Food and landscape tourism

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Introduction: defining tourist interest in the mutual attractions of food and landscape

Food tourism includes a wide-ranging cluster of place-specific activities, increasingly recognised and participated in globally by diverse groups and individuals. It is also a new area of research, crossing and linking formal and informal studies about food tourism topics, as well as experiments through or within the range of practices that deliver food tourism experiences themselves. More than just eating excursions, food tourism can encompass the full spectrum of food identification, gathering, production, distribution, and preparation, as well as gastronomic consumption, acknowledging too the many overlaps and complementarities that are suggested in such comprehensiveness. From drinking wine at wineries; to jam-making classes at berry farms; hunting parties; and foraging excursions ending in picnics and banquets; and planting, pruning, or harvesting days rewarded with celebratory seasonal feasts, there are seemingly endless opportunities for observation as well as direct, visceral engagement with cultures through the landscapes and diversely edible produce that they simultaneously create and reflect.

Food tourism fundamentally connects food and place to the experience of a specific culture. This chapter is not much concerned with the historic migration of foodstuffs or the history of tourism, but rather focuses on how these are linked. It considers the development of a type of cultural tourism dependent on the demonstrable interaction of peoples with the landscapes that provide them with sustenance (Cros and McKercher, 2015 [2002]; Timothy, 2001).

Although literature across this field uses the terms indistinguishably, ‘food tourism’ is now more common than culinary tourism, gastronomic travel, or their variations. Recent shifts to the more general term ‘food’ appear to acknowledge broader classes of experience, as well as more ways to link the tourist with edible produce beyond the activity of eating. The Ontario Culinary Food Alliance describes culinary tourism as “any tourism experience in which one learns about, appreciates, and/or consumes food and drink that reflects the local, regional, or national cuisine, heritage, culture, tradition or culinary techniques” (CTA, n.d.-b). More simply, the Caribbean Tourism Organization declares: “Gastronomic tourism refers to trips made to destinations where the local food and beverages are the main motivating factors for travel” (CTO, n.d.). At the start of the millennium, Hall and Mitchell similarly concluded it was “visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/
or experiencing the attributes of specialist food production regions are the primary motivating factor for travel” (Hall and Mitchell, 2001: 308).

With extensive publications on food tourism, Lucy Long explores definitions in *Culinary Tourism*, offering a comprehensive opening view:

Culinary tourism is about food as a subject and a medium, destination and vehicle, for tourism. It is about individuals exploring foods new to them as well as using food to explore new cultures and ways of being. It is about groups using food to ‘sell’ their histories and to construct marketable and publicity attractive identities, and it is about individuals satisfying curiosity. Finally it is about the experiencing of food in a mode that is out of the ordinary, that steps outside the normal routine to notice difference and the power of food to represent and negotiate that difference.

(Long, 2003: 20)

Almost a decade later Long again notes personal and commercial motivations, emphasising the cultural significance and power of food tourism’s “adventurous eating, eating out of curiosity, exploring other cultures through food, intentionally participating in the foodways of an ‘other’, and developing food as tourist destination and attraction” (Long, 2012: 389). A key characteristic of contemporary food tourism is the conscious exploration of ‘otherness’, whether in place or time or both, exemplified by the term ‘foodways’ which captures the intersections of food cultures, traditions, and history through lived practices (see Jones et al., 1983; the academic journal *Food and Foodways*; Chapter 34). Experience and knowledge of the cultures of other places and periods are offered to the tourist through food – food that is located in a particular landscape setting (Urry and Larsen, 2005: 158).

Eating and travel, agriculture and terroir, produce and place have long been intertwined (see Chapters 34 and 36). The constantly evolving cultures of food and landscape clearly influence and enhance each other in ways which are fundamentally inextricable (Chapter 8). They both offer cultural immersion, encompassing an expansive array of activities and encounters affecting all aspects of individual and collective life on a daily basis as well as seasonal cycles. Food tourism explores and exploits opportunities for experiences across contexts from highly controlled human spaces to wildscapes, with potential to target any age, race, creed, and cost, in any geography, climate, or ecotype. Nevertheless, at present, the dominant demographic of those with a food interest is the same for those with interests in landscape, travel and cultural activities in general, tending to be “couples that have above-average income, are usually professionals and are aged 30 to 50” (CTO, n.d.).

