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Practising Authentic Wine Tourism

Wine Destination Mosel

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Abstract

Mosel is Germany's oldest wine-growing region. This study analyses how authenticity is presented in the practises of wine tourism in this region. The analysis includes an operationalisation of interviews with local vintners, gastronomes, and marketing agents, as well as a content analysis of marketing material gathered at the destination. A model for operationalisation has been constructed specifically for this study, using concepts such as winescape, *terroir*, and authenticity. The research reveals that supply-side agents in the Mosel region practise authenticity by promoting the viticultural landscape, traditions, and the people behind the wine in storytelling, images, and throughout the whole winescape. Therefore, previous theories on authenticity in wine tourism are strengthened. Implications are drawn for comparisons of authenticity among other wine tourism destinations. Generalisability to other destinations is limited and the sample of interviewees and marketing material from only a few places does not necessarily reflect the overall situation in the whole Mosel region.

Keywords: wine tourism, *terroir*, regionality, authenticity, Germany, Mosel

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1 Introduction

When speaking of European wine, which countries do you think of? Italy, France, Spain? Perhaps that's it. Why not Germany? The country has 13 wine growing regions which produce highly qualitative wines (BMI Research, 2017). Coming from a wine region myself, I am interested in why German wine might not be as known. I wanted to go back to the roots and talk to locals, try to see what they think, especially since wine is its own area within tourism. While a great number of tourists choose their destination by what there is to see, or to gaze at (Hospers, 2011), local food and drink is a significant pull-factor for others (Everett, 2016; Frost *et al.*, 2016). Or as Fiona Jeffrey, World Travel Market spokesperson, puts it: "food tourism is on the boil like never before, holiday makers are choosing where they go by what they can put into their stomachs … food tourism today is where ecotourism was 20 years ago" (2008 in Everett, 2016: 16). Moreover, food and drink offer "one of the ultimate sensual tourism experiences which engages all of the senses and involves an immersive physical internalising of a culture, as opposed to a distant, passive 'gaze'" (Everett, 2016: 46). "Food provides a perfect lens through which to address the creation or re-invention of culture" (Slocum, 2014). Every tourist consumes food and drinks (Hall & Gössling, 2016), "food is central to society" (Everett, 2016: 39). In fact, tourists can spend more than a third of their expenses on it, making it essential to destinations (Everett, 2016). It deepens tourism experience and therefore demands attention.

Furthermore, "[f]ood is frequently associated with place, whether ingredients, local produce, speciality dishes or restaurants, but this association evolves over time and is subject to external influences" (Cleave, 2013: 157). Therefore, destinations are investing in branding and promotion through certain local dishes. Branding is twofold: there are material characteristics such as buildings and events, and immaterial characteristics such as slogans, logos, and stories (Hospers: 2011). According to Everett, food is a "cultural artefact" which can have meaning and story (2016: 43). People love to hear stories. They make people remember places, food, even feelings. "[M]any of us eat (and travel) to taste the 'Other'" (Everett, 2016: 39). The 'other' implies that people want something different, something traditional. These consumers want what the locals eat (Lee, Scott & Packer, 2014). As a consequence, this demand

for traditional and local foods "can also be viewed as linked to a quest for authenticity" (Sims, 2009: 324).

1.1 Problem Discussion and Research Relevance

There is a multitude of literature on food and drink tourism, generally referred to as 'food tourism,' covering many of the world's destinations. However, there is only limited research on food tourism in Germany (at least in the English language; Ottenbacher & Harrington, 2013; Hull & Gross, 2011) even though the country has traditional, regional food and drink cultures like the extensive variety of beer, bread, and sausages. The major themes of the literature on demand-side are different dimensions of food tourism and of food tourists. On supply-side, emerging themes are destination branding through food and food events. Furthermore, there are several food tourism concepts such as the *terroir*, and the 'winescape.' Wine tourism has extensively been researched in various contexts, though barely in Germany.

