

THE ORIGIN STORY: BEHIND THE SCENES OF FOOD FESTIVALS

ALICIA OREA-GINER,*†  FRANCESC FUSTÉ-FORNÉ,‡  AND LOUISE TODD§ 

*Rey Juan Carlos University, Madrid, Spain
†Université Paris 1 Panthéon-Sorbonne, Paris, France
‡University of Girona, Catalonia, Spain
§Edinburgh Napier University, Edinburgh, Scotland

The relationships between food festivals and food storytelling have been scarcely explored by previous research. Nevertheless, these relationships are a source of memorable experiences, based on the authenticity of food places and stories. Drawing on the analysis of the storytelling strategies of the Festival *oriGenes* (Spanish word for origins), this research demonstrates the importance of product and producer stories in creating a distinct narrative of place through gastronomy. Results identify the relevance of the value chain from land to table (or bar to bean), where stakeholders engage with the origin of the product, respect the producer, and acknowledge the traditional knowledge in food production. Values such as creativity, education, and family are presented in relation to food consumption. This article contributes to the understanding of how and why food festivals generate food storytelling *behind the scenes*.

Key words: Food tourism; Gastronomy; Narrative analysis; Storytelling

Introduction

Being a source of tourist motivation and satisfaction, festivals have significant economic, environmental, and sociocultural influences on local communities (Getz & Page, 2016; Pérez & Bernal, 2017; Picard & Robinson, 2006; Weidenfeld & Leask, 2013). Festivals are built on identity markers of the destinations where they take place (Bennett & Woodward, 2016; Gautam, 2022; Hashimoto &

Telfer, 2008; Lin & Lee, 2020), and they contribute to the protection and promotion of local tangible and intangible heritage (Ascione & Fink, 2021; Fontefrancesco & Zocchi, 2020). As generators of knowledge and a relevant part of destination management and marketing, festivals stimulate special forms of tourism such as food tourism (Yang et al., 2020).

Drawing on the understanding of food tourism, this article focuses on the storytelling attached to

food festivals. For humans, storytelling is indispensable because it provides meaning and purpose, and without it, we have no sense of who we are or who we are in relation to anyone else (Lewis, 2011). Storytelling is part of a normative, discursive, and political collective action (Van Dijk, 2011). Food storytelling shows the connections between people, places, and practices and enables audiences to explore place identity (Mossberg & Eide, 2017; Park & Cho, 2010). Previous studies have analyzed the links between food and narratives (Bissell et al., 2018; Poppi, 2022; Temple, 2020). However, there is a lack of studies focused on analyzing storytelling strategies implemented in food festivals, and limited previous research has analyzed the narrative embedded in traditional food fairs from a supply perspective, identifying the relationships between events and well-being through food (Fusté-Forné & Pont-Llagostera, 2021).

Considering the identified gap, this research aims to analyze the storytelling strategies connected to a food festival called “oriGenes” (translated as origins and playing on the word genes) through qualitative data. The data analyzed includes an interview with the founder and organizer of the festival, the official promotional materials of the festival (a podcast, a book, and a short film centered on the stories of the products and producers), and the interviews with the participants used in the social media promotion of the festival. This festival is celebrated in Barcelona (Catalonia, Spain) and, from the current year 2023, also in Madrid (Spain). It was created in 2020 with the aim of generating positive impacts in society, promoting innovation and sustainability (<https://festivalorigenes.com/>). During the 2021 edition, it counted attendances from more than 700 participants with the attention focused on 18 gastronomic products and 11 wines (<https://festivalorigenes.com/>). This festival uses “food” as a cultural language to design and build its storyscape (Moscardo, 2020), creating an atmosphere of care for the environment, pride in handcrafted work, and a desire to connect with customers on an emotional level; are all projected by an authentic product (<https://festivalorigenes.com/>). Considering these aspects, the following research questions arise:

RQ1. How are storytelling strategies implemented in food festivals?

RQ2. What are the perceptions of storytelling strategies among the participants in food festivals?

RQ3. How storytelling strategies generate a high-value food festival?

Literature Review

In understanding storytelling in food festival settings, the following discussion considers four themes. It starts with food storytelling and the promotion of sustainability through storytelling. It then analyses food festivals and how the linkages between stories, foods, and festivals result in the creation of experiencescapes.

Food Storytelling

As mentioned earlier, there are synergies among stories, food, and festivals. Stories and the setting in which they are told hold a special place in our culture (Lewis, 2011). This can be said for food, which acts as a “living textbook” of the history and culture of a place (Teixeira & Ribeiro, 2013, p. 194) and of festivals that can become inextricably linked to place and culture (Getz & Page, 2016). Similarly to festivals, and often to food, a story’s primary goal should be to entertain. It needs to follow a logical progression that begins with a challenge or unexpected incident, then moves on to the characters’ reactions, then the consequences, and finally the resolution, in order to elicit the desired emotional response (Moscardo, 2020; Popova, 2015).

Considering these previously highlighted elements of storytelling, food storytelling naturally relates to tales about culinary expertise and experiences. It means that food plays social and cultural roles by providing energy and nourishment for the body, as well as establishing and maintaining relationships between individuals (Bass et al., 1979). In many societies food storytelling is passed down from generation to generation; hence, the acceptability of some meals is cultural, as many of these biologically edible items are deemed acceptable or unsuitable based on the cultural context (Contreras Hernández & García Arnáiz, 2005; Quan & Wang, 2004).

Previous studies were focused on the influence of storytelling in food consumption from different

perspectives (e.g., Bissell et al., 2018; Poppi, 2022; Temple, 2020). Furthermore, Fenger et al. (2015) analyzed the influence of narratives on customer preferences for processed beef products while Nie et al. (2017) studied the effect of storytelling on organic food purchasing. However, there is a lack of research based on the “behind the scenes” and the construction of the storytelling.

When consumers are told about a product through a story, they can take in the information with little or no conscious processing on their part (Nie et al., 2017). Consumers who are doing one-time or initial exchanges prefer stories that focus on the product itself (Gilliam & Zablah, 2013). In fact, consumers can enjoy a unique dinner if they identify with the tale, its characters, and its cuisine (Mossberg & Eider, 2017). This suggests that consumers are more likely to get invested in a tale if they can relate to the protagonists and the conflict intrigues them (Van Laer et al., 2014).

Promoting Food Sustainability Through Storytelling

Previous studies highlight that sustainability may be promoted using stories highlighting the significance of sustainable practices (Moscardo, 2017, 2020). This is linked with the emotional connection of stories that can be strategically deployed in restaurants to encourage healthy eating (Mossberg & Eider, 2017) and well-being for local communities (Fusté-Forné & Pont-Llagostera, 2021). The continued influx of such staged food concepts can lead to more sustainable, socially equitable, and healthier futures (Mossberg & Eide, 2017). Future food systems will need to therefore become adaptable to the increasing stresses that climate change will place on our food security and nutrition priorities (Béné et al., 2019).