The literature of food tourism crosses disciplinary boundaries (Montero, 2015: 308; Long, 2003: 23). Not simply a confluence of interests in food and interests in travel, it attracts investigations by specialists in the arts and sciences, including anthropologists; historians; cultural geographers; economists; social scientists; designers; and those with specialisms in botany, geology, chemistry, medicine, agronomy, and more. It encompasses more recently recognised areas of formal education including food studies (Albala, 2013; Pilcher, 2012; Ashley et al., 2004) and other books within the series Routledge Studies of Gastronomy, Food and Drink (Routledge, 2017a), tourism studies (Smith and Richards, 2013), and the extensive Routledge Series in Tourism (Routledge, 2017c), as well as revived landscape studies (Howard et al., 2013) and the Routledge Series in Landscape (Routledge, 2017b) with frequent cross-referencing chapters. Similarly, Elsevier has a series on Hospitality, Leisure and Tourism (Elsevier, 2017). Food tourism is enmeshed in studies that cut across key issues affecting contemporary scholarship and society.

**History: an overview of food travels and the media communicating their experience**

Food tourism can be argued to arise in any period, in any society, where consumption of food accrues more significance and permits more choice than eating for mere subsistence (Fussell, 2009 [1987]). On the
other hand, it might be said that it is not possible to live by bread alone even when it is only bread we eat, as any food always carries with it more meaning and more forms of sustenance than that provided by its consumable materiality. Whether in pursuit of abundance, rarity, or simplicity and frugal good health, what we eat carries conscious and unconscious associations and aspirations for a way of life, and it is records of these experiences that convey and excite these motivations.

From the earliest targeted accounts of places and their special dishes, such as advice to medieval pilgrims, through the first published guides for mass travellers including those of Baedeker and Michelin, to television shows, multi-media accounts, and global online resources marketing ever-shifting itineraries of special events, the story and diversity of food tourism media reflects that of food tourism itself. Significantly, food-focused tourism:

can take place without travel having actually occurred at all. [...] Culinary tourism activity has been regarded as ‘travelling through food’ and eating the food of another out of curiosity or to encounter a new culture using food as an interpretative vehicle.

(Wight, 2008: 154)

“Whether you go to food or food comes to you, the nature of the encounter is what defines a food experience as culinary tourism” (Kirchenblatt-Gimblett, 2003: xi).

While many describe food tourism as a recent phenomenon, the idea of travelling for gastronomic experience is an old one. Lucy Long notes debates amongst food scholars as to when tourism started as an industry (Long, 2013: 343), citing the pilgrimages of the European Middle Ages and the religious or nomadic journeys of various cultures marked by some consideration of and diversions for food provision. The seventeenth century saw trips by the working class to healthier destinations away from urban industrial centres and upper-class youth began Grand Tours to Europe (Black, 2009 [1992]; Sweet, 2015), although food did not play a major part in these travel plans.

It was the late eighteenth century, Stephen Smith notes, that marked a shift from “the focus of those involved with food as a human and economic phenomenon [...] its production, preservation, distribution, pricing and other utilitarian concerns” toward interests in food as “more than just a life necessity” (Smith, 2015: xiii). Food choice has always served as a sign of wealth and status, through rarity and quality of ingredients, to complexity of preparation, opulence of presentation, and fame of the preparer. The eighteenth century marks a period of global colonisation and immigration that began with such expressions of power experimenting with new ingredients such as tomatoes, potatoes, and chilies. Recipes developed that would become everyday staples of modern cuisines, the recipe books themselves serving armchair food tourism by referencing special places and their histories. “Cookbooks and other culinary literature could perhaps be seen as the first virtual media for culinary tourism, offering readers a window into other people’s food” (Long, 2012: 391). Contemplating William Sitwell’s A History of Food in 100 Recipes (2013), Bee Wilson suggests that “being asked to read recipes for their own sake, rather than with a view to cooking, gives a clearer sense of how they stimulate our imaginations” (2013).

