**Iconic cuisines, marketing and place promotion**

**Sally Everett**

**Introduction**

This chapter looks at how food and drink narratives are utilised to promote and create place identities. By exploring the concepts of heritage branding and constructed historical narratives, it illustrates how iconic cuisines are being employed to promote place and attract consumers. It argues that the marketing process is more than utilising established aspects of heritage cuisines and historical truths, as it is often about creating narratives to meet the evolving needs of destinations and its producers. Heritage and its tangible manifestations are being adopted to create brands, food iconography, and gastronomic narratives of place which do not always have an established or notable history to draw upon. As Lowenthal (1998) has argued, heritage has an ability to make the past relevant for contemporary contexts and purposes and provides existential anchors. Increasingly promotional campaigns are adopting these anchors and narratives of food heritage to offer a kind of certainty in a world of uncertainty. Certainly it is suggested that finding ways to unlock the hidden value of a brand’s heritage can harness past and present to safeguard the future.

This chapter will present and evaluate promotional activities related to different market segmentations for food and drink and focus on how iconic cuisines are being used as promotional vehicles and heritage brands. It offers critical reflections which explore the agglomeration of functions as part of its discussions around destination marketing and cumulative attractiveness of place. By drawing on culinary examples from around the world it illustrates the complexity of creating place and what it is to be ‘iconic’; suggesting it not just the promotion of something pre-existing, but something far more contemporary, creative and strategic. Numerous marketing approaches and interpretation methods are used in place promotion through food and drink including the explosion of social media channels, events, cookery schools, and reinvention of place and it is important to look at how these mechanisms seek to target distinct types of people and market segments. Increasingly we are seeing local and regional agencies adopting food and drink histories and heritage branding strategies to attract visitors, promote political agendas and develop destinations. Further, it is also possible to find examples of national and regional marketing strategies and social media vehicles using food offer to attract additional inward investment. It is clear, despite its contested nature that ‘heritage’ is good for place promotion, and is good for business.

**A history of heritage inspired place promotion**

The word ‘heritage’ is contested, but works as a carrier of historical values from the past and is therefore relevant to describe the way food as a cultural object is passed down through the generations via folklore, recipes and human processes. Since the dawn of time, food has reflected the culture of a country and its people, making it the ideal product to offer as an attraction in a destination with many possibilities as a powerful marketing tool (du Rand and Heath, 2006). Certainly, in the last ten years, we can see the growth of work and research which examines how people experience new cultures and places and how this contributes to their continuation and retention (Everett 2009; Fields 2002). It is also apparent, this attention is supporting the growth and recognition of ‘iconic cuisines. The Dailymeal.com suggests iconic cuisines are dishes that say more about a place than just what foods are eaten there, *“If you look a little closer, they reveal an inside truth about who they nourish and can be an up-close lens on a place's history. These foods draw influence from a country’s politics, geography, climate, a people’s makeup, and its culture. They’ve stood the test of time — whether derived from a colonist’s cuisine or in spite of it, and whether they've been updated for modern palates or kept in traditional form.”* (DailyMeal, 16/01/15). However, the concept ‘iconic’ is also not without controversy and debate, Stephen Fry, actor and novelist, Tweeted on 20/1/15 that *“How would it be if there were a media-wide moratorium on the use of the word “iconic” for the next ten years?”* Suggesting that the term ‘iconic’ may be overused and potentially meaningless in the dilution of its image and relevance. One might ask what makes a cuisine or foodstuff iconic? History or clever marketing? Perhaps a mixture of both. Definitions of ‘iconic’ include being ‘widely recognised and well-established’, or ‘widely known and acknowledged especially for distinctive excellence’ and it is this concept of being ‘well established’ which lends itself to historic narratives and the need to establish a heritage, or story. Certainly travel books encourage you to eat pizza in Naples, fish curry in Goa, dim sum in Hong Kong, lamb kofta in Istanbul and sushi in Tokyo.

