BUILDING THE ETHNOPÔLE: ELICITING AND SHARING ETHNOBOTANICAL KNOWLEDGE IN TOURISM DEVELOPMENT

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ABSTRACT

With rising tourism interest in cultural heritage, destination management organisations, museums and other cultural institutions are seeking methods of unlocking the intangible cultural heritage of local residents and sharing that before it is lost. This is specific knowledge of the uses and practices of disappearing urban space, of plants and foodstuffs, of clothing and of work practices that were more in-tune with local, sustainable production. With the emergence of post-humanism, based on Deleuze's reading of Spinoza's ethics, this contribution outlines new methodologies in building the ethnopôle, and proposes a model for transmission that explores narrative knowing through literary travel writing for a new public.

Keywords: tourism, travel writing, ethnobotany, development, ethnopôle

COSTRUIRE L'ETHNOPÔLE: FAVORIRE E CONDIVIDERE LA CONOSCENZA ETNOBOTANICA NELLO SVILUPPO DEL TURISMO

SINTESI

A seguito del crescente interesse per il patrimonio culturale a fine turistico, i musei mirano a rivitalizzare e salvaguardare il patrimonio culturale immateriale locale prima che vada perduto. Tale patrimonio si basa sulla conoscenza di usi e pratiche dello spazio urbano a rischio d'estinzione, della flora locale e dei prodotti alimentari. Tale patrimonio include anche l'abbigliamento e pratiche di lavoro più in sintonia con la produzione locale e sostenibile. Con riferimento al post-umanesimo, basato su una lettura di Deleuze dell'etica di Spinoza, questa ricerca mira a fornire nuove metodologie per la costruzione dell'ethnopôle e propone un modello di trasmissione che esplora la narrativa attraverso la scrittura letteraria di viaggio per un pubblico più esteso.

Parole chiave: turismo, scrittura di viaggio, etnobotanica, sviluppo, ethnopôle

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INTRODUCTION

Since the release of Apple's iPhone in June 2007, advances in social media have changed the way information is disseminated (Munar & Jacobsen, 2014); the Internet has evolved from a broadcasting medium to a participatory platform which allows users to share information (Li & Wang, 2011; Leung et al., 2013), providing consumers with networking platforms, users' own blogs, social media and other promotional tools. With availability of these technologies, this research seeks to engage local citizens, tourism product designers and customers in the process of local place-making and hence to become co-creators to maintain their own region's diverse intangible cultural heritage. According to Buhalis (2000), the competitiveness of a destination, which is a combination of tourism attributes (Hu & Ritchie, 1993), depends on the ability to develop and project a unique and recognizable brand. It is also essential that it meets the desires and needs of tourists (Vengesayi et al., 2009), and has the so called "*pulling effect attractiveness*" (Kim & Lee, 2002 in Vengesayi et al., 2009, 622). Healthy, green and sustainable destinations are attractive (Marmion & Hindley, 2020), and eliciting and sharing local ethnobotanical knowledge fits well in this scope. Despite the fact that the World Tourism Organization suggests that before COVID-19 more than 40% of all international tourists were "cultural tourists", growth in this sector was marked by fragmentation into a number of subtypes and niches (Richards, 2018), which brings new challenges and opportunities for development of new tourism products, also those related to plants and other natural heritage. When discussing cultural heritage tourism, which is a significant part of cultural tourism, it could be stated that in this type of tourism, heritage forms the basis of attracting tourists; heritage being defined as "*anything that someone wishes to conserve or collect, and to pass on to future generations*" (Howard, 2003, 6). The goal of cultural heritage tourism is to maximise benefits for the local environment, for the local culture and heritage, and to minimise negative impacts. Heritage managers aim to collect tourism revenues to maintain heritage properties. Despite well-developed theoretical concepts of cultural and heritage tourism, there is often lack of on-the-ground knowledge. Heritage tourism destinations face a lack of uniqueness, lack of authenticity and tradition, they encounter stagnation, even deterioration, and have to deal with challenges such as dissatisfaction of the local inhabitants, negative environmental effects, unemployment and lack of investments and image problems (Sulyok & Lőrincz, 2017; Rangus et al., 2017). To respond to this deterioration, destinations have tried to re-position themselves by using different tools and approaches. One of them is travel writing, which includes a bricolage of discourse practices and widely diverse texts (Culbert,

2018), in which creators write about their user experiences of travelling in other places (Robinson, 2004). In these travel writers' texts, which can also be valuable historical, ethnological and anthropological sources (Kavrečič, 2011), "*views and gazes express a narrative space from which narrator and reader scrutinise, judge and categorise the varied cultures and societies they explore*" (Alú & Hill, 2018, 1). This is one of the reasons that travel writing has a significant persuasive power in tourism (McWha et al., 2016) and is worth adopting in place-making, in further developing of sustainable tourism practices and sustainable destinations. Further on in the article, its concept of the ethnopôle which is unknown in the United Kingdom and many parts of the European Union, will be elaborated on. In addition to that, an innovative method of literary travel writing practice is presented.