Nineteenth century industrialisation saw radical changes in farming practices and food production, as it did in publication for a growing urban middle class (Chapters 2 and 9). Guide books are a significant category within the genre of travel literature, which includes outdoor literature, nature writing, and travel memoir. The widespread and highly popular Baedeker travellers’ guides were published from 1828. The guides offered information on hotels as well as cafés and culture, including agriculture – for example, agriculture, vegetation, and general farm produce receive attention in the 1898 edition on Egypt (Baedeker, 1898) – but did not draw attention to food and food culture as a key part of the tourist experience. It was the rise of personal transport in the twentieth century that initiated the influential publication of Michelin Guides from 1900.

One of the more famous restaurant critics and voluminous reviewer and author, Maurice Edmond Sailland, known by his pen-name Curnonsky, is considered the inventor of gastronomic motor tourism
through his regular writings in several newspapers and journals for Michelin. Interestingly, landscape architect Beatrix Farrand gifted a 1913 Michelin Guide to the British Isles (Michelin Tyre Company Ltd., 1913) to the General Library of the University of California, Berkeley. Michelin launched in 1900 at the Paris World Fair (Murcott et al., 2013: 79) although the star rating for restaurants was not introduced until 1926 with a three-star system appearing in the 1930s. During this time Curnonsky and novelist Marcel Rouff produced 24 volumes of *Tour de France Gastronomique* and in 1933, with another collaborator, Curnonsky published *Tresor gastronomique de la France* (Abramson, 2007: 124). Michelin’s guides encouraged more car travel and so the need for more frequent changes of tyres, using the pursuit of quality to boost the quantity of their product that was consumed.

The twentieth century continued the traditions of cookery books and travel guides, with food tourism boosted later in the century by the mass media platforms of television, the internet, and the beginnings of digital interactive technologies (Collins, 2015). Recipe books compete by offering far more than the recipes themselves, elaborating on ingredients of specific places and their histories, along with information about where they might be purchased or grown. In particular, a chef’s personal and family history can provide an important reference for readers to appreciate dishes beyond their palatability. Giorgio Locatelli and his wife Plaxy run the Michelin-starred Locanda Locatelli in Mayfair, London. His 2006 book *Made in Italy: Food and Stories* (Locatelli, 2006) is more an autobiography than recipe book, full of food stories of his growing up in the northern Italian town of Corgeno by Lake Como. It explicitly evokes a life and a culture and intends that this knowledge is necessary to fully appreciate the food.

A key part of modern travel guides is the ever-shifting ‘where to eat’ section. Exemplary or unusual produce, producers, and places of production are also often described as worthy excursion destinations, with details provided of opening hours and tours available. Lonely Planet – called the largest travel guide book publisher in the world (Fildes, 2007) – was first published in the seventies (Wheeler, 1973). It was aimed at budget travellers, backpackers and youth who viewed travel as part of countercultural experiment and education. Originally based on the overland trip from London to Australia through Europe and Asia, guides were subsequently developed for India (1981), South America, Africa, and Korea. Lonely Planet moved decisively to a food focus with *Food Lover’s Guide to the World: Experience the Great Global Cuisines* (Bittman, 2012), followed by similar publications for spicy food and street food. The focus on younger travellers may represent a liberating and even democratising trend in self-education, however it also represents a new and growing consumer market.

Television emerging from the mid twentieth century can similarly be examined as a democratising educational platform, while clearly also marketing products and services through carefully targeted direct advertising, product placement, and sponsorship (Samuel, 2001). The success of Julia Child’s 1963 daytime program *The French Chef* aimed at American housewives cemented television food program popularity, but it was the establishment of *The Food Network* in 1993 which “helped transform the perception of cooking from a domestic chore into a culinary art” (Long, 2012: 391), one that could be experienced through travel.