In relation to this, Fusté-Forné (2023) analyzed the influence of the narratives attached to a wine event on the protection and promotion of wine-scapes. “A wine event engages producers with the development of a wine storytelling, which expands the wine-based knowledge of visitors. At the same time, this sustains the preservation of ‘wine’ and the promotion of the narratives attached to the product” (Fusté-Forné, 2023, p. 319). In this sense, a wine event is a gatekeeper of the historical and

contemporary uses of wine, and food festivals are able to develop stories that contribute to the sustainable relationship between rural and urban environments. These stories are based on the cultural heritage and the natural landscape that surrounds wine production and become valorized through wine consumption.

Awareness-raising rituals have a role in shaping sustainable food consumption patterns (Mossberg & Eide, 2017; Spaargaren, 2011). The provision of details about the ingredients used in clients’ cuisine has the potential to raise their level of food literacy and to enhance their desire for more nutritious options (Story et al., 2008). Nie et al. (2017) identified that food sellers could introduce narratives focused on the health benefits of their produce, or its positive impact on the environment.

Food Festivals

Due to their social and economic benefits, the prevalence of food festivals has grown in recent years. This has led to the development of a popular and competitive food events sector on a global basis (Choo et al., 2022). In their design, food festivals tend to be themed public events that are associated with local places (Organ et al., 2015), and that pair food and place (Fusté-Forné, 2023). Through providing programs of entertainment and education, alongside celebrations of local food and produce, these festivals can become unique spaces where the distinctiveness of destinations is celebrated through the senses, and the lived experiences of sampling and purchasing local food are enjoyed and cherished (Choo et al., 2022).

Further, the experiences attached to food festivals can enable attendees to make rich connections among the culture of a place, the tastes associated with its food, and in turn, the inherent meanings associated with food and place (Wan & Chan, 2013). It is considered that within their local host communities, food festivals provide platforms to celebrate and take pride in shared identities (Vesci & Botti, 2019). Indeed, they construct local gastronomic identities and revive traditional knowledge around their host communities and food production (Fontefrancesco & Zocchi, 2020). This is, for example, illustrated by the *Bean Fair*, which has taken place in Catalonia since the late 20th century.

This festival shows how an event creates a meaningful connection between bean production and consumption based on the pride of locals not only in relation to the product, but also to the local landscape and the culinary traditions (Fusté-Forné & Pont-Llagostera, 2021).

By its nature, food is rooted within local places and culture. As is the case with stories, food festivals follow a progression of narratives and events to elicit responses (Popova, 2015). Such narratives are formed through festival programs and associated publications, alongside social media, as strategies to enhance educational and entertainment (Organ et al., 2015). Despite the rich potential of food festivals as spaces for storytelling, there is limited research around the strategies and the tools used for storytelling in food festival settings.

Experience and Storytelling in Food Festivals

Food festivals bring together customers and producers in a multistimulus environment by providing samples, insights into production techniques, and guarantees of authenticity (Kim et al., 2010). Incorporating elements of flavor, location, and custom, the act of eating and drinking in food festivals creates a multifaceted cultural encounter that helps visitors feel more at home in the host environment (Organ et al., 2015). All of these elements are further linked to the concept of experience, because local cuisine may create particularly memorable adventures (Robinson & Clifford, 2012). These elements form part of the story involving food consumption. In fact, emotional and social considerations have been demonstrated to have a significant role in influencing consumers' food choices (Tarkiainen & Sundqvist, 2009).

Despite the clear synergies between stories and food festivals, there is a lack of literature focused on storytelling in food festivals. Blichfeldt and Halkier (2014) highlighted that food festivals allow us to share values and stories that are part of the identity of the event. It means that food festivals can be seen as signature events that allow to create a shared story between community, stakeholders, and visitors (Blichfeldt and Halkier, 2014). In fact, these events broaden the scope of the festival's narrative, telling the story of the community's origins to a wider audience through traditional

food consumption experience (Fontefrancesco & Zocchi, 2020).

In contemplating the relationships among food, food festivals, and storytelling, experience is a core theme. The experience economy concept (Pine & Gilmore, 1999) positions experiences as a fourth economic offering on the basis that consumers are seeking sensory stimulation, enjoyment, fantasy, and fun (Holbrook & Hirschman, 1982; Mossberg & Eide, 2017). In creating consumer experiencescapes (O'Dell & Billing, 2005), the experience economy construct draws from the dramaturgical metaphor (Goffman, 2002) and performance theory (Schechner, 2003). Consequently, within an experiencescape, elements such as actors, staging, scripting, narratives, and stories are key to designing and staging experiences in physical spaces (Mei et al., 2020). The narratives surrounding food consumption therefore contribute to any experiencescape, thus creating a sensory and stimulating consumer experience (Mossberg, 2008). Experiencescapes are subject to the physical setting where the particular experience takes place, alongside other elements including atmospherics, ambience, and theming (Frochot & Batat, 2013). Indeed, in the experience economy, experiencescapes may be defined as: "landscapes of experience . . . spaces of pleasure, enjoyment and entertainment, as well as meeting grounds" for diverse groups (O'Dell & Billing, 2005, p. 16).

The idea that experiences occur in a physical and sensory setting, or a "scape," is linked closely to the festivalscape, which is defined as the physical and sensory festival environment (Chen et al., 2019). Significantly, as discussed earlier, food experiences in festival settings occur in a specific space, including physical and sensory environments (Chen et al., 2020). These are formed by tangible elements such as location, program, and decor, as well as intangible elements of culture, ambience, history, and atmosphere. In turn, these characteristics exist among thematic elements. The construct of a purposefully designed "scape" for food consumption may be described as a gastronomic landscape, or indeed a foodscape; and food festivals are a fundamental ingredient of any foodscape (Fontefrancesco & Zocchi, 2020). Importantly, storytelling is also linked to the intangible aspects of products, including food, and experiencescapes

such as food festivals, to present context, behaviors, perspectives, and choices (Nie et al., 2017). These various tangible and intangible elements of stories are also part of food festivals and help form the communication approaches, program, and content as well as the atmosphere, and ultimately the experiential food festival scape.

Methodology

This research is based on qualitative methods, comprising two phases: an interview with the event organizer and a qualitative analysis of official promotional materials of the festival. The methodology employed to analyze the results was narrative analysis.