MATERIAL AND METHODS

Purpose and Aims of the Research Questions

This section presents the 4 research questions clearly. In this research, ethnobotany serves as a case study on which an innovative literary travel writing method is presented and tested. The research poses the following four research questions: (i) Can an ethnobotany checklist, as a discovery instrument for those who wish to identify plant and human connections be developed and piloted in exploring a tourism space? (ii) If the checklist is part of the research inquiry, for example, in interviews, then does it yield productive and reliable results for the destination manager and stakeholders? (iii) Can a literary travel writing method be applied to report the research findings to a wider audience beyond the scientific readership? (iv) What aspects of the concept of literary as applied to writing are particularly valid in the synthesis of the results from the fieldwork?

The Ethnopôle Defined

The term ethnopôle in France is defined as a regional centre for research and resources in heritage, whose status is recognised by the French Ministry of Culture, General Directorate of Heritage. The Normandy ethnopôle, for example, is one of eleven ethnopôles of the Ministry of Culture forming the network to collect, store and interpret tangible as well as intangible heritage (Le Petit, 2015). Experiences of tourists are basically stories (McCabe & Foster, 2006) and tourists are constantly in search of new ones, which are expected to be different, unique, special, original and authentic. With rising tourism interest in tangible and intangible cultural heritage, destination management organizations, museums, galleries and cultural associations are seeking methods of unlocking the intangible cultural

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heritage of local residents and sharing that before it is lost. This is a fragile knowledge of the uses and practices of disappearing urban space, of plants and foodstuffs (Bessière, 2013), of clothing and of work practices that were more in-tune with local, sustainable production. With the emergence of post-humanism based on a Deleuze's reading of Spinoza's ethics this contribution outlines new methodologies in building the ethnopôle, and proposes a model for transmission that explores narrative knowing through literary travel writing for a new public. Many European cultural institutions have already created open and participative platforms that offer ethnographic interpretation archives on the web (Severo, 2017). Examples of such platforms are, for example, JocondeLab (2012) (http://jocondelab. iri-research.org/jocondelab), which offers access to French cultural resources. ICH Scotland (2011) is an inventory of Scotland's living culture (https://ichscotland. org/). The Finnish National Heritage Agency (2013) has also created its own online platform for intangible cultural heritage, which is called an Inventory of Living Heritage (https://wiki.aineetonkulttuuriperinto.fi/wiki/El%C3%A4v%C3%A4n_perinn%C3%B6n_kansallinen_luettelo/en).

One of the objectives of such platforms, which have the ability to bring many stakeholders together (Gillespie, 2010), is to empower citizens to become active users, to express themselves and become cultural producers in their own right (Duffy et al., 2019). Platforms are very important in the processes of digitalisation of cultural heritage. What is more, they are inclusive, allow widespread dissemination, stimulate creativity and active citizenship, and play a key role in the development of communities and economies. Due to the popularity of cultural platforms, the so-called Platform Studies emerged (Magaudda & Solaroli, 2020). Helmond (2015) speaks of the *platformization of the web*, while van Dijck, Poell and de Waal (2018) introduced the concept of *platform society*.

Within the framework of an EU ERASMUS+ Teaching Mobility, Mansfield developed and taught innovative data collection methods in France and the UK. This methodology draws on ethnographic interviewing and interpretative phenomenological analysis to engage local citizens in sharing and in taking authorship of their own intangible cultural heritage (ICH). These walking and writing workshops equip local people with social, narrative and technology skills for continuing the ethnological and auto-ethnographic building processes. This fulfils identity creation in the cultural exchange of a new tourism environment (Mansfield, 2020).

New knowledge-management (KM) systems and narrative methods are combined to build an open archive of cultural heritage using voices, recipes, music, bio-diversity management and stories. With the design of a mobile-friendly document specification, these cultural artefacts can be shared within the new museums or ethnopôles and on the walking trails developed around heritage themes. The case study and exemplar for this article is the development of a re-usable botanical checklist for local tourism stakeholders to explore their region's own ethnobotany to improve the tourism offer with local food products and other plant-based interest. Application of this to a place inquiry using literary travel writing for tourism in Newquay, Cornwall, UK, is given in this article as an example for re-use.