In *Foodie Makeovers: Public Service Television and Lifestyle Guidance* Isabelle de Solier begins her discussion with the hugely popular 1997 launch of *The Food Lovers’ Guide to Australia* from the multicultural television broadcaster, the Special Broadcast Service (SBS) (Solier, 2012: 65). Importantly she notes the shift from mere cooking show – the presenters were not chefs – to lifestyle consumer program. This was a show about consuming rather than producing, deliberately aimed at food lovers or ‘foodies’. The show covered stories not just about those who prepared food professionally, but also home cooks, primary producers and others involved in the introduction, continuation, or evolution of food practices. With an emphasis on location and diverse environments as well as diverse immigrant cultures, the show was as much travel show as food program.

The twentieth century consolidated earlier financial and other administrative, scientific, and technological advances that would bring mass production of many standardised food products to an international consumer market. A consequence of the long trajectory of western, first-world influence has been waves of
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countercultural resistance along with popular appetite for experiences of food and landscapes which that very affluence threatens. As Joni Seager notes: “Travel is now the world’s largest industry. The irony of tourism is that it often destroys some of the very places tourists travel to see” (Seager, 1995: 35). Indeed, they are made more attractive and interesting for being under threat. In the twenty-first century, interest in different, unusual, or threatened landscapes and produce has resulted in the unprecedented growth of food tourism. It is recognised as the fastest growing area of overall tourism (Stanley and Stanley, 2015; UNWTO, 2012; WFTA, 2013; Tourism Australia, 2016b; Hall and Sharples, 2008b; Parmar, 2015), increasingly promoted by governments, industry groups and other NGOs. There is flexible, cross-sector enthusiasm for the potential of food tourism to make substantial contributions to the economic development of strategically identified areas.

This growth has been spurred by satellite and digital broadcasting which has greatly expanded the reach of food shows and also changed the tools available to producers. Interactivity encourages consumer participation. The Food Network “invites you to share your own everyday food adventures and escapades […] share a photo on Instagram with #MyFoodOnTV, or post to our Facebook page and it could appear on the channel!” (SBS, 2015). In another entrepreneurial development, food product producers can be consumers of the online service producers. Two other ‘Food Channels’ – one Australian and the other based in the USA – are essentially promotional or advertorial channels collecting and packaging information on food products and services (The Food Channel, 2008; Food Channel, 2016).

Food travel blogs (Powell, 2005), apps, and online material for the foodie tourist are legion. Innumerable freelance, sponsored, and government sites offer advice and information, attempting to capture and advertise ever-changing offerings. These include the growing range of festivals (Hall and Sharples, 2008a) and ephemeral opportunities including food truck locations, markets, and flash-mob cooking. While much material is simply the most current version of information potentially available in other formats, digital and portable sites have additional qualities. A new smartphone app wakes you up to the smell of bacon cooking utilising a small plug-in external device to emit a puff of scent while the phone itself plays sizzling sounds (Global News, 2014). Other smart phone smell-o-vision could extend the possibilities for armchair travel and foodie travel research (Duell, 2014). Virtual reality technologies offer the ultimate armchair experience, however the tourism industry sees this not as competition but as introductory encouragement to actual travel (Las Vegas, 2016). Advances in what is primarily a visual virtual reality may soon permit a fuller multi-sensory virtual experience involving the smell and taste of food, and with the possibility of its being located in multi-sensorial, rather than merely scenic, landscapes.

Current concerns: economics, ethics, and authenticity

In an environment of global travel, distribution and reach, associating food with place becomes a key tactic in the development of strategies for economic development (Hall and Gossling, 2016). Placemaking and the marketing of place – irrespective of physical visitation – drives recognition and competition between cities, regions, states, and nations. Food provides popular and recognisable place distinction. Evident as a significant market sector from the beginning of the millennium, food tourism has more recently been promoted as an area to be improved by competitive providers, rather than simply explored by consumers (Stanley and Stanley, 2015; Wolf, 2016). In a world of increasingly documented experiences, there is considerable help available about how to be a food tourist. However, there is less advice about how to be a food tourism operator, conceiving, creating, and advertising food experiences for profit. This is of increasing interest to governments as much as private investors (Hall et al., 2011 [2003]; PIRSA, 2016; Tourism Australia, 2016a; CTA, n.d.).