Balmer (2011) claims heritage has been the focus of attention in marketing and management in the fields of heritage marketing, heritage tourism and the nascent area of corporate heritage brands for quite some time. Despite this, Tikkanen (2007) argues that it has been only relatively recently that governments and agencies are utilising food and culinary products in destination promotion and putting the development of food at the centre of product offerings. Furthermore, it has been stated that the intersections between heritage, and consumption, have largely been ignored, by marketing and branding academics (Otnes and Maclaren 2007). Du Rand and Heath (2006) also note that food has been a relatively underdeveloped part of studies which explore the marketing mix or strategy of a region despite research showing that food and drink are key tangible and intangible goods and services within a destination’s portfolio (Okumus *et al.* 2007).

To attract the discerning consumer, producers and retailers often adopt strategies which exploit stories and traditions behind regional and local food, for example using phrases such as ‘where the meat pie was born’, and ‘the original recipe chicken’. Food in the right packaging of cultural and social heritage narratives has the potential to attract consumers and can serve as tools for the reproduction and reinforcement of social relations and status (Cohen and Avieli 2004). In their study of London restaurants, Cook and Crang (1996) argue that regional cuisines are invented traditions, where food and drink represent cultural artefacts which are adopted as tangible emblems and signifiers of identity. Such concepts should be considered when discussing culinary heritage and the continuation of traditional foods within regions (Everett and Aitchison 2008). For example, Figure 1 illustrates how the inclusion of ‘original’ and ‘Est 1981’ seeks to attract consumers by reassuring them of its authenticity and provenance.



Figure 1 Justin’s, Whitby, Yorkshire, England (Photo by author, 2013)

As the association between place, promotion and food becomes ever more potent in the minds of consumers and in the marketing armoury of those responsible for destination promotion, we increasingly see heritage images of everyday foods explicitly linked to their place of origin, or associated with an image which conveys an appropriate feel or message. Marketing campaigns are increasingly adopting messages which relay this nostalgic rhetoric and hark back to small scale, cottage and rural production. For example, the UK retailer, Marks & Spencer’s employs images of country cottages on biscuit tins to convey a sense of tradition and home baking. It is increasingly apparent that emotional and symbolic attachment between a brand and a consumer is stronger and more effective when brands connect heritage and authenticity to their image (Ballantyne *et al.*, 2006). Hakala *et al.* (2011, p.448) state, “In turbulent times consumers become less confident in the future, wishing to protect themselves from the harsh, unpredictable realities of the outside world and seeking reassurance from the products they buy”. Further, longevity, core values, use of symbols, history and tradition are key dimensions of corporate heritage brands such as examples such as Hovis bread, Patek Philippe, and Fortnum & Mason.

**Identity formation and the symbolism of nostalgia**

The link between food and identity is born out in manufacturing approaches where product packaging is increasingly featuring farmers, historic backgrounds and using faded images to give a sense of the ‘homemade’ and a simpler life. Bell and Valentine (1997, p.34) suggested that foodstuffs are culturally embedded symbols, where “regional identity becomes enshrined in bottles of wine and hunks of cheese”, and certainly heritage identities have multiple institutional role identities which are utilised in various contexts and for a variety of purposes to sustain and strengthen. As well as providing sensory pleasures, food provides the anchor for narratives of cultural expression, whether through rituals or festivals, they all have visitor appeal. Perhaps more intriguing are the places where there are no obvious flagship attractions, iconic cuisines, or notable social history to draw on. In some instances developing an iconic cuisine can be regarded less as a reflection of reality (or history), but a marketing exercise of creativity, imagination and ingenuity. Increasingly, local and regional foods are part of a packaged commodity, a vehicle of identity development and recognition which draws on concepts of identity linked with notions of a ‘sense of place’ through emotional place attachment. Moginon et al. (2012) found these approaches in the context of indigenous food promotion in South Africa which invested $1.8 million into a project which produced a cookbook of indigenous foodstuffs for visitors, “*Ever tried samp, African ground nuts, mealies or sorghum? Or, if you have, how about potele, isithwalaphishi, ditlhakwana, mutuku or inkobe?* This project aimed to promote indigenous foods to visitors, sell it as souvenirs and raise the profile of South Africa as a destination (SciDev.net 28/6/04), becoming an effective marketing and promotion tool for this destination’s cultural and political development.

