(1), 91–105. <https://doi.org/10.2298/IJGI2101091I>
- Katsoni, V., & Fyta, A. (2021). From Pausanias to Baedeker and Trip Advisor: Textual proto-tourism and the engendering of tourism distribution channels. *Turyzm/Tourism*, 31(1), 11–19. <https://doi.org/10.18778/0867-5856.31.1.11>
- Kaurav, R.P.S., Kainthola, S., Baber, R., & Tiwari, P. (2024). Assessing global perceptions of India: Policy implications drawn from foreign tourism narratives. *Turyzm/Tourism*, 34(1), 57–66. <https://doi.org/10.18778/0867-5856.34.1.05>
- Keskin, H., Akgun, A.E., Zehir, C., & Ayar, H. (2016). Tales of cities: City branding through storytelling. *Journal of Global Strategic Management*, 10(1), 31–41. <https://doi.org/10.20460/JGSM.20161022384>
- Košćak, M., & O'Rourke, T. (2023). Introduction and background. In M. Koščak & T. O'Rourke (Eds.), *Ethical and responsible tourism: managing sustainability in local tourism destinations* (2nd ed.). Routledge. <https://doi.org/10.4324/9781003358688-1>
- Leminen, S., Nyström, A.-G., & Westerlund, M. (2015). A typology of creative consumers in living labs. *Journal of Engineering and Technology Management*, 37, 6–20. <https://doi.org/10.1016/j.jengtecman.2015.08.008>
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues*, 2(4), 34–46. <https://doi.org/10.1111/j.1540-4560.1946.tb02295.x>
- Lewin, K. (1952). Group decision and social change. In G.E. Swanson, T.M. Newcomb & E.L. Hartley (Eds.), *Readings in social psychology* (pp. 459–473). Henry Holt.
- Li, Y., Mai, Z., & Lau, C. (2023). Linguistic landscape and place-making on a resort island in China. *Journal of Tourism and Cultural Change*, 21(5), 605–622. <https://doi.org/10.1080/14766825.2023.2207551>
- Lipking, L.I. (1987). The practice of theory. In S.F. Staton (Ed.), *Literary theories in praxis* (pp. 426–442). The University of Pennsylvania Press.
- Lisle, D. (2006). *The global politics of contemporary travel writing*. Cambridge University Press.
- MacInnis, C., & Portelli, J.P. (2002). Dialogue as research. *Journal of Thought*, 37(2), 33–44. <http://www.jstor.org/stable/42590273>
- Mansfield, C. (2012). *Traversing Paris: French travel writing practices in the late twentieth century: An analysis of the work of Annie Ernaux, Francois Maspero and Jean Rolin*. VDM Verlag Dr. Müller.
- Mansfield, C. (2015). *Researching literary tourism*. TKT.
- Mansfield, C. (2022). A processual approach to creative non-fiction. *Writing in Education*, 88, 25–27.
- Mansfield, C., & Potočnik Topler, J. (2021). Building the Ethnopôle: Eliciting and sharing ethnobotanical knowledge in tourism development. *Anali za istrske in mediteranske študije / Annali di Studi istriani e mediterranei / Annals for Istrian and Mediterranean Studies: Series Historia et Sociologia*, 31(2), 197–208. https://zdpj.si/wp-content/uploads/2021/10/ASHS_31-2021-2_MANSFIELDPOTOCNIK-TOPLER.pdf
- Mansfield, C., & Potočnik Topler, J. (2023). *Travel writing for tourism and city branding: Urban place-writing methodologies*. Routledge.
- Mansfield, C., Séraphin, H., Wassler, P., & Potočnik Topler, J. (2025). Travel writing as a tool for sustainable initiatives: Proposing a dialogue journaling process model. *Journal of Travel Research*, 64(2), 485–493. <https://doi.org/10.1177/00472875241269902>
- McIntosh, P. (2010). *Action research and reflective practice: Creative and visual methods to facilitate reflection and learning*. Routledge.