Regarding wine tourism, Carlsen and Charters (2006) point out that it has mainly been researched in Australia (Thomas *et al.*, 2016; Quintal *et al.*, 2014), New Zealand (Thomas *et al.*, 2016; Mitchell & Hall, 2003; Mitchell, 2006; Fraser & Alonso, 2006), South Africa (Tassiopoulos & Haydam, 2006), the USA (Quintal *et al.*, 2014) and Canada (Hashimoto & Telfer, 2003), as reflected in the CIRET database (International Center for Research and Study on Tourism). Within Europe, the focus is on France (Frochot, 2003) and Italy (Croce & Perri, 2010), although "the international reputation of German wine has been steadily improving, which has proven to be a boost to wine exports" (BMI Research, 2017: 34-35). The Germany Food and Drink Report 2017 shows that "[w]ine is the only category in the alcoholic drinks segment forecast to register sales growth in the coming five years" (BMI Research, 2017: 33). Ottenbacher and Harrington (2013: 12) state that in Germany, there is no research for "culinary tourism because of the reluctance of academic acceptance of tourism and culinary research." They add that the role of tourism is not recognised by the stakeholders in tourism, including government. Dreyer and Müller (2013: 102) studied the possibilities tourism and viniculture have for a better commercialisation of their products, for they claim that "how the economic welfare of a whole region can benefit from the close cooperation between these two trade groups." Carlsen and Charters (2006: 6) suggest reviewing "wine regions that host culinary and cultural study tours and the groups that organize, promote and participate in these tours" in countries like Italy, France, Spain, Portugal and Germany.

Regarding food tourism in Germany, one of Ottenbacher and Harrington's (2013: 18) interviewees stated: "In Germany we have a lot of cultural confusion because we do not sell local products, use convenience food, and we sell a lot of foreign food because it is easier to calculate, prepare, and it is cheaper" and "In France or Italy people are proud of the specific culinary products, such as Italian salami. In Germany, we also need to develop pride for our culinary products." The authors state that high quality culinary products are necessary for promotion purposes, and that locals need to be proud of them (Ottenbacher & Harrington, 2013: 18).

The tourism industry is increasingly being described as an 'experience economy.' Scholars imply that people do not buy services anymore, but rather experiences. I mention this because the thesis is dealing with authenticity, which is an experiential concept. People can experience something as authentic or less authentic. However, I am not using experience as a theory. As Baldacchino (2015: 230) puts it, there is a "transformation of the mature tourism industry into one that is increasingly presenting itself as experience (rather than product) driven, and allegedly looking for the (more) authentic." Since it is part of the service sector, food is of increasing importance within this experience economy (Baldacchino, 2015). And the service provider, hence the supply-side of the economy, creates the base for experiences. Further, Pine and Gilmore claim that "designing the experience is the most important task of the tourism 'provider'" (Sidali, Kastenholz & Bianchi, 2013: 6), who this thesis is focusing on. As stated, tourists are looking for authenticity. An important part of this is how it is practised by the supply-side, which will be shown in this thesis. People experience tourism differently (Hall, Mitchell & Sharples, 2003: 34). The same goes for authenticity; it is part of service supplier practices. This study does not focus on experiences as such, but on the practices of service suppliers and the presentation of authenticity within these. By the term 'experience' I do not refer to tourist experience as a theory, but simply describe the phenomenon of perceiving a service and authenticity within it.

Consequently, it is crucial to understand not only the consumption side (intensely researched) but also the production side of this experience-based economy (Hall, 2011: 8) together. There is a shortage of supply-side studies in the tourism industry, especially in food tourism. Ottenbacher and Harrington (2013: 12) claim that tourism providers, including government, do not recognise the role of tourism in Germany. Consequently, this supply-side study will analyse practices of authenticity in wine tourism in the Mosel region.

As stated, authenticity in wine tourism practises is the focus of this study. At this point, I would like to acknowledge that there is a theory of practice (Bourdieu, 1972). However, I will

not use it for this study since other theories are more relevant for this research, as will be shown in the theoretical background chapter. A concept that I am using though is that of authenticity. There is a great amount of research on authenticity in tourism (Tresidder, 2015; Sims, 2009; Cole, 2007; Carlsen & Charters, 2006; Cohen, 1998), but since authenticity is something assumed to be expected by the customer, the general focus lays on segmentation, customer expectations, and experiences. There appears to be a lack of literature about authenticity from the side of the service provider. At least to this point there is no study with this focus of authenticity in food tourism in Germany (in English). Besides, wine-making is a competitive context as there are many businesses who produce wine and provide similar services in a relatively small geographical area. Consequently, there is a strong need for successful marketing and authenticity within wine tourism practices. Therefore, with this study I attempt to lessen the existing gap and focus on the supply-side of practising authenticity in wine tourism in a German region.