Places are often branded with stereotypes of food, meals and traditions and advertising often distills a wide variety of regional difference in ingredients, style and approach into a digestible simplified package of symbols and images. Traditional foods have strong symbolic value and have become expressions of local communities, signifiers of identities and artefacts of nostalgic resurrection. The concept behind the South African project was to ensure visitors had a memento and souvenir of the country, encouraging the returning visitor to continue to purchase that product or seek out that cuisine back in their home town or country. In the UK, a project in the county of Hampshire was developed which drew on heritage to promote place identity and community. Leaflets with old images, recipes and people’s tales effectively created an iconic cuisine through careful presentation of the past. Similarly, in Israel, Ron and Timothy (2013) found that Biblical food had been reinvented as a heritage cuisine for religious tourists in Jerusalem and the broader Holy Land.

**The manifestation of heritage and nationalistic narratives in the promotion of food and wine**

Balmer’s (2011) corporate heritage identity framework places the heritage identity construct vis-a`-vis other related constructs such as nostalgia, tradition, and custom. This useful model outlines the concept of relative invariance which seeks to explain the seemingly contradictory position of why heritage identities can remain the same by adapting to change, claiming “corporate heritage identities and brands are invested with special qualities in that they are a melding of identity continuity, identity change and are also invested with the identities of time (times past, present and future) (Balmer 2011, p.1380)”. Certainly, food heritage identities are an accretion of various identities, which are linked to institutions, places, cultures, and to time frames. Balmer ponders on the concept that if we want things to stay the same, things will have to change and links this to identity change, continuance and time. The constructs presented in his work provide a useful list of how food is used in promotional heritage narratives (i.e. tradition, custom, nostalgia, melancholia, iconic branding, retro branding, heritage marketing, heritage tourism, corporate heritage identities and corporate heritage brands). When it comes to finding the best example of an iconic cuisine which illustrates these constructs, there is a plentiful choice with examples such as a smartphone app created to find iconic street food in Penang (Figure 2) and an official "trail" in Canada for finding the best butter tarts.

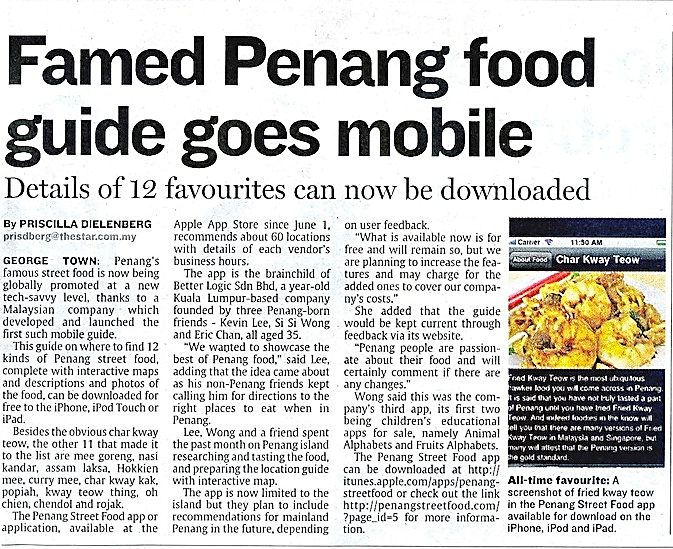


Figure 2 Newspaper article, promoting the Penang Street food app (The Star, 8 June 2010)

The profile of iconic cuisines is further strengthened through heritage events. Holding regional festivals is essential for promoting the destination branding of regions, where food themed special events or festivals can play an important role not only in regional development, but also in destination branding (Hall and Sharples, 2008). The growth of oyster festivals in Ireland, garlic festivals in the Isle of Wight and California, and asparagus, beer, and generic food festivals, find heritage tightly woven into the premise for the event. For example, The Great Aussie Pie Contest was created to find the best everyday commercially produced meat pie produced in Australia, to promote the higher quality pie production as well as attempting to increase media attention upon the foodstuff, but the iconic meat pie became dwarfed by the omnipresent advertising of fast food chains. Although some regional food festivals are organised mainly for community celebration, such events are also adopted for destination marketing and branding purposes; a basic step for building destination branding (Lee and Arcodia 2011).