Considering future issues and trends C. Michael Hall and Liz Sharples have noted that:

the growth of these [ethics-focused] movements parallel to that of the growth of food events is no accident and reflects broader societal concern in many developed countries not only about the qualities
of the food we are consuming, but also how rural regions and communities, agricultural practices and life-styles and certain forms of small-scale retailing can continue to survive if not prosper.

(Hall and Sharples, 2008b: 334)

In discussing ‘Cultural Tourism as Alternative, Moral Tourism’, Craig Wight recognises that “[f]ood and eating are firmly established components within the burgeoning mix of new ethical, culturally concerned tourism experiences in the West” (Wight, 2008: 153). In language that suggests a criticism in turn of the motivations behind critique of established tourism models, he goes on to characterise food tourism as “providing the increasingly thrill-seeking bourgeoisie tourist with a new type of moral, alternative tourism” (ibid.: 154). Food tourism then suggests a complex, nested set of concerns and counter-concerns.

The ethics of food tourism include the spectrum of ethical issues facing food production and provision in general (see Chapter 24). Indeed, food tourism advocates and providers typically explain their purpose as actively responding to these issues.

Whether you’re a local or a tourist, edible experiences will change the way you think about your food, beyond the plate. We believe in local. We believe in authentic [. . .] We believe commitment and collaboration are the avenues to success in this industry. Together, these fundamental ideas reinforce the economic, environmental and social health of our communities.

(CTA, n.d.-a)

In this view, food tourism tackles practices that threaten triple bottom line sustainability (Elkington, 2004). It is the thesis of Priscilla Boniface’s book Tasting Tourism that “a considerable counter-revolution against food industrialisation has appeared [that] is a main trigger to food and drink tourism emerging” (2003: 4). Concerned critiques look at longer-term threats, emphasising environmental and social values in the face of shorter-term financial gains which have prevailed to give us a globally organised food industry characterised by contemporary agribusiness, genetically modified (GM or bioengineered) cropping, and other technologies for yield enhancement of plants and animals, and shelf-life extension techniques such as irradiation, high processing, and additives. Essentially, food and food tourism ethics look to slower, smaller, more integrated production and consumption, reducing food miles, reversing loss of plant and animal species, and strengthening local farming, cooking, and eating practices traditionally suited to their local climates and ecologies. Food tourism requires and encourages transparency which feeds more ethical practices. Interestingly, food tourism and the concept of foodways has arisen with the concept of a quadruple bottom line of four Ps. To the usual three – planet (environmental), people (social), and profit (economic) – is added a more malleable, inclusive fourth – purpose or progress – recognising exactly the sort of integrated and evolving cultural condition and values of site-specific foods (Sawaf and Gabrielle, 2014 [2007]; Taback and Ramanan, 2013). It is the less precise but no less important measures of historical site-specificity that identify authenticity (Urry and Larsen, 2005; Gilmore and Pine, 2007; Wight, 2008; Willingham, 2014).

The concept of authenticity embraces several aspects of the ethical experience of food and food production that consider both ‘local’ landscape and ‘local’ people. Local landscape considerations encompass ideas of terroir and place-specific environmental influences on produce (Chapter 36). Considerations of local people recognise traditional or alternative processes of farming and identification of the cultural significance of ethnic or indigenous foods (Chapters 1, 7 and 10). Protection of those landscapes and traditional processes is sought through listing, registration, and certification, variously covering the cultivation and processing of endemic species, inherited or heirloom plant varieties and animal breeds (Ghione, 2017; Abramson, 2007). Legislation offers a range of protections for the consumer, but also for producers and local culture and landscape integrity. Amongst the most well-known and oldest certifications are France’s Appellation d’Origine Contrôlée (AOC), Italy’s Denominazione di Origine Protetta (DOP) and less strict Indicazione
Geografica Protetta (IGP). Other countries have labelling laws that require identification of a variety of aspects of a food’s origin and processing.