- Melis, G., McCabe, S., Atzeni, M., & Del Chiappa, G. (2023). Collaboration and learning processes in value co-creation: A destination perspective. *Journal of Travel Research*, 62(3), 699–716. <https://doi.org/10.1177/00472875211070349>
- Moezzi, M., Janda, K.B., & Rotmann, S. (2017). Using stories, narratives, and storytelling in energy and climate change research. *Energy Research & Social Science*, 31, 1–10. <https://doi.org/10.1016/j.erss.2017.06.034>
- Mossberg, L. (2007). A marketing approach to the tourist experience. *Scandinavian Journal of Hospitality and Tourism*, 7(1), 59–74. <https://doi.org/10.1080/15022250701231915>
- Mourik, R.M., Sonetti, G., & Robison, R.A.V. (2021). The same old story – or not? How storytelling can support inclusive local energy policy. *Energy Research & Social Science*, 73, Article 101940. <https://doi.org/10.1016/j.erss.2021.101940>
- Nyström, A.-G., Leminen, S., Westerlund, M., & Kortelainen, M. (2014). Actor roles and role patterns influencing innovation in living labs. *Industrial Marketing Management*, 43(3), 483–495. <https://doi.org/10.1016/j.indmarman.2013.12.016>
- Ohrvik, A. (2024). What is close reading? An exploration of a methodology. *Rethinking History: The Journal of Theory and Practice*, 28(2), 238–260. <https://doi.org/10.1080/13642529.2024.2345001>
- Paul, R., & Elder, L. (2003). *How to read a paragraph: The art of close reading*. The Foundation for Critical Thinking. Retrieved March 13, 2014, https://www.criticalthinking.org/TGS_files/SAM-HowtoRead.pdf
- Pawlowska-Legwand, A. (2019). Use of information and communication technology to access tourist information and services: The results of research conducted among Polish tourists in Małopolska Voivodeship. *Turyzm/Tourism*, 29(2), 105–112. <https://doi.org/10.18778/0867-5856.29.2.10>
- Piette, A. (2013). Contemporary poetry and close reading. In P. Robinson (Ed.), *The Oxford handbook of contemporary British & Irish poetry* (pp. 230–245). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199596805.013.022>
- Potočnik Topler, J. (2018). Turning travelogue readers into tourists: Representations of tourism destinations through linguistic features. *Cuadernos de Turismo*, (42), 447–464. <http://doi.org/10.6018/turismo.42.20>
- Potočnik Topler, J., Mansfield, C., Séraphin, H., & Wassler, P. (2024). Travel writing as an instrument of cultural heritage promotion. *Anali za istrske in mediteranske študije / Annali di Studi istriani e mediterranei / Annals for Istrian and Mediterranean Studies: Series Historia et Sociologia*, 34(4), 465–482. <https://zdpj.si/wp-content/uploads/2024/12/Annales-SHS-34-2024-4-Jasna-Poto%C4%8Dnik-Topler-et-al.pdf>
- Prahalad, C.K., & Ramaswamy, V. (2004). *The future of competition: Co-creating unique value with customers*. Harvard Business School Press.
- Prendergast, C. (Ed.). (1990). *Nineteenth-century French poetry: Introductions to close reading*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511554001>

- Psomadakis, C. (2007). Mapping metaphors in modern Greek: Life is a journey. In N. Hilton, R. Arscott, K. Barden, A. Krishna, S. Shah & M. Zellers (Eds.), *CamLing 2007: Proceedings of the Fifth University of Cambridge Postgraduate Conference in Language Research* (pp. 221–228). Cambridge Institute of Language Research.
- Roberts, Z. (2015a). *Making field-notes for travel writing*. TKT.
- Roberts, Z. (2015b). Mapping poetic territory: A critical reflection on Alice Oswald's *Dart* as a travel text. In Z. Roberts (Ed.), *River tourism: The pedagogy and practice of place writing* (pp. 63–85). TKT.
- Roberts, Z. (2016). *Mapping generic territory: The pedagogy and practice of travel writing* [ResM thesis, University of Plymouth]. PEARL – Plymouth Electronic Archive and Research Library. <https://doi.org/10.24382/647>
- Rolin, J. (1995). *Zones*. Gallimard.