Wine is another fascinating example of employing past and current narratives to promote visitation of places. Wine labelling increasingly draws on the concept of terroir and heritage which serve to forge a “vintage” identity, often masking the youth of some wine regions (Harvey *et al,* 2014). In well-known wine regions such as Bordeaux, La Rioja, and Piedmont vines have been an iconic part of the landscape for centuries and time integrates vines into regions’ culture and tradition, progressively becoming place references (Banks *et al*., 2007), where the iconic nature of some wines helps identify the wine producing region. Alonso and Northcote (2009) explore strategies of regions that lack a traditional background in wine making - how do new wines overcome the absence of established traditions that lend themselves to regional branding for old world heritage? A lack of a traditional heritage of wine making offers challenges in terms of origin branding, but a heritage is therefore created and winery operators in emerging wine-producing regions are using alternative means for “origin branding” that emphasise heritage and landscape characteristics centring on the wider ‘rural idyll’. For example, in California the heavy Italian influence is used to build an identity and a theme dubbed “Cal-Ital landscapes”.

Phillips (2000) suggests that wine is the most historically charged and culturally symbolic of the foods and beverages. Certainly the lack of a traditional heritage of wine making in Australia presents special challenges in terms of origin branding. The case of Barossa Valley in Australia is an example where wine, food, and the region’s German heritage contributes to its growing popularity as a tourist destination, and where the heritage of wine plays a fundamental role in the region’s tourism strategy. Alonso and Northcote (2009) find “wineries are acting as ambassadors in their regions, educating visitors, helping create a wine culture that “connects” their region with the outside world, advertising and marketing their region in the process”. In the absence of ‘Old World’ wine heritages, producers are constructing new heritages that link wine-making with other vintage industries and rural landscapes, forging a new local identity that has importance as a cultural marker, not just a marketing device.

Aside from creating new identities, iconic foods are also being harnessed to advance social and political agendas, affording us insights into a destination’s culture and future. Many countries aspire to have an identifiable and appealing cuisine comprising signature dishes which can be a nation building tool and generator of civic pride (Cusack, 2000); for example, preference for Russian ingredients and products has been read as a statement of nationalist sentiment in the post-socialist years (Caldwell, 2002). In national building, fostering demand for the ‘iconic’ is more problematic when food histories are absent. It is however possible as we see in full national campaigns such as the promotion of Malaysia and the use of food images connected with heritage and creation of place identity. Chaney and Ryan (2012) and Henderson’s (2014) work on Singapore finds food is a critical dimension of ethnic and national identity, arguing food heritage helps promote it as a destination whilst meeting local development and economic needs, yet questions whether a uniquely Singaporean cuisine actually exists at all. The Tourism Board promises a “world of flavours” emanating from a “rich multicultural heritage” (Singapore Tourist Board, 2012), but there is ambiguity about the existence of a national cuisine. Food has become a contentious marker of ethnic identity in a mixed society and a vehicle of political and religious tension, for example, Islamic structures about food and utensils may make it difficult for Muslims and non-Muslims to share meals in Singapore. Ownership of an iconic cuisine can be highly political as illustrated by public debates over the origin of chicken rice between Malaysia and Singapore. Pratt (2007, p. 285) summarises this situation more generally, stating that food histories are constructed “within a romantic discourse of the local, the traditional and the authentic” and are often fictional and obscure the convergence between mass and small-scale operations.