Data Collection

The first phase comprised an in-depth interview with the festival organizer, which was the starting point of this study to obtain detailed information before proceeding further. The purpose of this interview was to analyze how the organizers of this food festival perceived the storytelling strategies implemented before, during, and after the event. This was accomplished by basing the interview structure on the concepts established in the literature review (food storytelling, gastronomic

identity, sustainability, and experiencescapes). The researchers contacted the event organizer to schedule the interview. The interview was conducted using the principal language of the participants (Catalan) on January 10, 2023, from 9 to 10 am. Table 1 includes the interview design.

The second phase included the qualitative analysis of official promotional materials of the festival. The following materials were analyzed: the festival podcast, the festival book, the festival documentaries, and the festival website, including press releases. In relation to the festival documentaries, available on the YouTube Channel of the festival, these included interviews with the 12 producers selected by the festival (2021 edition), whose profiles are displayed in Table 2.

Data Analysis

The analysis was conducted in Catalan and Spanish because of the importance of analyzing the results by employing the original language of the content. The methodology employed in this research was narrative analysis. All the material (official promotional materials of the festival and interviews) was analyzed through narrative analysis. Since narratives may establish a common history and sense of community among their listeners, narrative analysis paves the way for a

Table 1
Interview Design

| Questions | References |
|--|---|
| How is this festival constructing local gastronomic identities and reviving traditional knowledge? | Fontefrancesco and Zocchi (2020); Popova (2015); Vesci and Botti (2019) |
| What makes the products on offer at the festival unique? | Mossberg and Eider (2017); Nie et al. (2017) |
| How do the authentic food products show that the festival cares about the environment, takes pride in hand-made work, and wants to connect with customers on an emotional level? | Moscardo (2020) |
| What kind of stories are used to explain the value of the food products on offer at the festival? | Mossberg and Eider (2017); Nie et al. (2017) |
| What is told about these products to generate a memorable experience for the visitors? | Robinson and Clifford (2012); Tarkiainen and Sundqvist (2009) |
| How does the venue, atmosphere, ambience and other physical elements influence the story you want to convey about this event and the products? | Frochot and Batat (2013); Mei et al. (2020) |
| What other elements can be part of the experience linked to the consumption of food products at the festival? | Fontefrancesco and Zocchi (2020) |

Table 2
Profiles of the Producers That Participate in the Festival *oriGenes* (2021 Edition)

| Producer | Product |
|----------------------|---------------------------|
| Carlos Piernas | Salmon |
| Juan Ángel Rodríguez | Chocolate |
| Albert Roca | Ice cream |
| Eva Vila | Cheese and wine |
| Daniel Jordà | Bread |
| Edu Torres | Rice |
| Nacho Gómara | Vegetables |
| Bárbara Sanfilippo | Anchovies |
| Viri Fernández | <i>Fabada</i> (bean stew) |
| Txomin | Grill |
| Gorka Rodríguez | Octopus |
| Anselmo Pérez | Iberian ham |

comprehensive study of speech that considers their unique circumstances (Smith, 2000). Previous studies employed this method to analyze content from websites (Pasquinelli & Trunfio, 2020), as well as from interviews (Brannen, 2013).

The first step consisted of transcribing all the interviews and conducting the narrative analysis of the transcripts. The verbatim quotes included in the results section were directly translated to English considering the importance of preserving the original meaning. The second step involved implementing a narrative analysis of the official promotional materials of the festival. The results are presented in the following two sections. First, the authors contextualize the festival and its values; then the analysis of the interviews with the participants is developed in relation to previous literature.

The Festival *oriGenes*

The food festival is presented through different mediums and formats where *oriGenes* communicates and states its identity. Through the book, the organizers explain that the aim is to know the work of all artisans, from the roots to the product, under the umbrella of sustainability, fair trade, and social responsibility (oriGenes, 2021). As explained by the founder and organizer, this festival is not only focused on gastronomic products, but also on offering keynotes from leaders of the sector, live music, innovative workshops, as well as a discussion forum. The first step to organizing this festival

is also linked to *oriGenes*' storytelling techniques; they select 12 artisans on the basis that they are people with identity, sensitivity, and a special talent who live for and by their products and who want to share knowledge and generate a positive impact on society (oriGenes, 2021). This process is capped with a visit to each gastronomic artist to get to know their environment and working style. Through these visits, during the pandemics, *oriGenes* was able to identify that these artisans had a respect for tradition and a very authentic way of innovating that fused the past, present, and future in a natural and expert way (oriGenes, 2021).

Some passages in the book show how, through this publication, a story is generated about each artisan, indicating their way of working, their environment, and their philosophy (which are further explored in the next section of this article). These stories cover aspects of their vocation, their development, and their personal connection with the gastronomic products they offer and with all the elements that surround them. In the words of the organization, the aim of this search for protagonists who create their gastronomic products with care is:

To enable those attending to learn about these ancient techniques, to love these top-quality products, and to value them as they deserve through this unique experience. (oriGenes, 2021, p. 15)

All these stories about the artisans and the gastronomic products are also present in the information on the website, but in a summarized form. These artisans are also considered for the festival because they offer a new perspective on traditional gastronomic products by introducing innovative elements. However, during the process of the visit to the gastronomic workshops, the organizers also made 22 documentaries and subsequently published them, as well as 13 podcasts where, through 12 of them, they spoke personally with each of the protagonists. This means that all the elements they convey are based on sharing the story that each product has, and the analysis of these stories is the source of the storytelling of the festival, explored below. Also, this love for the gastronomic product and its identity has led to the creation of a gastronomic club associated with the festival, which they define through their website as:

A boutique gastronomic club aimed at food lovers and food companies with an interest in and commitment to having a positive impact on society, the economy, and the planet. (oriGenes, 2022).

Connecting to all the stories told about the products and the festival on the website, it is possible to see that sustainability is a key aspect. In fact, the website shows that this event is focused on the fulfillment of four Sustainable Development Goals (SDGs): (3) good health and well-being; (7) affordable and clean energy; (12) responsible consumption and production; and (17) partnerships for the goals. This factor is also linked to the aim of ensuring the proximity of gastronomic products included as part of the festival.

With regard to the places where the festival takes place, the festival is organized in two different places: Barcelona (2021 and 2022) and Madrid (first edition in 2023). In the province of Barcelona, it takes place in a XVII century palace in the countryside. This location is described as “a place that fulfils dreams, a place that changes you, an ideal environment to fulfil one of the most beautiful desires: to return to the origins with a mentality of now” (oriGenes, 2022). This definition shows that the organizers are also using the history and cultural elements of this place to create a reinterpretation and propose a new story to tell associated with the festival.