Ethnobotany

Ethnobotany at its most visible for the tourist can be seen in local botanical gardens and ethnography museums; consider for example, the Ljubljana Botanical Garden, Slovenia, established in 1810 and containing more than 4500 species, or the onion museum in Roscoff, France, whilst the seaweed collection company in Roscoff provides an example of entrepreneurship that combines knowledge management, research and locally available well-being products from marine vegetation to create a new and growing business. Such collections, gardens and museums vary a lot in their designs, features and purpose, and may – when recognized as flagship attractions – attract substantial numbers of tourists, e. g. Kew Gardens in the UK or Monet's Garden in France (Ballantyne et al., 2008). The council and land management authorities, though, are best-placed to provide the macro-environment to protect plant diversity. In the literature, the relationship between plants and tourism is still neglected (Cohen & Fennell, 2019). Often city branding and newspaper journalism do not detect and disseminate these tourist offerings (Mansfield, 2017), so a more sensitive method is proposed here to gather data.

Plants for artisanal food production at a local level is the first, most attractive integration of ethnobotany into the tourism value chain. Locally-occurring plants, or ones easily adapted to the climate, soil, knowledge and labour availability are of prime importance to local stakeholders in, for example, a seaside town. Food from plant material offers local makers a safer choice than from animal sources because of lower risk of food poisoning, and no viral transmission as experienced in the H1N1 virus from pork and chicken Ebola virus from meat and more recently SARS and Coronavirus COVID-19 after zoonotic events in a wholesale food market of animal products.

The heritage visitor centre or ethnopôle often presents tourists with a view of food production before the innovations in chemical control and oil-harvested mono-cultures. In the UK, a prime example of a mono-culture is the planting of Italian ryegrass as a fodder crop for meat and wool production across the whole of the country. This grass provides the tourist destination image (TDI) of Britain as a green and pleasant land. However, this is not a native species. The grass is

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harvested in a way to prevent tree growth and to sup-press wild flower meadow plants that would maintain health in a range of species, including farmed animals, humans, and wildlife.

Finally, nectar-bearing plants for pollinators, for example, bees, offer no direct food source for humans and are thus neglected in commercial planting regimes. For sustainability, tourist development must find a way of making these plants attractive culturally to be consumed in a different way. An example of this is Lily of the Valley, or Teardrops ("solzice" or "šmarnice" in Slovene), from the literature (a short story and a collection of short stories titled *Solzice*) of Lovro Kuhar - Prežihov Voranc in Slovenia, which has symbolic value from the cultural capital of the region.

Developing an Ethnobotany Checklist for Sustainable Well-being

The French heritage initiatives, for example, Sites of Remarkable Taste, teach other tourism developers and tourism consultants that symbolic cultural capital needs research and committed content marketing in order to be noticed by stakeholders and the travelling public (Poulot, 2014). To make this knowledge trans-ferrable, this article offers an initial checklist, below (Table 1), as a discovery instrument for those who wish to identify plant and human connections to make the local tourism offer more authentic, unique and more environmentally sustainable for their town and region. Thus, ethnobotany is the case study to pilot the writing methodology here.

The text that follows illustrates how to implement the checklist table, with suggestions and examples to examine before and during the fieldwork.

Example of Integrating Food Education Centre with Tourism

Macrobiotic food choice and preparation began in Japan and is dairy-free and sugar-free; using whole grains, vegetables, beans, tofu and tempeh, sea veg-etables, seeds and nuts, fruits and natural sweeteners. An example of how this has been combined with tour-ism is the International Macrobiotic School, Murtwell House, Diptford, Totnes, UK. This approach of offering education to visitors within the region becomes a tour-ist product which interprets the tourism space.

Wearable Botanics

Flax and hemp both produce fabrics and will grow in wetter, northern European climates. Crailar is a natu-ral enzyme-processed hemp fibre from Canada. Hemp clothing resists ultra-violet light and mould making is useful for outdoor tourism pursuits. The hollow fibres prevent sweating odour for walkers and hikers. Hemp

plants grow rapidly to produce over 5 tons of cellulose fibre per acre in four months. Hemp plants grown com-mercially help offset more carbon dioxide than many tree species.

Finding Plants in Toponyms

The river Gannel which separates Newquay in Cornwall from the suburb of Fistral derives its name from a Cornish word for the lovage plant, *levisticum officinale*. When tourism developers can find plant names in old place names a valuable starting point is established for recreating that botanical link. In Slo-venia, many such place-names can be found in towns and villages: Kostanjevica is derived from the chestnut tree (*kostanj* in Slovene), Breznica is derived from the birch tree (*breza* in Slovene), and Slivnica for example originates from plum (*sliva* in Slovene). These names are of Slavic origin (Snoj, 2010).