**Building supply and demand of iconic cuisines**

The production of place through food and its eventual consumption is a virtuous circle, where production and consumption are not dichotomous entities but work together (Everett 2009). Increasingly, hybrid spaces are being developed where consumer needs have to vie for position with production requirements. Producers are adopting and adapting new spaces of consumptive leisure to accommodate touristic interests; manipulating their identities and patterns of traditional production to facilitate growing consumptive demands. In generating demand and consumer interest, food producers are increasingly adopting and creating destination advertising and a rhetoric of authenticity through products and packaging (Scarpato and Daniele, 2003). It is the importance of imagery through well produced materials which inform understandings to build demand, and fuel supply. Certainly food can be the driving force that motivates people to visit a destination which we see in gastronomic destinations such as Italy and France, but certainly now less culinary established destinations such as Australia, Switzerland, are now responding and spend on marketing and promoting is increasing. Destinations are creating new narratives; compensating and inventing heritage traditions to capitalise on the demand for special interest tourism. For example, the World Heritage town of Hoi An in Vietnam is an example where one just has to walk through its pedestrianized areas to see rows of new cookery schools; a backdrop to tourists enjoying its colourful and buzzing market; certainly visitors enjoy culinary offerings to rival any top culinary destination (see Figure 3 and 4). Aveli (2013) suggests that Hoi An has purposely developed an invented culinary heritage in the context of modern tourism which drives its promotional activity, but it is telling that local people struggle to identify with this reinvented image. The adoption of heritage narratives is clearly working to attract visitors, but once again we see heritage as a created entity which constructs a ‘new’ history for places.



Figure 3 The iconic Vietnamese ‘coolie’ hats and food on display in Hoi An, Vietnam (Photo by author 2014)



Figure 4 A restaurant promotes its cooking classes, Hoi An, Vietnam (Photo by author 2014)

There is much to suggest a link between the growth of food tourism and the regeneration of rural areas and communities. There is significant convergence between food tourism and rural tourism literature, and there has been growing recognition that rural businesses must embrace integrated development and diversification and supply attractive heritage narratives of food and production to survive (Hall and Roberts, 2001). Rural development literature critically evaluates how culinary activities and growing demand for ‘authentic’ food experiences can assist in sustaining rural communities and livelihoods. From festivals promoting local produce to wine tourism, and farm stays, the connections to food and drink tourism are made obvious, seeking to encourage economic partnership and increase consumer demand. Indeed, origin and production methods have become important, as consumers increasingly associate better quality with traditional products and nostalgia. It is increasingly accepted that national cuisines are often more invented than real, although foods with a close connection to a particular locale may assist in articulating a sense of place identity amongst residents (Guerrero *et al.*, 2009). Regardless of how slippery the concept of authenticity is, there remains an appreciation that food has a heritage (whether actual or illusory) which merits conservation.

There is a sense that food is becoming increasingly globalised through universal conformity and standardisation, although globalisation should not be regarded as the destroyer of all, as there are opportunities for co-existence and conjugation (Mak *et al.,* 2012). It appears that the forces driving globalisation can act to strengthen specific food cultures. One initiative to secure such histories is the growth of externally approved designations such as the EU Protection of Geographical Indications and Designations of Origin, which support destination marketing campaigns by focusing on protecting foods produced, processed and prepared in a given geographical area using recognised know-how and food linked to the geographical area. Gellynck *et al.*’s (2012) study of European Union traditional food products illustrates this powerful link and allure when food is formally recognised and linked to particular geographic areas, such designations take on a significant role in the market and are increasingly requested by consumers seeking ‘a return to traditions’. In the United States, the ‘Santa Cruz Valley Harvest’ Heritage Food Brand Program (2015) also assists local producers, restaurants, and grocers by allowing them to use a recognisable logo that consumers associate with the strapline, “*Heritage foods of the Santa Cruz Valley: locally produced foods tied to the region’s history and cultural identity.”* Coordinated by the Heritage Alliance, the food “brand” promotes locally-grown food and supports the traditional farming with references to the local and traditional.

One recent phenomenon dominating promotional avenues and marketing is certainly the rapid growth of social media channels, online promotion vehicles and web-based marketing campaigns. This has meant traditional approaches to place promotion have been challenged, giving way to instantaneous and informal approaches to place promotion including consumer-authored reviews and suggestions through sites such as Trip Advsior. One growth area is blogs where social media is providing relevant, fluid iconic culinary commentary. Blogging has become a powerful marketing approach, examples include the iconic food of Taiwan (http://artofadventuring.com/chinese-cuisine-five-iconic-taiwan-foods/), or Singapore (http://sethlui.com/best-local-famous-foods-to-eat-singapore/) with titles such as “10 Iconic Foods of New York City, and Where To Find Them” and ‘Sarawak Top 10 Iconic Food’. With magazines, websites, television and Twitter feeds dedicated to food, stories are given new life and traditions are transformed to fit new fashions. With advanced web technologies, destinations are establishing real and online spatial and social zones, based upon a cultural tradition and its food where food trails and packaged journeys bring together iconic cuisines, producers and foodstuffs into a much larger and enticing offer.