The findings of the study will contribute valuable information from the service providers' side of view in a German wine region. Also, they will clear the relationship between provided service and customer expectation and experience. The findings will give insight on the microeconomic level of regional tourism, "the level where wine tourism takes place – the winery and consumer" (Carlsen & Charters, 2006: 2). Furthermore, this study is of interest to destination marketing agencies, especially within the region of Mosel, for it will show service suppliers' point of view and thoughts behind their practices.

1.2 Aim and Research Questions

The aim is to study how authenticity is presented in the practices of wine tourism. To do this, I attempt to answer the following questions:

- How is the wine destination Mosel presented to the visitor?
- How and what kind of wine tourism services are practised by the businesses?
- What are the components of the practices of wine tourism?
- What kind of stories, photographs, artefacts, or words are used in practising such services?

Since the aim of this thesis is to study the presentation of authenticity in wine tourism practices, and authenticity cannot be measured, I constructed a model that aims at operationalising the research questions. These questions are directly related to four circles of the model (see Figure

2 on p. 34). As presented in a later chapter, this model consists of four intergradient circles, which represent categories of aspects in which authenticity can be practised. The first question relates to the outer circle of the model, which stands for the viticultural landscape. The second question relates to the second circle, which includes wine and food related services. The third question relates to the third circle, which stands for winescape attributes. Lastly, the fourth question relates to the inner circle, which implies signage and storytelling.

The meaning of the model and of the aspects it includes becomes comprehensible through the following theoretical background, consisting of previous research in the fields of food and wine tourism, authenticity and regionality. Prior to this, I present the structure of the thesis.

1.3 The Structure of the Thesis

First, I present an overview of existing theories and concepts in the field of food tourism. Then, I move towards different subcategories of food tourism, like wine tourism, for instance. Relevant concepts such as the winescape are elaborated. Further, a theoretical background on authenticity and regionality is given, which must be considered to grasp collected data in the best possible way.

The next chapter justifies methodological considerations and choices. It introduces the Mosel region, which lays at the heart of this study. As stated, authenticity cannot be measured directly, thus a model has been constructed to operationalise, or measure, it through its indication in other phenomena. The model is constructed based on the theoretical background. Furthermore, the empirical material and the chosen methods, namely interviewing and content analysis, are elucidated. Since the region is known for its wine, interviewees are supply-side agents working in the wine industry, or owners of restaurants in wine-growing towns, as well as marketing agents. The second method is content analysis of marketing material such as winery and restaurant brochures and promotional material from marketing agencies. It is explained how the data was analysed through the model, which shows aspects that can indicate authenticity.

The findings and analysis are presented following the structure of the model, which implies that there are four main sections as the model has four categories. Within these four sections, the research questions are answered. Lastly, I summarise the main conclusions that could be drawn from this study as well as contributions and outlook for future studies.

2 Theoretical Background

This chapter is an overview of existing literature on food and drink tourism, including the main concepts and scholars, which are of interest to this study. The chapter is divided into several subchapters. The first one introduces food tourism in general, its history, and who food tourists are, which is necessary to develop an understanding of the field. The second part goes towards the supply-side of food tourism, which is relevant for this thesis, for it aims to study the presentation of authenticity in wine tourism practices. These practices are performed by service suppliers in the region. Therefore, we need to consider previous research on the field as background knowledge for the study. The multifaceted concept of authenticity is explained towards the end of this chapter, for I first need to give a theoretical background of the field and how authenticity can be practised in it. I then move on to food tourism destination marketing, including the media, and the concept of *terroir*. Understanding how food and drinks can be promoted, and how a region can be promoted through them, is of crucial importance to this thesis, for authenticity can be practised in destination marketing. The next subchapter focuses on wine tourism, presenting previous research on wine tourism and introducing the concept of the winescape. This concept is crucial for this study because it shows different dimensions and components of the servicescape in wine tourism. Within this scape, practices of authenticity take place, thus one needs to understand the concept. Moreover, through the lens of authenticity and regionality, previous models and concepts of wine tourism are combined to construct a model with the purpose of operationalising authenticity. To grasp the meaning of the concepts, they are elucidated.