RESULTS AND DISCUSSION

The Process of Creating the Resources for the Ethnopôle

Culture and heritage can stimulate processes of rural and urban regeneration (Zukin, 1995). In the making of places, creativity has become a significant strategy and tourism crucial for the implementation of various creative strategies (Richards, 2020), including travel writing, its methods and techniques. Further on, the process of creating the resources for the ethnopôle is presented in detail.

1 Identifying Respondents and Culturally-rich Locations

In earlier research, the concept of the 'toureme' was proposed, as a culturally rich moment within a space of tourist value (Mansfield, 2018). Now this can be extended to draw on local knowledge by inviting local workers and professionals in the heritage and tourism industry to contribute their tacit knowledge. The questions for creating a semi-structured inter-view to do this should include the following themes: (i) Identifying their places of work and their routes across the urban space. (ii) Applying their walking routes to maps from the archive. (iii) Involving locals in a discussion of the topography of the town, entry points, which include, for example the bus station, car parks where visitors arrive, existing tourist at-tractions and amenities. (iv) Eliciting knowledge of the geomorphology of urban space, with its slopes, geology, river access, and public space to assist the researching travel writer to map out a walking route for discovering the town. Many European towns grew up on the south-facing banks of rivers, where the running water supplied drinking water, irrigation and the removal of waste downstream. The south-facing

Table 1: Ethnobotany checklist.

	ETHNOBOTANY CHECKLIST
	Eat and Drink. Usually a main carbohydrate foodstuff which can be prepared for both fine dining and as a tourist snack takeaway. Well-being must be incorporated in the meal preparation, e.g. avoiding added sugar and other allergens. Seek to appeal to emerging food-consumption choices in new publics, e.g. vegetarian, vegan, non-alcohol options.
	Food for pollinators to maintain the plant and botanic life forms. These plants will require education panels, and links to local symbolic cultural capital.
	Recyclable plant products. Raised social awareness of whose labour and knowledge is used and is valued in the re-use of the plant by-products.
	Food taste or scent – a local herb, dating from ancient times, perhaps held in a local place-name or the name of river. Symbolic – positive with local connection to culture and literature.
	Apparel. Wearable botanics, created and made with local craft skills. Institutions for this knowledge to be preserved, enhanced and transmitted as part of local culture in colleges, workshops and through courses offered by regional universities.
	Shelter - building with botanics and using local production knowledge and labour. Visitor attraction, equipment or building made of wood, e.g. old wine press, bench, a tree-lined walkway or arboretum. Wooden buildings using local timber rather than imported timber. Sponsorship and promotion of local timber and forestry businesses brought into the tourism space.

slope in Europe provides the sunnier aspect for fruit-growing and connects with the specific theme of this case study inquiry, ethnobotany.

Planning and building a travel writer's literary *hexis*, as explained in the synthesis below, follows the contour of the European town from its river first up the slope away from the water source to the highest point in the town. This key tourist plateau can be a monument or public building. Then the elliptical route tracks back down to the water's edge. Along the way, 6 points of interest where local respondents can be met are noted and documented by the travel writer for inclusion in the synthesised text.

2 Interviewing and Recording
    a. The theory and the uses of ethnographic interviewing are discussed with the respondents. Narrative techniques are employed by the researcher-writer to elicit richer data. Designing questions. Using walking and writing workshops.

    b. Technical use of audio recorders indoors and out in the field is covered. Play-back and transcription advice and training is given during workshops.

Workshop concludes with: Recording sessions of interviews with invited respondents. These voice recordings form part of the new archive for the ethnopôle, and create data for synthesis by the researching travel writer.

3 Analysis Methods, Synthesis and Delivery of Resources
Using the recordings from the interview workshop, four types of analysis were explored in pilot work for this project:
    I. Emotion and Value Content with word proximity
    II. Places of Emergence - links to the town's own archive
    III. Gerund coding and memo-writing
    IV. Critical hermeneutics

4 Digital Delivery

Design of the travel writer's output documents for delivery to a public audience ought to consider ease-of-use on smart-phones. One prototype was designed called the Ramble Strip, which avoided the user experience (UX) problems of PDFs on smaller screens:

- The Ramble Strip or La Bande flâneuse
- Narrative methods, digital photography, reproduction of old postcards and advertising. Using QR codes for smartphone users to download from scanned barcode.
- Audio-book and podcast
- Recorded and edited using Audacity free software. Convert to m4v or mp3 for distribution as audio-books on Google Play Store, or as downloads from the ethnopôle's own knowledge management system, thus providing a virtual local museum.
- Using Google Sites and Google Docs as a free Knowledge Management System

Often small local museums are not well-funded so a simple start-up knowledge-management system can be designed and made public through free software from Google, called Google Sites and Google Drive.