**Heritage Branding**

We perhaps naively consider history must be a prerequisite of heritage branding, but it is of course more fluid than this. The idea of brand heritage is widely recognised to be a future priority and focus in branding research (Hakala *et al.* 2011), with analysis of a brand’s strength, emotional effect and place in the heart (Ballantyne *et al.,* 2006). This idea of employing “Heritage branding” as a way to tell a story that builds an emotional connection with consumers is a powerful one when used well, even when there is little historic fact behind its offer. For example, Heritage Foods (India) Ltd is one of the largest private sector dairy enterprises in Southern India and expanded to grocery retailing under the brand "Heritage Fresh", but little is obviously historic. The brand is said to have become one of the few resources to provide long-term competitive advantage (Lindemann, 2003). For example Jack Daniel’s whisky is often cited as an example of a brand that makes the most of its heritage as the US’ oldest (registered) whisky distiller. Their advertising consistently focuses on the craftsmanship that goes into its production, and the design of their label draws on images and typography from the past. This iconic whisky is an illustration that a brand’s success is based on its saliency, differentiability and intensity, and on the trust attached to the associations. It is proposed by Halaka *et al*. (2011, p.454) that “brand heritage is a composite concept incorporating the history of the brand in numbers of years of operation and the power of the brand story over time, as well as the consistency and continuity of the core values, the product brands and the visual symbols”.

Furthermore, many iconic brands such as Heinz, Kellogg’s Cornflakes and Guinness use aspects of their heritage to drive sales and the imagery of tradition and simply production is recognisable across the globe. The power of the Guinness brand transcends continents, luring people to visit St James’ Gate in Dublin, Ireland as the ‘spiritual’ home of the ‘black stuff’. As suggested by Urde *et al.* (2007, p. 449), “a heritage brand is recognisable from the following characteristics: a track record, longevity, core values, history, and the use of symbols” and Guinness has arguably developed an established heritage which speaks to consumers through a plethora of symbols, graphics, nostalgia, packaging and advertising. Taking an historical perspective, heritage identities such as Guinness acquire new identities over the passage of time and thus take on board new meanings and greater relevance- become associated with places, cultures and with time frames. It is clever creation of a brand history linked to a sense of cultural continuity and communal tradition which provides a sense of ubiquitous presence. Another example is Coca Cola whose name and logo are discernible virtually everywhere, and the vast majority of people alive today can recognise it (Beasley and Danesi, 2002). Another example is Bacardi Rum’s New Marketing Campaign which celebrates “Rich Cuban Heritage”, pulling on its origins in Cuba and its founder Don Facundo Bacardí Massó and his dramatic historical narrative about bringing change to the rum industry (Barcardi 2014).

**Summary**

This chapter has provided an illustrated summary of the narratives and approaches which are being used as part of the romanticisation and commodification of food heritages, destination promotion and brand differentiation. As Henderson (2004, p.913) has stated, *“Food is a link with the past, representing continuity and familiarity, and inspires a yearning for what are perceived to be authentic tastes and experiences on the part of residents*”. Certainly, food has a central and iconic role in society and carries significant cultural, historic and social significance in terms of identity construction. Dishes like the street food of Penang and Malaysia are endowed with iconic status and food heritage is believed to be worthy of celebration and conservation, and even if it is less established in the case of Singapore, it carries powerful messages which attract consumers, but may also underpin longstanding political agendas.