The website also includes some essential elements to attract visitors with some keywords. For instance, the newsletter banner contains the following sentence: “Subscribe and enjoy the trip” (oriGenes, 2022). This trip that visitors can experience is represented by a passport that they receive when arriving at the festival as an original way of giving them the festival program. The passport also includes a narrative element, with the following sentence describing the trip: “The most important thing about any trip is to feel, discover, and create connections, and that when you return, you are not the same person who left” (oriGenes, 2022). The use of a material artifact, such as a passport linked to the experience, allows for a connection to be established between the visitors, the stories told, the event scenario, the artisans, and the gastronomic products that form the experiencescapes of the festival. Stories must be rich, deep, and complex

to spread across media and artifacts, meaning that transmedia storytelling can add richness to a property and tell a tale in a more lifelike, engaging way than a single medium can (Miller, 2014). Each element must fit together logically with the others, and there must be an overarching conceptual direction to place hints and information that are mutually beneficial in various artifacts (Sousa et al., 2016) as it is observed in *oriGenes*.

Results and Discussion

This section is divided into three parts that analyze the relationships between products and producers through their stories, drawing from the value of knowledge and the uniqueness attached to both products and producers. Later, this also leads to understanding how and why the festival producers connect with the visitors through their appreciation of the environment as a source for the creation of memorable experiences. Results show that producers are ambassadors of local identities and traditional knowledge through food. Producers demonstrate, through their narrative, the essence of products related to *fabada*, salmon, or ice creams. The festival emerges as a holistic tourist product that allows visitors to have a cultural and gastronomic vision of Spain, in a single day.

At the level of storytelling, as seen in the previous section, responsibility with people, places, and practices is also an important part of reaching the festival audiences. The festival is developed around the idea of a gastronomic journey, through “the history of twelve artisans with gastronomic merits, their products, their culture, and their histories,” which is the statement all the documentaries highlight at the beginning. This emerges as the first element around the creation of a narrative that not only explains the product, but also the culture and the stories of the product, and the soul of the product through the people who make it possible.

Although the focus is based on haute gastronomy experiences, the examples that develop the festival storytelling are examples of entrepreneurs who trace their knowledge back to several generations and therefore with *savoir faire* as an added value of their production. As is mentioned in the following three subsections, some of them stopped competing in traditional supply chains, like supermarkets, and

focused on Michelin restaurant chefs—for example, the cases of bread and rice production, but also cheese. They all agree that quality is prioritized before business, and they emphasize that training is key to guaranteeing the value chain, not only in production but also in consumption—for example, when cutting Iberian ham.

Unique Products Make a Unique Festival

Although the features that make the products unique are diverse, as it is observed below, they have a series of factors that contribute to the awareness and preservation of the environment (Fusté-Forné, 2023; Nie et al., 2017). Among the examples, Carlos Piernas makes natural smoked salmon with pines from the Maresme, a coastal destination in Catalonia. The project represents an artisanal production that recovers the smoked salmon that the industry, especially the commercial restaurant industry, had devalued. The producer points out that smoked salmon is disappearing from restaurant menus, and he wants it to return to prominence. This contributes to the recovery of a product through a form of artisanal production as a value proposition where the producers also encapsulate the community's origins through a traditional food consumption experience (Fontefrancesco et al., 2020). In this sense, the information about production techniques is a factor that contributes to enhance the authenticity (Kim et al., 2010).

In addition to the recovery of artisanal production, other projects seek the recovery of flavor. This is the case of Juan Ángel Rodríguez, pioneer of the bean to bar movement, which values the origins and real flavors of cacao and generates a sustainable, fair, and reliable chain that controls all processes from production to consumption. From the search for the perfect product in countries such as India, Madagascar, Peru, Philippines, or Uganda, he makes the products, does tastings, and educates the bean to bar movement. This is an example of interaction with the stakeholders and the society (see Blichfeldt & Halkier, 2014), and accentuates the connection with the environment, which can also be seen through sweets—for example, the ice creams made by Albert Roca.

This work with flavor is also observed in the *fabada* of Viri Fernández, member of Slow Food

Spain and awarded as the best *fabada* in the world. She is committed to a sustainable food that reactivates the memory and the palate in one place, her restaurant, where she emphasizes that things taste like what they are. In addition, this flavor value is complemented by a narrative associated with the product, where the restaurant tells you where the product comes from. The land is what gives a restaurant prestige and in the *fabada* the beans are the source of this prestige. This connection is in turn a driver for the development of sustainable food consumption patterns (Mossberg & Eide, 2017; Spaargaren, 2011).

In the search for the origin of the product, which is developed more extensively in the following section, Eva Vila of Vila Viniteca points out that they have 400 references of cheeses from different countries, made of different milks, and with various cheese making techniques. They are from artisan dairies and small cheese workshops in Spain, Europe, and some in the US. It is important to note that she states that it is impossible to get tired of cheese, because you can have a different cheese for each day, which is due to the versatility of the culinary uses of cheese (see Fusté-Forné, 2016). The important thing, and it is a guiding thread for all producers, is to look for gastronomic products that give us a history story and tell something unique through the sustainability of the value chain that also stimulate the customer experience (Mossberg, 2008).

In this sense, the relationships between tradition and innovation are also important, specially based on the cultural context (Contreras Hernández & García Arnáiz, 2005; Quan & Wang, 2004). Gorka Rodríguez's *pulperia* is an example. From updating the concept of the use of octopus in the kitchen, his objective is to respect the tradition. We are what we are because of the environment, but also because of the people and because of the sea, he explains. The key factor is the quality of the product, knowing the product and knowing who produces it, then the manipulation and innovation at the table. The tradition starts from the defense of the local product (see the notion of food as a “living textbook” of a place stated by Teixeira & Ribeiro, 2013, p. 194). This is, for example, manifested in the Txomin's combination of lamb and cider, a traditional apple wine from northern Spain, and Nacho Gómara at his

vegetables-based restaurant. The restaurants have a responsibility towards the small producer, who defends an ancient seed but also a flavor, a passion, a way of life, and transmits these values in relation to its seasonality. The restaurants (see Mossberg & Eider, 2017) are a platform for the valorization of the chain from land to table, from bean to bar.

The Festival Producers Connect With the Environment to Reconnect With the Visitors

The authenticity of the product is manifested in diverse ways. The most exciting part is the one that connects the artisan with the raw material, the raw product, because visitors prefer stories that rely on the product (Gilliam & Zablah, 2013). In the preparation of smoked salmon, for example, the producer emphasizes that origins of the product is to give relevance to the salmon. That does not mean that there is no innovation, which is manifested, for example, with flavored salmon with dill and truffle, with coffee, seaweed, vodka, beetroot, and other combinations. Production that heavily relies on raw materials has implications for the taste, as mentioned in the previous section. For example, in the preparation of ice cream. Products made only with raw material, without preservatives, means that you have previously found the producers, for example, a mint producer, and you see the love behind one's mint. This gives us the responsibility to respect the products and the producers, and the proximity of the origin that makes the setting more meaningful (Lewis, 2011). Albert Roca says that there are strawberries in Spain that are well known but in the proximity area there are also quality products. He interacts with his environment, with the producers of raw materials, and he realizes that their passion has an impact on the quality of the final product.