Synthesis using the *hexis* concept

The literary travel writing stage proposed in this research is innovative. It develops literary travel writing to create a document that is impactful, emotive and has affect for its readers. These readers, rather than just the scientific academic audience, are also the public, the tourism stakeholders and the local city council. The final synthesis, though, requires that the author-researcher has planned the literary writing from the outset in a process drawn from Aristotle's concept of *hexis* (Aristotle, 350 BC; Breton, 2019, 78–79), sometimes also called *diathesis*. The prefix *dia-*, which means across, denotes diagonal and dialogic thinking. The author-researcher conceives a plan of their knowledge of the stopping points or plateaus of inquiry, and the themes under examination in the project, for example ethnobotany in this case study. The *hexis* that the researcher creates as their plan can be visualised as an upright hexagon of 6 vertices echoing the elliptical route around the urban space. The long-standing Miller's Law, suggests that human short-term memory is most agile if the number of objects being processed simultaneously is less than 7 (Miller, 1956). A starting point, which is also the entry port into the urban space, four points of interest along the route and a final stopping point within easy reach of the port of entry, easily consume those 6 points to consider at the same time. If these 6 points are visualised as an upright hexagon with its point 4 at the top, then points 3 and 5 provide the opportunity for a short-cut, or of a dialogic relationship between the two separate points in the memory of the reader and writer. The literary travel writer seeks opportunities to create dialogic links so that a more nuanced and polyvocal artefact is synthesised.

These 6 points might be a theme or a point of interest in the town, an address, or a plateau on a guided walk where a view or an experience can be taken in. Visualising the structure of the narrative that will be written as a spatialized plan, this method proposes, maintains a spatial consideration in the research practice. It forms a disposition of knowledge elements adjacent to and available to the author during synthesis, yet in map form these become an elliptical route reaching up and out into the urban space and returning to the port of entry. This route of *hexis*, with cross readings, maps onto the town to form a walking route that the reader-visitor can discover and re-enact from the travel writer's story.

To help visualise this formation of a writer's *hexis*, consider this section from the literary travel writing of the Slovenian author, Dušan Šarotar on his exploration of Galway (2014 original). A key element of literary travel writing is that the travel writer reveals their own identity to engage the readers in an emotional and empathic relationship with the quest for recording the places explored (excerpt in English translation and in the original):

Kylemore Abbey, sem ponovil v mislih še jaz, da ne bi pozabil, čeprav sem bil prepričan, da sem o tem kraju nekje ob temnem jezeru, skritem pod gorami, že slišal, ko sem si na hitro ustvaril sliko, domišljijski kroki, pisateljsko metodo, podobno, kot počnejo slikarji, od katerih sem se morebiti tega tudi naučil, kroki torej običajno uporabljam pri komponiranju svojih tekstov, to je edini razlog, sem pomislil, zakaj se zdaj tukaj vozim, a za to potrebujem mir, počivam, ne spim niti nisem buden, ko sestavljam kompozicije iz stavkov, primikam in obračam besede, poskušam oceniti dolžino teksta, nekje globoko zadaj se mi besedilo obarva z različnimi barvami, običajno so črne linije dolge, goste, potem jim sledijo čiste bele ploskve, ki pa so polne pomena, breztežnega pomena, poglavja se prelivajo od rjavih, sivih, zelenih do temnordečih tonov, [...]. (Šarotar, 2014, 29)

Kylemore Abbey, I now repeated the name to myself so I wouldn't forget it, although I was sure I had already heard about this place, somewhere beside a dark lake, hidden beneath the mountains, as I made a quick mental picture of it, an imaginary sketch — a method used

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by writers that's not unlike what painters do, and maybe I learned it from them — I normally use a sketch when I compose my texts; this is the only reason I'm on this road right now, I thought, and I need peace to do it; I'm at rest, neither asleep nor awake, when I assemble my compositions out of sentences; I move words around and invert them, try to estimate the length of the text, and somewhere, deep in the background, the text takes on different colours for me; the black lines are usually long and dense; next come planes of pure white, which are nevertheless full of meaning, weightless meaning; the chapters blend together, from brown, grey and green to shades of dark red, [...]. (Šarotar, 2016, 39)

The disposition of the *hexis* in the writer's own imaginary must be prepared and be available to the writer-researcher during the place inquiry fieldwork, and later during the synthesis from the fieldnotes, recordings, photographs and collected cultural artefacts. The *hexis* is modified by the emotional experience of being in the field in the town under study, too. New dialogic links, cross-readings, will be made in the imaginary between hexis elements which are not necessarily adjacent in the original hex plan. Notice how Šarotar seeks out additional adjectives and shapes of colour to give his *hexis* a topological dimension 'the black lines are usually long and dense' (Šarotar, 2016, 39) so that it contains more than a flattened map on the surface of the town.