Effective destination marketing is the mechanism by which consumer expectations are managed and constructed. Marketing approaches are making intrinsic links between an area’s history, its cultural heritage and food. Regional products, dishes and culinary stories are now providing destinations with powerful virtual and iconographic narratives of the culture of a place, a people and history. Place promotion poses the challenge of increasing visitor numbers whilst ensuring destinations retains its original attractiveness. References to pure, sustaining heritage through supporting traditional industries encapsulate the idea of locally embedded symbols and sense of place deriving from agricultural traditions. Messages are about sustaining cultures and ways of life, for example this chapter suggests iconic food can be used to shed light on the history of the country, its geography and contemporary society as well as link powerful to its political and economic systems. Heritage cuisines have been presented here as powerful marketing tools, but must be regarded as fluid, evolving and powerful narratives that are not necessarily supported by historical fact or authentic narratives. Likewise, what makes a food ‘iconic’ is perhaps more about the imagery and the reach of those signs and messages than any sustained presence in history. Food is regularly developed into something iconic, which can be revealed to be central to identity at an ethnic and national level, where the adoption of heritage identities is powerful because they meet customer and stakeholder needs by encapsulating emotions, needs and building identity. In looking at more recent perspectives such as Balmer’s (2011), these approaches differ from that of Lowenthal (1998) by suggesting that heritage has a tripartite temporal dynamic in that it is meaningful to the past, present and prospective future, thereby suggesting there is a lot to be said for the future of iconic cuisines to be utilised in future destination promotion.

**References**

Avieli, N. (2013) What is ‘Local Food?’ Dynamic culinary heritage in the World Heritage Site of Hoi An, Vietnam, *Journal of Heritage Tourism*, 8 (2-3), pp. 120-132

Alonso, A.D. and [Northcote, J.](http://researchrepository.murdoch.edu.au/view/author/Northcote,%20Jeremy.html) (2009) [Wine, history, landscape: origin branding in Western Australia.](http://researchrepository.murdoch.edu.au/4747/) *British Food Journal*, 111 (11), pp. 1248-1259.

Ballantyne, R., Warren, A. and Nobbs, K. (2006), “The evolution of brand choice”, *Brand Management*. 13 (4/5), pp. 339-52.

Balmer, J. (2011) Corporate heritage identities, corporate heritage brands and the multiple heritage identities of the British Monarchy", *European Journal of Marketing*, 45 (9/10) pp. 1380 – 1398.

Banks, G. Kelly, S., Lewis, N. and Sharpe, S (2007) Place ‘From One Glance’: the use of place in the marketing of New Zealand and Australian wines. *Australian Geographer* 38(1), pp. 15-35

Barcardi (2014) <http://fandbnews.com/bacardi-rums-new-marketing-campaign-celebrates-rich-cuban-heritage/>. Accessed 12/12/14

Beasley, R. and Danesi, M. (2002). *Persuasive signs: The semiotics of advertising. Vol. 4*. Berlin: Walter de Gruyter

Bell, D. and Valentine, G., (1997) *Consuming geographies: we are where we eat.* London: Routledge.

Chaney, S. and Ryan, C. (2012), “Analysing the evolution of Singapore’s World Gourmet Summit:

an example of gastronomic tourism”, *International Journal of Hospitality Management*,

Caldwell, M. L. (2002). The taste of nationalism: food politics in postsocialist Moscow. *Ethnos*, *67*(3), pp. 295-319.

Cohen, E. and Avieli, N., (2004) Food in tourism - attraction and impediment. *Annals of Tourism Research,* 31 (4), pp. 755-778

Cook, I. and Crang, P. (1996), “The world on a plate: culinary culture, displacement and geographical knowledge”, Journal of Material Culture, 1(1), pp. 131-154.

Cusack, I. (2000) "African cuisines: Recipes for nationbuilding?." *Journal of African Cultural Studies* 13 (2), pp. 207-225.

Daily Meal (2015) Available from: http://www.thedailymeal.com/food-travel-150-iconic-dishes-around-world. Accessed 2/12/14

Du Rand, G. E. and Heath, E., (2006) Towards a framework for food tourism as an element of destination marketing. *Current Issues in Tourism,* 9 (3), pp. 206-234.

Everett, S. and Aitchison, C., (2008) The role of food tourism in sustaining regional identity: a case study of Cornwall, South West England. *Journal of Sustainable Tourism,* 16 (2), pp. 150-167.

Everett, S. (2009) Beyond the visual gaze? The pursuit of an embodied experience through food tourism. *Tourist Studies* 8 (3), pp. 337-358.

Fields, K., (2002) Demand for the gastronomy tourism product: motivational factors. In: A.M. Hjalager and G. Richards (eds) *Tourism and gastronomy.* London: Routledge, pp. 36-50.