From the use of the products in restaurants, we can help people to have a better knowledge of the world of chocolate, states Juan Ángel Rodríguez. The bean to bar brings the authentic flavor of chocolate, more than commercial brands. The bean to bar seeks to generate a value chain, from the plantation and the producer, because the weather and soils affect the same as in wine. This value chain seeks to connect the values of the different actors and communicate them to the customer. The values of the participants rely on the values of people who make

the bean or make the cheese. In this sense, through festivals, food also contributes to the relationships between individuals (Bass et al., 1979). You can easily know how people take care of the environment. As Eva Vila states, in cheese it is easy to see how the farmers work when you go to the cheese factories, and see how they take care of the herd, feed them, and produce mature cheese.

The “origin is the product” was a recurring phrase in interviews. In the case of the use of vegetables in the kitchen, Nacho Gómara explains that to find the best tomato you have to try 15 tomato producers. He wants the customer to feel that she/he is in the tomato plant. The restaurant follows the rule “cut at 7, cook at 11, and serve at 1” that develops the idea from land to table. This is also connected with the slow kitchen concept, further explored below. The love for the product and its use in the kitchen is also observed in the elaboration of Edu Torres' rice. The relationship with the environment is a source of storytelling (see also Nie et al., 2017). The Albufera de Valencia is a spring that is nourished from the subsoil and generates mineral water that accumulates, and when it rises, the fields are irrigated. As a result, they produce rice with fresh spring water, which gives it a unique flavor. They do not intend to continue growing, which is also common in the initiatives analyzed, and their objective is to develop quality based on artisan work. A super mill makes 157,000 kg of rice per minute, while they make about 100 kg per hour. He states that they cannot break the essence of what they do, maintaining the level of quality and existing relationships with cooks, farmers, and producers, and a customer that appreciates it. This is also observed in previous research that acknowledges that memorable experiences arise from the “people” that participate in food stories (Mossberg & Eider, 2017; Van Laer et al., 2014).

These relations also contribute to maintaining the tradition of the production and consumption of products. Viri Fernández explains that she trusts the product because she has known about it since childhood. In this sense, the memory of the palate is information and knowledge that is transmitted from generation to generation and contributes to the protection and promotion of food tradition (Fontefrancesco et al., 2020). Viri Fernández highlights that one day at the house of a friend who does

biodynamic agriculture, she tasted the strawberries that she ate when she was a child. The products stand out in the essentials (like raw food) and safety at the producer is a responsibility to the customer. Restaurants are tools to encourage healthy eating (Mossberg & Eider, 2017) and well-being for local communities (Fusté-Forné & Pont-Llagostera, 2021).

This is also the result of slow production, just as happens with Iberian ham or wine, that improves quality when it is in the cellar. For Iberian ham, as Anselmo Pérez states, it can take 7 years to be ready for consumption. Here, nature is key, as explained before, in relation to seasonality and to availability. For example, Santoña is known worldwide for its anchovies, because historically it has been the port where the most catches of anchovies were landed and that is why the factories settled there. Barbara Sanfilippo says that they only collect anchovies in spring, called *bocarte*, because salting it retains little fat and other nuances that make it unique. The anchovy is different in spring than in winter because the currents vary from spring to winter. She points out that while they only work with spring anchovies, nature is unpredictable in relation to the quality and quantity of the product. Natural resources have a limit and food production is also vulnerable to climate change (Béné, 2022).

Food and Stories to Create Memorable Experiences

This section highlights examples of the stories that connect the concepts explained in the previous sections. For example, making chocolate by transporting the beans from their origin: the bean to bar trend is the opportunity to explain in a comprehensive way how to make and taste good chocolate. The concept consists of producing high-quality chocolate products from cocoa beans from small producers and following fair trade. In this sense, the producer states that communication is particularly important to explain what is behind the product to transmit an image (Organ et al., 2015). For example, their label includes the country of origin of the cocoa, the region and plantation, and the image of a producer.

With coffee, olive oil, and wine, there has been an effort to open the doors and people have

become better acquainted with the ins and outs of the processes to achieve a quality result. This is also shown in relation to previous research around these topics. People can differentiate and choose those products, and some of the producers who participate in the festival promote a similar strategy for other products to offer information to people, knowledge to know what we have. In the case of chocolate, there is an interpretation of chocolate as if it was a product like wine or cheese, something that is largely studied, as Juan Ángel Rodríguez states, enjoyed and celebrated in its differences to appreciate and discover new flavors of the product. The festival emerges as a platform where to participate in these diverse culinary shared identities (Vesci & Botti, 2019).

Creativity and innovation are key in the construction of discourse—for example, in sweet products. In particular, Albert Roca was recognized as the author of the best croissant in Spain, finalist in the ice cream world cup, and creator of the first vegan chocolate dragees. Knowledge is a normalizer of innovation—for example, in relation to products such as ice creams made of basil, beetroot, cinnamon, or pear. He affirms that education and training is part of the learning of our children and the maturation of society. Also, Vila Viniteca trains the actors who sell cheese and educates the customers. They look for products opposed to the market, and help cheese factories find a niche, because there are many cheeses but there are not so many that surprise people and they differ from what is usual. This again reinforces this connection between innovation and education, where visitors can identify the distinctiveness of destinations through foods and beverages (Choo et al., 2022).

The nobility of a professional is manifested in the taste of the product, highlights Carlos Piernas. In the preparation of smoked salmon, the aroma of smoke that respects the personality of the product is key. Also, the origin of the product is especially important, so they have the production area and the inspiration area, where they pick the pines. They smoke with pines because pines are also a symbol of the countryside in Catalonia, and it is a way to have the aroma of Catalonia reflected in the smoked salmon. It is important to provide details about the ingredients (Story et al., 2008) to create

a memorable experience based on the meanings attached to food and place (Robinson & Clifford, 2012; Wan & Chan, 2013). These relationships make visitors feel more engaged with the host environment (Organ et al., 2015), the origin of the product, and also influence visitors' food choices (Tarkiainen & Sundqvist, 2009). The producers create from what is available in culture and nature, which has been a key finding in the two previous sections. The same happens with making bread, specifically, what Daniel Jordà defines as conceptual breads, which means to invent new breads to recover old breads so that they do not disappear, and their recipes are not lost.