It should be noted that the following background is based on literature published in the English language. Online research has shown that there are few journal articles concerning wine tourism in Germany that have been published in German, which could have been of interest for this study. However, the researcher did not have access to scholarly articles and edited books in the German language. Besides, it appears that several German authors published their work in English. Having access to both English and German literature might have influenced the study, or it could have revealed previously existing similar studies that could have given greater

insight to authenticity in wine tourism. Furthermore, the researcher could have gained deeper knowledge about German wine growing regions.

2.1 Food Tourism

As aforementioned, food tourism has gained a lot of academic attention in recent years because many tourists visit destinations for their authentic products (Ottenbacher & Harrington, 2013). According to Stanley and Stanley (2015), this is caused by two reasons: a) people desire to discover where their food comes from, and b) they want to discover new foods and food preparations. Hall and Gössling (2016: 3) agree that food tourism is now "a major research focus in tourism and hospitality." To begin with, it is crucial to define the complex concept of food tourism. Food tourism is part of "new tourism" and belongs to "a 'macro niche' area of cultural tourism, rural tourism, heritage tourism and even event tourism" (Everett, 2016: 58, 64).

According to Everett (2016: 11), food (and drink) tourism is "food and drink motivated travel." However, she claims that due to the various overlapping aspects, the phenomenon is difficult to define (Everett, 2016). There is no single definition of food tourism as it would "undermine and overly simplify the very nature of this ever-changing, multi-faceted and complex activity" (Everett, 2016: 10). Hall and Mitchell (2001: 308) define food tourism as "visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are the primary motivating factor for travel" (in Hall & Gössling, 2016: 6-7; Hall, 2011: 5). However, Lee, Scott and Packer (2014) found that there is only a small number of people whose primary motivator for choosing a destination is food; though food promotion can improve the image of the destination but might not necessarily increase incoming travel.

There is a great amount of literature about various dimensions of food tourism like culinary tourism or wine tourism, for example. However, they all similarly describe what is generally being referred to as 'food tourism.' These dimensions, or categories, are defined by the consumer, by their decision-making being influenced by a certain food product (Hall, 2011; Hall and Gössling, 2016). Wine tourism, which is the focus of this study, is defined by Brown and Getz (2005) as "a form of special interest travel based on the desire to visit wine-producing regions" such as Mosel. The dimension of wine tourism is elucidated in a separate subchapter.

To summarise, the following lessons can be learned:

- Food tourism is a major focus in tourism and hospitality research (Hall & Gössling, 2016).
- There is no single definition of food tourism because there are many dimensions of it, e.g. wine tourism.

Being aware of the cruciality of food tourism in academics but not having a clear definition for it, I introduce its history to better understand what the activity entails and how it has gained academic attention.

2.1.1 The History of Food Tourism

"The apparent growth and interest in food and drink around the world is certainly not new, but in today's world we are bombarded by food-themed promotion in tourism marketing and development strategies from across the globe" (Everett, 2015: 35). Assuredly, food tourism has always existed in a way. Everett (2016) goes back to ancient times, when people were hunting and collecting foods, through history, when people travelled and conquered places and brought back local goods to their home to harvest them, which shows a way of food tourism. She continues to connect it to religion, for there have long been special days to celebrate in relation to foods (Everett, 2015). Furthermore, there was the "spice trade" movement (Everett, 2015: 25), which encouraged people to travel to retrieve local spices to their home countries. There have been further movements which supported the development of food tourism over time, for example, slave trade and travel diaries which documented food experiences, for instance from the Grand Tour (Everett, 2016). Over time, food was embedded in culture and underpinned people's way of life (Everett, 2016).

