

## Food and Wine Tourism



**What does this new form of tourism mean?**

- **Characteristics of people**
- **Facts and Figures**

Below I would argue that food tourism is not a new concept within the tourism industry, but rather that current academic research on the theme of food tourism has made food tourism pertinent for further analysis, perhaps in the area of responsible tourism.

Traditionally food consumption by tourists had been very much part of the travel experience, with significant cultural, social, environmental and economic implications.

Globalisation of food products has emerged in the last few decades, this being named MacDonaldisation as some academics. (Symons, 1999, cited by Hall, 2003).

Food tourism has entered the socio-political forum of globalisation versus anti-globalisation. Globalisation has resulted in a 'new' form of tourism as food is an integral part of the global village.

### **Globalisation / Anti-globalisation.**

- Global village with new global cuisine (fusion).
- High emergence of themed eating places in-situ in almost every city in the world. E.g. Hard rock café, Mexican, pizza, salsa etc.
- Growth of farmers' markets/local markets for authentic local produce.
- Food promotion is used to create new markets (tourist destinations).

- Food becomes 'the other' as opposed to the norm of the eating experience at home. Food therefore allows the tourist to confirm their sense of the other and emersion in another culture.
- Food gives the tourist a 'sense of place' (Hall, 2003). Often being marketed to represent the authenticity of a destination or region.

It is impossible in the post-modern state for authentic cuisine to be identified purely by geographical, climatic and history of place. Globalisation has resulted in the boundaries of national and cultural identity becoming blurred. In the post-modern cuisine at the local level will be inevitably be influenced by external food imports. (Hall 2003).

Haukeland, J.V. et al. (2001) set out to define new tourism as a reaction. "That sensations of *authenticity* within this context may also be regarded as reactions to effects of globalisation and similar forces, invading local regions."

Urry (2002 p92), as a defence of the post-modernism theory of tourism behaviour, states that the tourist knows that tourism is a "series of games with multiple texts and no single, authentic tourist experience". The tourist will be are that the quaint fishing village could not survive without tourism.

Cohen, E and Avieli, N. (2004) state that for local cuisine to become a popular attraction in its own right dishes must be filtered through a tourism-oriented culinary establishments. Local foods are transformed to suit tourist tastes and at the same time foreign dishes are introduced by tourism into local cuisine and transformed to suit local tastes. This could be envisaged as a new art form in that tourist cuisines are new cultural products.

Jameson's (1991) political theory of post-modern *hypo-space* could also be applied to the phenomenon of the new tourist. Jameson's paradigm is of global cognitive mapping, on a social as well as a spatial scale. The individual subject has a new heightened sense of place in the global system. That national space is transparent and world space has multinational capital.

However, all the above neglect the new tourism market known as *responsible tourism or sustainable tourism*. The authentic experience of food tourism endorses the principle of hotels and restaurants committed to the procurement of locally grown products and produce whilst at the same time encouraging the protection of the environment.

- **Characteristics of people**

Available culinary tourism activities in Canada (Lang Research 2001).

Refer to Lang Research model (2001).

The definition of the gastronomic tourist is described by Urry (1990) as post-modern. "Authenticity is sort out by the gastronomic tourist in classic, simpler cultures and lifestyles". Therefore, an authentic culture can be recognised by the discovery of classic and local foods.

Cohen et al, (2004) argues that many tourists travel to find novelty and strangeness, but within an "environmental bubble" of their home environment. Whether a tourist shelters in that bubble or exposes themselves to the host environment is the basis of the above typology.

MacCannell (1999) illustrates *staged authenticity* within the leisure activity of eating out. A basic restaurant staged intimacy by bringing the backstage kitchen up front on full public view, so it becomes more than a place to eat. The example he cites, an eating place in Copenhagen, allows the diner, or passer by in the street, to stand and watch the cooks prepare the food at the front of the restaurant. MacCannell defines this imagery as "a staged back region, a kind of living museum for which we have no analytical terms."

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