Innovating is also illustrated through the relationship between people and practices—for example, with lamb and cider. Also, through the work between the producers and the chefs, as in the haute cuisine incorporation of the rice. Edu Torres aims that restaurants treat rice as he treats it, drawing from the appreciation of the origin of rice and the connection between the producer and the cook. The product appears again as the source of inspiration. This is similarly observed with vegetables. Their flavor changes during the year, but the uniqueness of vegetables remains as with the first juice that comes out of a squeezed tomato without any type of additive, as Nacho Gómara explains. The inspiration at the table also comes from eating with his grandmother and his mother, he states, because they cook pure vegetables. A food festival shows that food production becomes valorized through food consumption (see Fusté-Forné, 2023).

This reinforces the importance of working as a family, also observed above with the creation of long-term relationships between the stakeholders (Blichfeldt & Halkier, 2014). We are a team, a family, emphasizes Bárbara Sanfilippo. They have also created a foundation school on how to prepare the anchovy so that it is not lost. They prioritize the production of less quantity and higher quality, and the only machines they use are a truck to carry the product and the sawmill to seal the cans, the rest is all manual. The process comes from the Phoenicians, and they are proud to have not changed anything in the production method, which is one of the reasons why it is difficult to maintain the artisan production; however, it informs the relevance of sustainable practices (Moscardo, 2017, 2020).

Conclusion

This article has discussed the role of artisans beyond food and has demonstrated that the origins of food, and the places and practices that surround food production and consumption, are crucial to create and develop a meaningful storytelling in the setting of food festivals. The use of artifacts in storytelling strategies is a powerful tool that can help create unforgettable experiences and leave a lasting impression on visitors. In this sense, the meanings embedded in the festival organization and its marketing strategy are strongly connected to the uniqueness of products and producers. The storytelling strategies implemented in the festival rely on the tangible and intangible aspects of food. For example, this is observed with the bean to bar movement, that shows the relevance of the bean (as tangible) but also the value of the chain that brings the bean to the bar (as intangible). This is similar in other food products analyzed in the article, such as smoked salmon or anchovies.

Results also show that producers protect and promote food sustainability through storytelling. The participants develop their products in strong connection with the environment but also based on the knowledge they gather from previous generations and other stakeholders. These relations allow the products to further develop through a value chain that relies on tradition (family) and innovation (creativity), where education and knowledge transfer are communicated in the festival. In particular, the storytelling strategies generate a high-value food festival, where the embeddedness of the product in the environment, and as part of local landscapes and lifestyles, creates a distinct “flavor” that visitors learn, not only when they taste the products, but also when they hear the participants' stories as a source of memorable experiences.

Theoretical and Practical Implications

This research article has significant theoretical implications, as it delves into the complex relationships between experience and storytelling within the context of food festivals. By exploring the interplay between tradition and innovation and interrogating the authenticity of food products, the

article provides a nuanced understanding of how these festivals construct meaning and shape cultural identity. Furthermore, the article highlights the crucial role that creativity and innovation play in the construction of discourse, offering insights into how food festivals can continue to evolve and thrive in the years to come.

The results and discussions presented highlight the practical implications of the festival in promoting local identities, traditional knowledge, and sustainable practices through the stories and products of its producers. The festival serves as a holistic tourist product that offers visitors a cultural and gastronomic vision of Spain in a single day. Through storytelling, the festival also emphasizes the importance of responsibility towards people, places, and practices in reaching its audiences. The uniqueness of the products showcased at the festival contributes to the awareness and preservation of the environment, as well as the recovery of artisanal production and flavor. The festival producers demonstrate the essence of their products, related to traditional food consumption experiences, and the soul of their products through their narratives. Thus, the festival emerges as an effective platform for promoting and preserving local identities and traditional knowledge through food, while also promoting sustainable and responsible practices.




Limitations and Further Research

This research is not exempt from limitations. Small sample sizes are used in qualitative studies, which can make it hard to generalize the results. Also, because qualitative research is based on people's opinions, this can sometimes lead to biased interpretations or make it hard to repeat the study. This study also looks at the stories and stories told at the festival, but not how they affect the people who go there in terms of their experiences and memories. Future studies should look at how the storytelling strategies and stories at food festivals, and other festivals, impact the people who go. This will enable researchers to comprehend how festival visitors interact with a specific story or narrative, the emotions and attitudes they experience, and the extent to which the story or narrative influences their behavior and memories.

Statement of Contribution to Events-Related Research

This article shows how a festival can differentiate itself through innovation and education while also prioritizing sustainable practices and creating long-term relationships with stakeholders. Effective communication, such as providing details about ingredients and origins, also contributes to creating memorable experiences for customers. Additionally, food festivals provide a platform for sharing diverse culinary identities and promoting local products. Overall, these insights can be valuable for food producers, chefs, and other stakeholders in the events industry who are seeking to differentiate their products, connect with customers, and promote sustainable practices. These results inform strategies for supporting local food systems, as well as enhancing customer experiences.

ORCID

Alicia Orea-Giner:  <https://orcid.org/0000-0001-8198-8169>
 Francesc Fusté-Forné:  <https://orcid.org/0000-0002-3800-9284>
 Louise Todd:  <https://orcid.org/0000-0003-1783-0388>

References

- Ascione, E., & Fink, C. (2021). Italian sagre: Preserving and re-inventing cultural heritage and community through food festivals in Umbria, Italy. *Food, Culture & Society*, 24(2), 291–308. <https://doi.org/10.1080/15528014.2021.1873037>
- Bass, M. A., Wakefield, L., & Kolasa, K. (1979). *Community nutrition and individual food behavior*. Burgess Publishing Company.
- Béné, C. (2022). Why the great food transformation may not happen—A deep-dive into our food systems' political economy, controversies and politics of evidence. *World Development*, 154, 105881. <https://doi.org/10.1016/j.worlddev.2022.105881>
- Béné, C., Oosterveer, P., Lamotte, L., Brouwer, I. D., de Haan, S., Prager, S. D., Talsma, E. F., & Khoury, C. K. (2019). When food systems meet sustainability—Current narratives and implications for actions. *World Development*, 113, 116–130. <https://doi.org/10.1016/j.worlddev.2018.08.011>
- Bennett, A., & Woodward, I. (2016). Festival spaces, identity, experience and belonging. In *The festivalization of culture* (pp. 25–40). Routledge. <https://doi.org/10.4324/9781315558189>
- Bissell, P., Peacock, M., Holdsworth, M., Powell, K., Wilcox, J., & Clonan, A. (2018). Introducing the idea of 'assumed shared food narratives' in the context of social networks: Reflections from a