Cleave (2013: 157) asserts that the current interest in food tourism emerged "through the twentieth century under the influence of changes in food production, diet and consumer trends." Frost *et al.* (2016: 6) call it the 20th century "revolution in the relationship between food and tourism." They give seven qualifications for understanding how food and cuisine shifted to being one of the key travel motivators: 1) enjoying local food becomes a mass phenomenon, food is linked to culture and the media enable the food trend; 2) people start travelling for food internationally, consuming the exotic to express status; 3) focus on demand, "tourists want to indulge in food and associated cultures," tourists seek adventure in food experience, "the consumption of unusual"; 4) food interest becomes "serious leisure," people want to learn about food, linking experiences to personal development and identity; 5) the "demonstration effect": people copy others to gain status; 6) "Globalisation, for instance,

generates a movement towards localism. The growth and ubiquity of fast food leads to slow food"; and 7) development of food-themed tours, reinvention of destinations as food destinations, food destination marketing (Frost *et al.*, 2016: 6-7). Reasons for these changes are "a combination of economic, social, technical and cultural" factors (Frost *et al.*, 2016: 7).

At the same time, Hall and Gössling (2016) claim that the interest in food has been sparked by the development of the relationship between food and tourism, more precisely by the role the tourist and his demand for food play in the wider economy. Moreover, in Europe the interest grew along with regional development programmes to encourage tourism in rural areas, and with the advantages of tourism for "economic diversification and development" (Hall & Gössling, 2016: 3).

From the history of food tourism, the following lesson can be learned:

- Food tourism has always existed, yet only gained academic attention in the 20th century.
- The relationship between food and tourist changed through the media, influencing tourists' attitudes and demands, as shown by Frost *et al.* (2016).
- The tourist and his demand for food play a role in the wider economy.

With the historical background of food tourism, I move on toward the food tourist, explaining who he or she is and what they demand.

2.1.2 The Food Tourist

"Tourism necessitates eating away from home" which might motivate some tourists to visit specific destinations (Cleave, 2013: 156). As aforementioned, tourists consider local food as an important part of "the attraction of the holiday" (Cleave, 2013: 156; Everett, 2016). Sims (2009) calls it 'desire for genuine food experiences' which, in a way, equates to a search for authenticity. Vujicic, Getz and Robinson (2013: 11) stress that "food tourism is all about experiences" a part of which is authenticity.

But who is the food tourist? As difficult as it is to pinpoint the exact meaning of food tourism is the definition of the food tourist (Mitchell & Hall, 2013; Everett, 2016). However, research has shown that there are different levels of motivation. There are people whose motivative factor for travelling is food (e.g. 'foodies'), and there are people who engage in food-related events while already at a destination, just as there are local food tourists, who visit certain places for their culinary offer. Food tourists are eager to learn about food (Stanley & Stanley, 2015). The ICTA and ICTD State of the Culinary Tourism Industry Report identifies

13 types of "culinary travellers": the top five include localists, novices, eclectic, organic and authentic travellers – "Authentic travellers; they want the real thing" (Stanley & Stanley 2015: 27). To understand the scope of this study, it should be considered that a great number of tourists demand authenticity, which then again needs to be supplied, or practised, by the service provider, which is elaborated proximately.

From this section, some lessons about the food tourist can learned:

- There is no definition of the food tourist. However, there are differences in motivational levels.
- Food tourists want to engage in food activities and learn about food.
- Food tourists seek authenticity.

Clearly the demand-side of food tourism strives for authenticity in services. This leads towards the supply-side, who is responsible for creating these services and authentic aspects within them.

2.2 The Supply Side of Food Tourism

As stated, this study concentrates on the supply-side of the tourism industry, which is why previous supply-side research and assumptions must be understood as background knowledge to better grasp the collected data. Hirst and Tresidder (2016: 58) argue that THEF (tourism, hospitality, events and food) marketing is "fundamentally engaged in a process of selecting and circulating systems and units of meaning through their marketing activities and products." Consequently, marketers, or service providers, need to select certain symbols, images, materials, and stories which purposively convey meaning which is of importance to the customer (Hirst & Tresidder, 2016), which is related to authenticity. The later presented model shows such components of practising authenticity in wine tourism. Firstly, the supply-side and part of its marketing aspects are evaluated in this section.

The main lesson that can be learned here is:

- The supply-side needs to purposively choose symbols, images, material, and stories to convey meaning, thus authenticity.

These components of tourism practises are used for example in the use of food events and destination marketing, which is elaborated in the following sections.