This is not to say there is not conflict in the sustainability of traditions that may, for example, be thought cruel, such as force-feeding geese for foie gras, aspects of veal production, and other time-honoured practices that arguably cause stress or potential stress to animals. Nevertheless, it is mass-farming including stall-rearing, caged egg production, and other concentrated animal feeding operations (CAFOs) which is most targeted rather than old-tradition local practices (Gurian-Sherman, 2008; MacDonald and McBride, 2009). Impressive sites of large infrastructure once held a place, particularly in local itineraries for tourists, as popular attractions. Tea towels featuring dams and drainage projects such as the Snowy Mountains Hydro-Electric Scheme and Ord River Irrigation system, or salt and pepper shakers emblazoned with canning or food processing factories were once commonly available celebrating the size and grandeur of industrial agri-food operations, collected by tourists who marvelled in the spirit of scientific positivism that dominated the earlier half of the twentieth century.

Ever at the forefront of analysis of cultural trends, architect Rem Koolhaas has dispassionately examined radical changes to the ‘countryside’ throughout the world. He demonstrates that there has been an unprecedented recent expansion in the scale and rapid digitisation of agricultural practices through the use of programmed and driverless harvesters, drones and similar hardware, in combination with temperature, moisture and weather indication informing optimum decision-making and productivity.

The countryside is now the frontline of transformation. A world formally dictated by the seasons and the organization of agriculture is now a toxic mix of genetic experiment, industrial nostalgia, seasonal immigration, territorial buying sprees, massive subsidies, incidental inhabitation, tax incentives, political turmoil, digital informers, flex farming, species homogenization […] in other words more volatile than the most accelerated city.

(Koolhaas, 2015)

The reality of massive agricultural change belies popular perception of the countryside and preferred food production methods as championed, for example, by the Slow Food movement (Slow Food, 2015). This is one of many related paradoxes, contradictions, and conflicts that riddle discussions within food, landscape, and tourism studies.

Both food products and landscapes are marketed in paradoxical ways where the local is promoted globally (Wight, 2008: 153), fads of simple ingredients and holiday experiences are the subject of sophisticated marketing (humble kale becomes a superfood, camping becomes glamping), the most accessible foods and travel itineraries are the most highly processed and packaged, and the popularity of cooking and travel shows, food and tour guide celebrities, exists at a time when fewer people can or do cook, working longer hours with less time for breaks (Hall and Mitchell, 2005: 73; Wight, 2008). Food tourism embraces, defines and re-presents ‘high’ and ‘low’ cultures to each other. On the one hand, lowly, simple food is packaged for consumption by the wealthy as health benefit or unique artisanal exotica. On the other, ways are briskly and profitably found to render expensive ingredients or processes available to the masses. In either case, it is the explicit or implied stories of food-landscape origin which lend it prestige or quaintness, piquing curiosity and framing the potential tourist attraction.

‘Glocalisation’ is a neologism from the late 1990s used to identify efforts to adapt global practices to local conditions, and to de-problematise tensions between local and global imperatives (Roudometof, 2016). Glocalisation “describes the naturalization of MacDonald’s in diverse settings through the use of local food sources, the transformation of the beef patty through adaptation to local taste, and accommodations to local consumer practices” (Gabaccia, 2012: 318). A parallel effect has shaped the architecture of MacDonald’s restaurants (as it has of other national and international corporate outlets and franchises, including banks), with attempts, albeit superficial, to respond to local settings and history, whether urban, suburban, or embedded
in rural roadside petrol stations. Urban settings in particular are seen to contribute to local culture through adaptive reuse of languishing heritage buildings. But there are further waves of complexity in the marketing of site-responsive food places. In 2016, a long-standing, family-owned Adelaide supermarket – the Chapley’s Frewville IGA – was awarded International Retailer of the Year (Changarathil, 2016) at a conference in the US. This popular ‘local’ food place has to compete with not only globalising corporate adaptors for customers, however, but also newer ‘hipster’ locals focused even more rigorously on a market for ethically oriented produce and service (Boisvert, 2015).