- qualitative study conducted in Nottingham, England. *Sociology of Health & Illness*, 40(7), 1142–1155. <https://doi.org/10.1111/1467-9566.12746>
- Blichfeldt, B. S., & Halkier, H. (2014). Mussels, tourism and community development: A case study of place branding through food festivals in rural North Jutland, Denmark. *European Planning Studies*, 22(8), 1587–1603. <https://doi.org/10.1080/09654313.2013.784594>
- Brannen, J. (2013). Life story talk: Some reflections on narrative in qualitative interviews. *Sociological Research Online*, 18(2), 48–58. <https://doi.org/10.5153/sro.2884>
- Cardoso, M., Silva, G., & Fernandes, C. (2014). 13 Traditional gastronomy events as tourist experiences. *Event design: Social perspectives and practices*.
- Chen, Z., King, B., & Suntikul, W. (2019). Festivalscapes and the visitor experience: An application of the stimulus organism response approach. *International Journal of Tourism Research*, 21(6), 758–771. <https://doi.org/10.1002/jtr.2302>
- Chen, Z., Suntikul, W., & King, B. (2020). Constructing an intangible cultural heritage experiencescape: The case of the Feast of the Drunken Dragon (Macau). *Tourism Management Perspectives*, 34, 100659. <https://doi.org/10.1016/j.tmp.2020.100659>
- Choo, H., Park, D. B., & Petrick, J. F. (2022). Festival tourists' loyalty: The role of involvement in local food festivals. *Journal of Hospitality and Tourism Management*, 50, 57–66. <https://doi.org/10.1016/j.jhtm.2021.12.002>
- Contreras Hernández, J., & García Arnáiz, M. (2005). *Alimentación y cultura: Perspectivas antropológicas [Food and culture: Anthropological perspectives]*. Ariel.
- Fenger, M. H., Aschemann-Witzel, J., Hansen, F., & Grunert, K. G. (2015). Delicious words—Assessing the impact of short storytelling messages on consumer preferences for variations of a new processed meat product. *Food Quality and Preference*, 41, 237–244. <https://doi.org/10.1016/j.foodqual.2014.11.016>
- Fontefrancesco, M. F., & Zocchi, D. M. (2020). Reviving traditional food knowledge through food Festivals. The case of the pink asparagus Festival in Mezzago, Italy. *Frontiers in Sustainable Food Systems*, 4, 596028. <https://doi.org/10.3389/fsufs.2020.596028>
- Frochot, I., & Batat, W. (2013). *Marketing and designing the tourist experience*. Goodfellow Publishers Ltd.
- Fusté-Forné, F. (2016). El queso como recurso turístico para el desarrollo regional: La Vall de Boi como caso de estudio. *PASOS Revista de Turismo y Patrimonio Cultural*, 14(1), 243–251. <http://doi.org/10.25145/j.pasos.2016.14.016>
- Fusté Forné, F. (2023). From wine to vermouth: Events as guardians of the territory. In S. K. Dixit (Ed.), *The Routledge handbook of wine tourism* (pp. 319–328). Routledge.
- Fusté Forné, F., & Pont-Llagostera, M. (2021). Can a “bean” spread wellbeing? In A. S. Jepson & T. Walters (Eds.), *Events and well-being* (pp. 106–123). Routledge.
- Gautam, V. (2022). Examining relationships among festival satisfaction, place attachment, emotional experience, and destination loyalty. *Leisure Sciences*. Advance online publication. <https://doi.org/10.1080/01490400.2022.2099493>
- Getz, D., & Page, S. J. (2016). Progress and prospects for event tourism research. *Tourism Management*, 52, 593–631. <https://doi.org/10.1016/j.tourman.2015.03.007>
- Gilliam, D. A., & Zablah, A. R. (2013). Storytelling during retail sales encounters. *Journal of Retailing and Consumer Services*, 20(5), 488–494. <https://doi.org/10.1016/j.jretconser.2013.04.005>
- Goffman, E. (2002). *The presentation of self in everyday life*. Anchor. (Original publication 1959)
- Hashimoto, A., & Telfer, D. J. (2008). From Sake to sea urchin: Food and drink festivals and regional identity in Japan. In C. M. Hall & L. Sharples (Eds.), *Food and wine festivals and events around the world* (pp. 250–278). Elsevier.
- Holbrook, M. B., & Hirschman, E. C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of Consumer Research*, 9(2), 132–140. <https://doi.org/10.1086/208906>
- Howard, L., & Liz, S. (2008). Beer festivals: A case study approach. In *Food and wine festivals and events around the world* (pp. 166–177). Routledge. <https://doi.org/10.4324/9780080887951>
- Jackson, P. (2010). Food stories: Consumption in an age of anxiety. *Cultural Geographies*, 17(2), 147–165. <https://doi.org/10.1177/1474474010363844>
- Kim, Y. G., Suh, B. W., & Eves, A. (2010). The relationships between food-related personality traits, satisfaction, and loyalty among visitors attending food events and festivals. *International Journal of Hospitality Management*, 29(2), 216–226. <https://doi.org/10.1016/j.ijhm.2009.10.015>
- Levy, S. E. (2010). The hospitality of the host: A cross-cultural examination of managerially facilitated consumer-to-consumer interactions. *International Journal of Hospitality Management*, 29(2), 319–327. <https://doi.org/10.1016/j.ijhm.2009.10.003>
- Lewis, P. J. (2011). Storytelling as research/research as storytelling. *Qualitative Inquiry*, 17(6), 505–510. <https://doi.org/10.1177/1077800411409883>
- Lin, Y. H., & Lee, T. H. (2020). How the authentic experience of a traditional cultural festival affects the attendee's perception of festival identity and place identity. *International Journal of Event and Festival Management*, 11(3), 357–373. <https://doi.org/10.1108/IJEFM-12-2019-0061>
- Mei, X. Y., Hågensen, A. M. S., & Kristiansen, H. S. (2020). Storytelling through experiencescape: Creating unique stories and extraordinary experiences in farm tourism. *Tourism and Hospitality Research*, 20(1), 93–104. <http://dx.doi.org/10.1177/1467358418813410>
- Miller, C. H. (2014). *Digital storytelling: A creator's guide to interactive entertainment*. Routledge.
- Moscardo, G. (2017). Stories as a tourist experience design tool. In D. R. Fesenmaier & Z. Xiang (Eds.), *Design science in tourism: Foundations of destination management* (pp. 97–124). <https://doi.org/10.1007/978-3-319-42773-7>