An example of this hexis planning is shown below for the current research, which is to synthesise a literary travel writing piece from fieldwork in Newquay in Cornwall, UK. This example of literary travel writing is for the destination management organisation to help them communicate to the public as narrative non-fiction to transmit the place inquiry and ethnobotany discoveries. It was collected by field observation and through hour-long, semi-structured interviews with local staff in the heritage and hospitality industries. These skills could be taught as a university Masters programme. Pilot teaching has been successfully carried out online by the authors at the University of Plymouth and in face-to-face workshops at the University of Maribor - one of the courses designed is also documented (Potočnik Topler, 2020).

Fieldnotes from Fistral

They wake, they work, they wait,
Then they fall,
Like the gulls call to the shore:
Ro an mor, ro an mor.
                        from 'Seagift'

February 2020 had been the hardest month, not through cold, no, but from the warnings sent in by the Atlantic. Even as March came, wet slate still glistened on the terraces each morning. I had postponed my journey long enough. So, on Tuesday 10th March 2020 I headed west to Newquay on the Great Western Railway. My first stop was the change at Par.

Outside Plymouth, a fine, misting drizzle blew in from the sea. The promised sunshine of the vernal equinox had not yet materialised. After the change of trains at 10:10am, onto the Newquay branch line, I crossed Cornwall to its northern shore. From Par onwards to Quintrell Downs yellow gorse bushes were already in bloom. The railway had followed this course into Newquay since 1876. I was not due to meet my guide at Trenance Heritage Cottages, the museum of local life, until the following morning so I had the whole afternoon to lunch and explore the town.

From Newquay station it was easy to cross over the road to find fish and chips for lunch, and in the terraced dining area of number 9, Cliff Road, I had my first view down onto Great Western Beach. The name was used by Emma Smith as the title for her book where she looked back to her childhood in the late 1920s. After lunch, I walked west along Cliff Road, into East Street and went to buy a local newspaper at 27, Bank Street, just as Max Sebald always did on his explorations. I doubled back to talk with the staff in the tourist office on Marcus Hill; they told me about the outdoor museum, called Newquay Tree Walk, which had a large sweet chestnut tree (castanea sativa) that produced a good crop of edible chestnuts. Fore Street then took me north around the curve of Newquay Bay to reveal the new coffee bars and clothes shops, like London Girls Surf Club and Wet Dog Pizza Co. Finally, after I had spotted North Quay Hill, sloping steeply down on my right, I discovered my hotel, The Harbour.

The Harbour Hotel, and Harbour Fish & Grill, seemed an organic part of the rock face. It was a grain store, converted first into a house in the early 1900s, when Emma Smith still lived in Newquay, and then into a five-bedroom boutique hotel. What type of grain was stored here? Oats for the horses that pulled the tram along the quay below us? Or barley for malting at Trenance Heritage Cottages? In recipes for Cornish pasties, even as late as the 1980s, barley flour was still recommended for the pastry crust. A much earlier recipe was more specific and advised black barley. In July 2011 the Cornish pasty was granted PGI, Protected Geographical Indication by the European Commission. Cornwall employs 1800 people in pasty-making and sells £60 million worth of pasties a year. That's about 6% of the county's food economy. Now that Cornwall has left the protection of the EU, their status has been lost.

By 3pm I was sitting in the lounge terrace of the Harbour enjoying coffee and overlooking Harbour Beach. I suddenly realised that about 30 surfers were out in Newquay Bay catching waves that broke on Towan Beach, on the western side of the famous rock, named The Island; they were achieving runs of around six seconds. Exposed rocks made the entrance onto Great Western beach too treacherous for the surfers. I glanced through the newspaper, *Newquay Voice* dated from the previous week, Wednesday 4th March and was treated to a review of Jean-Paul Sartre's *No Exit* which was playing at the Lane Theatre. By 4pm I calculated that the tide was coming in and thus reducing the runs of the surfers down to three seconds. Eventually the Atlantic met the rocks, leaving the few surfers that remained no exit onto the sand to finish their run.

Aaron arrived in the lounge to talk about ethnobotany. He told me that his tiny orchard of one apple and one pear tree fruited earlier than most, we could see the black branches below from where we sat and talked. When he first experimented with the apples he had found that they had an almost savoury flavour because of the salt from sea spray. The flesh had very little pectin and was dry, almost powdery; this put me in mind of cider apples. He said the apples made great crisps. The thin slices stayed white and attractive for eating. It was a lot of labour to pick and prepare them but Harbour Beach apple crisps could extend the late summer season with a festival for the harvest. Juice from the pears of Newquay though, Aaron thought, would need the enthusiasm of a local winemaker to convert to sparkling perry.