The nature of food tourism appears often unproblematically to be both profitable and sensitive to environmental and social conditions with a view to sustaining and improving them (Everett and Aitchison, 2008). However, as in many other areas, the ethical ideals of food tourism and its links with a green economy are not without contests and contradictions. In Black, White, and Green: Farmers Markets, Race, and the Green Economy, Alison Alkon points out that “economic, environmental and social goals remain at odds” (Alkon, 2012: 124) and offers empathetic critique that recognises severe limitations as well as already well-articulated strengths.

Food tourism is marketed as a win-win arena where not-for-profit interest groups align with business interests and government support for both. Ontario’s cross-sector Culinary Tourism Alliance declares: “It is our goal to #GrowFoodTourism globally by working with locals to create sustainable, authentic, and meaningful tourism experiences through food and drink” (CTA, n.d.-a). Their ‘industry affiliations’ include local, national, and international partners in government, business, and not-for-profit organisations. At a global scale, the potential benefits of food tourism have been aligned with the United Nations Sustainable Development Goals by the World Travel and Tourism Council (WTTC) and even argued to foster world peace:

Travel and Tourism has often been recognised for its ability to drive peace, security and understanding. World leaders, from John F Kennedy to Bill Clinton to Tony Blair, have highlighted the importance of the sector. Now, for the first time, the World Travel and Tourism Council (WTTC) has partnered with the Institute of Economics and Peace (IEP) to explore the links between tourism and peace. The research shows that countries with a more open and sustainable tourism sector tend to be more peaceful. (WTTC, 2016)

The growing success of food tourism enterprises and food tourist enjoyment is assisted by bipartisan appeal to both conservative and radical agendas; to both advanced capitalism and its new markets of spectacle and sensation, and to a hopeful sense that consumers may somehow challenge rampant consumerism. Hall et al.’s first chapter of Food Tourism Around the World is titled “The Consumption of Experiences or The Experience of Consumption? An Introduction to The Tourism of Taste” (2011 [2003]: 1–24). Ideas about the commodification of immaterial sensation and experience are not new. Guy Debord’s Society of the Spectacle (1977 [1967]) along with other Situationist works, thoroughly examined advanced capitalism’s commodification of experience and perception, outlining “the principle of commodity fetishism, the domination of society by intangible as well as tangible things” (ibid.: clause 35).

**Conclusion**

The dynamic conditions of food tourism mirror core challenges for contemporary society. It may yet prove a utopian hope (Chapter 40) to suppose that the educative, broadening, and visceral experiences that food tourism can provide will help realise a future such as that outlined in the UN Sustainable Development Goals, and create global agreement on ethical solutions for delivering inclusive, fulfilling environments for ongoing human habitation. As many are empowered to pursue the rich opportunities which emerging food and place appreciations are revealing, it is a vital time to be alert to the layering and slippages of intention in
these pursuits. Similar conflicts exist between nostalgia-driven protectionism and creativity-fuelled future heritage in decisions regarding our built environments and use of landscapes.

The rise of food tourism can represent both the greatest, inclusive achievements of human art, ingenuity, and generosity, simultaneously with its most pretentious, destructive conceits. The enthusiastic veneration of local cuisines, single dishes, site-specific ingredients, and distinctive traditions is an economic and educational blessing, broadly enriching lives, stimulating interests in and tolerance of the unfamiliar, and diversifying our diets. At the same time, it can generate popular standardisation or fetishism; threatening the loss of that distinction, impacting negatively on local landscapes, weakening personal judgement and responsibility, and potentially causing the collapse of specific food supplies through over-demand, or stagnation of cultures through the protectionism of consumer product guarantees (Chapter 36). How food tourism evolves to articulate and deal with the intellectual and ethical challenges facing it, will, no doubt, reflect how human cultures will strive to deal with the same consumption challenges facing the full spectrum of future human endeavour.

**Key texts**


**Further reading**


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PIRSA (2016) Agriculture food and wine in South Australia. Adelaide, Primary Industries and Regions SA.