- Sainaghi, R., De Carlo, M., & d'Angella, F. (2019). Development of a tourism destination: Exploring the role of destination capabilities. *Journal of Hospitality & Tourism Research*, 43(4), 517–543. <https://doi.org/10.1177/1096348018810388>
- Saito, H., & Ruhanen, L. (2017). Power in tourism stakeholder collaborations: Power types and power holders. *Journal of Hospitality and Tourism Management*, 31, 189–196. <https://doi.org/10.1016/j.jhtm.2017.01.001>
- Singh, R., Dogra, J., Mir, M.A., & Karri, V.R.S. (2023). Crisis-led transformation or no transformation at all? A multifaceted inquiry towards destination recovery. *Turyzm/Tourism*, 33(1), 137–152. <https://doi.org/10.18778/0867-5856.33.1.12>
- Snape, D., & Spencer, L. (2003). The foundations of qualitative research. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice: A guide for social science students and researchers* (pp. 1–23). SAGE.
- Spadaro, I., Pirlone, F., Bruno, F., Saba, G., Poggio, B., & Bruzzzone, S. (2023). Stakeholder participation in planning of a sustainable and competitive tourism destination: The Genoa Integrated Action Plan. *Sustainability*, 15(6), Article 5005. <https://doi.org/10.3390/su15065005>
- Stokłosa, Ł., Szpara, K., & Wójcik, J. (2022). How to teach sustainable tourism development: The ICT4STD project. *Turyzm/Tourism*, 32(2), 127–143. <https://doi.org/10.18778/0867-5856.32.2.07>
- Swann, C. (2002). Action research and the practice of design. *Design Issues*, 18(1), 49–61. <https://doi.org/10.1162/07479360252756287>
- Tercanli, H., & Jongbloed, B. (2022). A systematic review of the literature on living labs in higher education institutions: Potentials and constraints. *Sustainability*, 14(19), Article 12234. <https://doi.org/10.3390/su141912234>
- Vargo, S.L., & Lusch, R.F. (2004). Evolving to a new dominant logic for marketing. *Journal of Marketing*, 68(1), 1–17. <https://doi.org/10.1509/jmkg.68.1.1.24036>
- Viesi, D., Baldessari, G., Polderman, A., Sala, S., Zanetti, A., Bolognese, M., Pellegrini, C., & Crema, L. (2023). Developing and testing an “Integrated Energy Management System” in a ski resort: The “Living Lab Madonna di Campiglio”. *Cleaner Energy Systems*, 4, Article 100050. <https://doi.org/10.1016/j.cles.2022.100050>
- Vitić-Četković, A., Jovanović, I., & Potočnik Topler, J. (2020). Literary tourism: The role of Russian 19th century travel literature in the positioning of the smallest European royal capital – Cetinje. *Anali za istrske in mediteranske študije / Annali di Studi istriani e mediterranee / Annals for Istrian and Mediterranean Studies: Series Historia et Sociologia*, 30(1), 81–98. https://zdjp.si/wp-content/uploads/2020/05/ASHS_30-2020-1_VITIC.pdf
- Webb, J., & Brien, D.L. (2008). “Agnostic” thinking: Creative writing as practice-led research. *Working Papers in Art and Design (Online)*, 5, 1–21. https://www.herts.ac.uk/_data/assets/pdf_file/0014/12434/WPIAAD_vol5_webb_obrien.pdf
- Wegerif, R. (2019, January). *Dialogic education*. ResearchGate. https://www.researchgate.net/publication/236950610_Dialogic_education
- Zuber-Skerritt, O. (2001). Action learning and action research: Paradigm, praxis and programs. In S. Sankaran, R.B. Dick, R. Passfield & P. Swepson (Eds.), *Effective change management using action learning and action research: Concepts, frameworks, processes and applications* (pp. 1–20). Southern Cross University Press. <http://hdl.handle.net/10072/854>