Gellynck, X, Banterle, A., Kühne, B., Carraresi, L., Stranieri,S., (2012),"Market orientation and marketing management of traditional food producers in the EU", *British Food Journal*, 114 (4), pp. 481 – 499

Guerrero, L., Guàrdia, M. D., Xicola, J., Verbeke, W., Vanhonacker, F., Zakowska-Biemans, S and Hersleth, M. (2009). Consumer-driven definition of traditional food products and innovation in traditional foods. A qualitative cross-cultural study. *Appetite*, *52*(2), pp.345-354.

Hall, D. and Roberts, L. (eds.) (2001) *Rural Tourism and Recreation: Principles to Practice*, Wallingford: CABI Publishing

Hall, C. M., & Sharples, L. (Eds.). (2008). *Food and wine festivals and events around the world: Development, management and markets*. London: Routledge.

Hakala, U, Lätti, S. and Sandberg, B. (2011),"Operationalising brand heritage and cultural heritage", *Journal of Product & Brand Management*, 20 (6), pp. 447 – 456

Harvey, M, White, L, and Frost, W (2014) *Wine and Identity. Branding, heritage, terroir.* London: Routledge.

Henderson, J, (2014),"Food and culture: in search of a Singapore cuisine", *British Food Journal*, 116 (6) pp. 904 – 917.

Lee, I.&Arcodia*, C*. *(*2011)*,* The role of regional food festivals for destination branding, International *Journal of Tourism Research,* 13(4), pp. 355-367.

Lindemann, J (2003). *Brand valuation: the economy of brands*. Palgrave Macmillan

Lowenthal, D. (1998), *The Heritage Crusade and the Spoils of History*, Cambridge University

Press, Cambridge.

Mak, A., Lumbers, M. and Eves, A. (2012), “Globalisation and food consumption in tourism”, *Annals of Tourism Research*, 39 (1), pp. 171-196.

Moginon, D. F., Toh, P. S., & Saad, M. (2012). Indigenous food and destination marketing. *Current issues in hospitality and tourism: Research and innovations*, 355-358.

Okumus, B., Okumus, F. and McKercher, B., (2007) Incorporating local and international cuisines in the marketing of tourism destinations: The cases of Hong Kong and Turkey. *Tourism Management,* 28 (1), pp. 253-261

Otnes, C.C. and Maclaren, P. (2007), “The consumption of cultural heritage among a British Royal Family Brand Tribe”, in Kozinets, R., Cova, B. and Shanker, A. (Eds), *Consumer Tribes: Theory, Practice, and Prospects.* London: Elsevier/Butterworth-Heinemann.

Phillips, R. (2000), *A Short History of Wine.* London: Allen Lane Penguin Press

Pratt, J. (2007) Food Values The Local and the Authentic." *Critique of anthropology* 27 (3 pp. 285-300.

Ron, A. and Timothy, D. (2013) The land of milk and honey: Biblical foods, heritage and Holy Land tourism, *Journal of Heritage Tourism*, 8 (2-3), pp. 234-247.

Santa Cruz Valley Harvest (2005) Available from: http://www.santacruzheritage.org/home

Scarpato, R., and R. Daniele (2003) New Global Cuisine: Tourism, Authenticity and Sense of Place in Modern Gastronomy. In C.M. Hall, L. Sharples, R. Mitchell, N. Macionis and B. Cambourne (eds) *Food tourism around the world. Development, management and markets.* Oxford: Butterworth Heinemann, pp. 296–313.

SciDev.net (2014) http://www.scidev.net/sub-saharan-africa/indigenous/news/south-africa-builds-market-for-traditional-foods-ssa.html. (written 28/6/04, Accessed 25/11/14)

Singapore Tourist Board (STB) (2012) https://www.stb.gov.sg/. Accessed 13/1/14

Tikkanen, I., (2007) Maslow's hierarchy and food tourism in Finland: five cases. *British Food Journal,* 109 (9), pp. 721-734.

Urde, M., Greyser, S.A. and Balmer, J.M.T. (2007) Corporate brands with a heritage, *The Journal of Brand Management*, 15(1), pp. 4-19.