- Moscardo, G. (2020). Stories and design in tourism. *Annals of Tourism Research*, 83, 102950. <https://doi.org/10.1016/j.annals.2020.102950>
- Mossberg, L. (2008). Extraordinary experiences through storytelling. *Scandinavian Journal of Hospitality and Tourism*, 8(3), 195–210. <https://doi.org/10.1080/15022250.802532443>
- Mossberg, L., & Eide, D. (2017). Storytelling and meal experience concepts. *European Planning Studies*, 25(7), 1184–1199. <https://doi.org/10.1080/09654313.2016.1276156>
- Nie, Y. Y., Liang, A. R. D., & Chen, D. J. (2017). Assessing the effect of organic-food short storytelling on consumer response. *The Service Industries Journal*, 37(15–16), 968–985. <https://doi.org/10.1080/02642069.2017.1371143>
- O'Dell, T., & Billing, P. (2005). *Experiencescapes: Tourism, culture and economy*. Copenhagen Business School Press DK.
- Organ, K., Koenig-Lewis, N., Palmer, A., & Probert, J. (2015). Festivals as agents for behaviour change: A study of food festival engagement and subsequent food choices. *Tourism Management*, 48, 84–99. <https://doi.org/10.1016/j.tourman.2014.10.021>
- oriGenes. (2021). *OriGenes Festival Gastronómico. Los artesanos de lo auténtico*. La Vanguardia ediciones.
- oriGenes. (2022). *Festival Gastronómico*. <https://festival.origenes.com/>
- Park, A., & Cho, M. (2010). The effect of storytelling on purchase behavior in local food restaurant. *Journal of the Korean Society of Food Culture*, 25(6), 764–769.
- Pasquinelli, C., & Trunfio, M. (2020). Overtouristified cities: An online news media narrative analysis. *Journal of Sustainable Tourism*, 28(11), 1805–1824. <https://doi.org/10.1080/09669582.2020.1760871>
- Pérez, S. M., & Bernal, C. P. (2017). Residents' perception of the social and cultural impacts of a public music festival in Catalonia. *Almatourism - Journal of Tourism, Culture and Territorial Development*, 8(7), 21–36. <https://doi.org/10.6092/issn.2036-5195/6748>
- Picard, D., & Robinson, M. (2006). *Festivals, tourism and social change: Remaking worlds*. Channel View Publications.
- Pine, J., & Gilmore, J. H. (1999). *The experience economy: Work is theatre & every business a stage*. Harvard Business Press.
- Popova, Y. B. (2015). *Stories, meaning, and experience: Narrativity and enaction*. Routledge.
- Poppi, F. I. M. (2022). Fiat panis: Identity representation and identity change in food narratives. *Consumption Markets & Culture*, 25(5), 429–448. <https://doi.org/10.1080/10253866.2022.2029427>
- Quan, S., & Wang, N. (2004). Towards a structural model of the tourist experience: An illustration from food experiences in tourism. *Tourism Management*, 25(3), 297–305. [https://doi.org/10.1016/S0261-5177\(03\)00130-4](https://doi.org/10.1016/S0261-5177(03)00130-4)
- Robinson, R. N., & Clifford, C. (2012). Authenticity and festival foodservice experiences. *Annals of Tourism Research*, 39(2), 571–600. <https://doi.org/10.1016/j.annals.2011.06.007>
- Schechner, R. (2003). *Performance theory*. Routledge.
- Smith, C. P. (2000). Content analysis and narrative analysis. In H. T. Reis & C. M. Judd (Eds.), *Handbook of research methods in social and personality psychology* (pp. 313–335). Cambridge University Press.
- Sousa, M. N., Martins, M. L., & Zagalo, N. (2016). Trans-media storytelling: The roles and stakes of the different participants in the process of a convergent story, in divergent media and artifacts. In *Media convergence handbook - Vol. 2: Firms and user perspectives* (pp. 117–135). Springer. https://doi.org/10.1007/978-3-642-54487-3_7
- Spaargaren, G. (2011). Theories of practices: Agency, technology, and culture: Exploring the relevance of practice theories for the governance of sustainable consumption practices in the new world-order. *Global Environmental Change*, 21(3), 813–822. <https://doi.org/10.1016/j.gloenvcha.2011.03.010>
- Story, M., Kaphingst, K. M., Robinson-O'Brien, R., & Glanz, K. (2008). Creating healthy food and eating environments: Policy and environmental approaches. *Annual Review of Public Health*, 29, 253–272. <https://doi.org/10.1146/annurev.publhealth.29.020907.090926>
- Tarkiainen, A., & Sundqvist, S. (2009). Product involvement in organic food consumption: Does ideology meet practice? *Psychology & Marketing*, 26(9), 844–863. <https://doi.org/10.1002/mar.20302>
- Teixeira, V. A. V., & Ribeiro, N. F. (2013). The lamprey and the partridge: A multi-sited ethnography of food tourism as an agent of preservation and disfigurement in Central Portugal. *Journal of Heritage Tourism*, 8(2–3), 193–212. <https://doi.org/10.1080/1743873X.2013.767813>
- Temple, N. J. (2020). Front-of-package food labels: A narrative review. *Appetite*, 144, 104485. <https://doi.org/10.1016/j.appet.2019.104485>
- Van Dijk, T. (2011). Imagining future places: How designs co-constitute what is, and thus influence what will be. *Planning Theory*, 10(2), 124–143. <https://doi.org/10.1177/1473095210386656>
- Van Laer, T., De Ruyter, K., Visconti, L. M., & Wetzels M. (2014). The extended transportation-imagery model: A meta-analysis of the antecedents and consequences of consumers' narrative transportation. *Journal of Consumer Research*, 40(5), 797–817.
- Vesci, M., & Botti, A. (2019). Festival quality, theory of planned behavior and revisiting intention: Evidence from local and small Italian culinary festivals. *Journal of Hospitality and Tourism Management*, 38, 5–15. <https://doi.org/10.1016/j.jhtm.2018.10.003>
- Wan, Y. K. P., & Chan, S. H. J. (2013). Factors that affect the levels of tourists' satisfaction and loyalty towards food festivals: A case study of Macau. *International Journal of Tourism Research*, 15(3), 226–240. <https://doi.org/10.1002/jtr.1863>
- Weidenfeld, A., & Leask, A. (2013). Exploring the relationship between visitor attractions and events: Definitions and management factors. *Current Issues in Tourism*, 16(6), 552–569. <https://doi.org/10.1080/13683500.2012.702736>
- Yang, F. X., Wong, I. A., Tan, X. S., & Wu, D. C. W. (2020). The role of food festivals in branding culinary destinations. *Tourism Management Perspectives*, 34, 100671. <https://doi.org/10.1016/j.tmp.2020.100671>