When I'd made perry, I harvested fruit in August, which included windfalls, too. To pick from higher branches I had used a sock on a long pole. I ripened the collected pears in an outhouse for an extra week. Then fermented just one gallon in a glass demijohn for a month before bottling. Impatient, I tried the perry in early November but it was practically undrinkable and still very cloudy. On New Year's Eve, though, my neighbours told me that the bottles I had given them were delicious and the wine a clear, very pale gold, thanks to careful pouring. The complexity of the pear, with its malic acid needs a second fermentation, it seems. The pear's extension to Newquay's season, then, would be not in the autumn but in March, the very time that I was here, to celebrate the uncorking of the winter perry. Tourism is created because the town's artisan perry production is restricted in both time and place. We have to travel to the perry in its own season. Local producers must keep their nerve and not pasteurise, nor filter, not add sugar to preserve, not refrigerate nor move but wake and work and wait.

On Wednesday morning, I wanted to walk to Fistral beach to find the holiday apartments where we had stayed back in summer 1974. I set off before breakfast because the weather looked poor. It was windy and threatened rain again. I walked up North Quay Hill from my hotel, and at the crossroads I judged that Tower Road would lead me to Fistral Court Holiday Apartments. It would have done, but I wanted to see Fistral Beach. After a long, but gentle climb, unaware that I was walking away from Fistral Beach, I arrived at the junction with Pentire Road. This did not look hopeful. An empty car park, with wind coming in off the sea, left me lost and disappointed. I had misjudged the land on this plateau. The golf course here did, however, stir my memory from 46 years earlier. I had a strong recollection of parking on a plateau like this back in 1974. I walked over it to find a route down to the sea. It was a different land from the geology that I knew at 18. The sand-covered Devonian rocks had the quality of downs, or as Emma Smith says 'the rabbity rough uptilting commonland of Pentire Head.'

It was 7:42am. I looked across at a Victorian hotel, way off on a headland but low in the sea. Dirty puddles surrounded me. Over in the north east sky, a postage stamp patch of blue appeared through the grey clouds. That was enough to make me turn back in the direction of the blue sky and head for breakfast. Fistral Beach would have to wait until I visited Newquay again.

As Aaron promised over breakfast, the sun did break through, and, fortified, I set off to walk across town to visit the heritage museum. Just after 9am, I reached Belushi's at 35 Fore Street, and walked down to the cliff edge and turned to photograph the headland of North Quay Hill. My hotel was very clear from there, the last large building before the drop into the harbour. Then I made the climb up onto Mount Wise. I joined it just below the summit of Trenance Hill. As Emma says 'On the seaward, or town side of the ridge … runs a road called Mount Wise.' This is where she lived in 1924.

Then, like Emma one day in spring nearly a hundred years earlier, I made my 'way down and down the further steep slope of Trenance Hill' until on my left, I finally saw the museum in 'Wilton's cottage, which stands at right angles to and higher than the road.' Walking down Trenance Road, I saw stone walls built with grey slate in a herringbone style to adjust the levels, like a terrace, to the falling slope. The stones were like chevrons pointing back and forth, and between them the first circular, fleshy leaves of pennywort. Spring had arrived after all. For Emma it had too, and she and her family collected the tips of nettles along the estuary of the River Gannel. Contemporary foragers say that pennywort makes an excellent salad leaf.

The crop most closely linked to Wilton's, now the Heritage Museum, is barley. In the early 1800s the cottages were created from an old malthouse. When I explored the museum, I found that a small quantity of husks and a few grains had been framed, with a label saying that they had been found beneath the floorboards. I remembered seeing barley fields alongside the railway track on the way into Newquay. This was a local crop. Was there a way of updating barley scones or tray bakes to make this grain a part of life today in Newquay? I thought of a breakfast bar made from barley, the word in Cornish, is *barlysen* and breakfast,

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of course, is *hansel*. It would have helped me earlier in the day on my quest for Fistral Beach. I should experiment, cutting them into a shape for carrying to the beach.

1:10pm 11th March 2020. The end of the line. I waited beside Newquay branch line for the only train out of town on its single track. My guide at Wilton's had told me that the trains were rare at this time of the year but more ran in the summer, bringing holidaymakers from London. I spotted a glazed, handmade tile that depicted the cottage museum on the low wall that marked off the station waiting area. I wondered if they knew this tile. With such infrequent services those tiles were probably well-known by locals dreaming of Par or even in their imaginations crossing the River Tamar to the city. I remembered the gorse that was flowering alongside the single track past Quintrell Downs and realised the meaning of the Cornish saying 'Kissing's out of season when gorse is out of bloom.'

Readers' Reception of Literary Travel Writing

As a research process, the next stage would be collecting reader-reception notes via interview or email questions, then coding and analysing these for effectiveness and affect. This will be ongoing and future work. However, a very small sample from the reception data collected does show a mapping has formed in the imaginations of the respondent readers. It is hoped that this will become a walking route for these initial respondents, shown below, to gain more value for their experience of the town and its botany:

Reception Correspondence
- I really enjoyed reading it! You've made me want to visit again – alas, I will have to wait until the lockdown is over.

- […] *this makes me feel so different about it. The luxury of non-essential travel, by train, having fish and chips, coffee, staying in a hotel, breakfast there, and visiting* […] *the museum.*

- *I could picture all of your journey and* […]

- I found it much better for helping the reader imagine themselves in a place. Especially with the little details you came across, such as the review in the newspaper, I suppose I would say it made it a more immersive read.

- I wouldn't need a map to find my way round. It's good how you combine literature, history and food.

- *A wonderful piece, such a read, beautifully put together* […]

CONCLUSION

Our article emphasizes the importance of theoretically-grounded travel writing methods, especially the process of building the ethnopôle, as a significant basis for place-making and developing sustainable tourism destinations whilst still respecting the growth of the writers' own identities. Since there still remains a lack of understanding on how travel writing works on the ground, in this article methods and processes are elaborated on, along with examples for fieldwork. The most significant contribution of this article is in the presentation and application of an innovative method of literary travel writing to the practice of place-making, sustainable tourism development and personal identity growth. To encourage the development of sustainable tourism further, it is significant that, in the future, tourism plays an active role in supporting the local community to engage in sustainable business practices by employing innovative methods of travel writing along with new technologies to inform locals, tourism professionals and tourists in the identification of cultural and natural heritage. In the long term, destinations can use these sensitively-produced new artefacts strategically to attract tourists and at the same time help locals engage in creating authentic cultural heritage. Producing an international Masters course in literary travel writing and place-making to equip local tourism professionals and new career graduates with the ethnographic and specialist writing skills would be a significant first step to developing and valuing new regions and towns. During the course and beyond, the learners could build the narrative archive for a digital ethnopôle for their area.

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SNOVANJE ETNOPOLA: PRIDOBIVANJE IN IZMENJAVA ETNOBOTANIČNIH ZNANJ V RAZVOJU TURIZMA

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POVZETEK

Priljubljenost dediščinskega turizma v Evropi še naprej narašča, zato so organizacije za upravljanje destinacij in kulturne ustanove pred izzivom, kako domačim in mednarodnim turistom predstaviti lokalno dediščino z inovativnimi pristopi, ki med drugim omogočajo izboljšanje trajnosti ter ohranjanje kulturne raznolikosti in pristnosti. Cilj članka je prikazati, kako je mogoče z namenom odkrivanja in predstavljanja turistične vrednosti nesnovne kulturne dediščine (NKT) na različnih turističnih prostorih uporabiti inovativno metodo literarnega potopisnega pripovedništva. V raziskavi etnobotanika služi kot študija primera, na kateri je predstavljena in preizkušena inovativna metoda potopisnega pripovedništva. Članek ponuja odgovor na vprašanje, kako oblikovati etnobotanični seznam za trajnostni razvoj turizma in kako ga uporabiti v praksi, tudi prek platform, ki postajajo vse bolj pomembne v procesih digitalizacije kulturne dediščine. Slednje so vključujoče, omogočajo široko razširjanje in dostopnost podatkov, spodbujajo ustvarjalnost in aktivno drža- vljanstvo ter igrajo ključno vlogo pri razvoju pametnih skupnosti in gospodarstev. Eden od ciljev tega članka je opozoriti na pomen teoretično utemeljenih metod potopisnega pripovedništva v procesu snovanja etnopola, ki predstavlja osnovo za oblikovanje turističnih prostorov in razvoj trajnostnih dediščinskih destinacij. Ker ni dovolj znanja o tem, kako potopisno pripovedništvo deluje v praksi in na terenu, so v tem članku podrobno opisani narativne metode in postopki ter primeri za morebitno terensko delo. Najpomembnejši doprinos tega članka pa je prav v predstavitvi inovativne metode literarnega potopisnega pripovedništva in v prikazu njene rabe oziroma prispevka v praksi – pri snovanju turističnih prostorov, trajnostnih destinacij in nenazadnje pri razvoju posameznikove in turistove osebne identitete.

Ključne besede: turizem, potopisno pripovedništvo, etnobotanika, razvoj, etnopol

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