2.2.1 Food Events

There is a plethora of literature on food events, which I present because events, and particularly wine festivals, are a great part of wine tourism. Being local in the Mosel region, I know that there are many wine festivals and other events, which is why I consider previous literature on food events as an important part of the basis for understanding the data. Moreover, such events involve actors and organisation on various levels, as well as many aspects in which authenticity can be practised. Events are also used to promote regions through their food and drinks, such as wine. Hence, the literary knowledge on events should be considered when studying the presentation of authenticity in wine tourism.

In recent years, events have gained "an important role in food tourism and marketing," making them a niche area within tourism (Hall, 2011: 4, 19; Hall & Gössling, 2016: 27). Zhang (2009: 4145, 4147) studied special events in tourism and states that they play "an increasingly strategic role in food and beverage service," especially in food destination marketing. At the same time, food and wine tourism has grown and is gaining more academic attention. "Food events therefore lie at the intersection of these two fields" (Hall & Gössling, 2016: 27; Hall, 2011: 4). There is a multitude of food-related events all around the globe. Frost *et al*. (2016: 53) found that food and wine festivals "are staged by cities that aim to project an image of sophistication." The events bring together destination marketing organisations, local restaurants and food and wine producers (Frost *et al.*, 2016). Since food plays an important role in economic systems, "food events are more than just part of food retailing, marketing and promotion"; they are also related to other economic, political and rural systems, as well as to the "conservation of rural landscapes, maintenance of rural lifestyles and communities, and concerns over food quality" (Hall, 2011: 4-5). Hall and Gössling (2016: 27; Hall, 2011) define food events as "one-time or recurring events of limited duration, developed primarily to enhance the awareness, sales, appeal and profitability of food and beverage products in the short and/or long term." Hall and Gössling (2016: 27-28) cite Hu's (2010: 8-9) definition of a food festival:

> A festival or public event that centers on specific food or food-related items or behaviors. Such a festival is usually a celebration of local food or food-related pride, traditions, or specialties that the host community wishes to share, but can also be a tourist attraction that is created or rejuvenated particularly for 'outside visitors' in order to promote local tourism and/or culinary products. (Hall & Gössling, 2016: 27-28).

The success of food events depends on factors such as uniqueness, status, quality or timely significance to create interest and attract attention (Hall & Gössling, 2016: 27). Food events can be utilised to build and promote a product, or in this case a destination, to maintain customer relationships, to educate customers, and to promote visitation (Hall & Gössling, 2016). To understand the quality of experience at events, one needs to grasp the co-creation of value between producers and consumers; therefore, one needs to appreciate both the consumer and the producer side of food events (Hall, 2011).

Regarding wine tourism, Frost *et al.* (2016: 53) state that "[s]taged in wine regions through the cooperative efforts of wineries, [events] often have a food component, although the wine is paramount." In their analysis of the relationship between foodies and food-related events, Getz and Robinson (2014: 315) reveal that "food events are a very important component in desired destination experiences." They find that "food lovers do travel a great amount for food experiences" (Getz & Robinson, 2014: 328). Further, food events are an opportunity for places to establish themselves as food tourism destinations and to promote the regional brand, which ultimately results in regional economic development (Hall, 2011). Wine events enable the promotion of the regional wine and "build market identity" (Hall, 2011: 26). The same author claims that traditional rural areas can be transitioned into modern service economies.

Concerning marketing, Hall (2011: 35) argues that "[f]ood and wine event management must understand the difference between the generic needs the event is serving and the specific products or services it is offering." In promotion, it is important to respect the different target markets, for events provide a mix of activities (Hall, 2011). Collaboration with locals, such as farmers, or in this case vintners, is crucial because it leads to longer business life cycles "and the associated longer-term maintenance of social networks and capital" (Hall, 2011: 42 referring to Hall, 2004).

A concept that is related to food events is the 'foodscape.' The concept based on Bitner's (1992) servicescape has been gaining academic attention, and implies "the actual sites where we find food" (Freidberg, 2010: 1869 in Hall & Gössling, 2016: 36), which can be at food festivals. The foodscape "relates food to places, people, meanings and material processes" and "may variously capture or obscure the ecological origins, economic relationships, and social implications of food production and consumption" (Johnston & Baumann, 2015: 3 in Hall & Gössling, 2016: 36). Next to the foodscape, there is also the concept of winescape, which is more relevant for this study as it is based on the servicescape and concerns wine tourism. The winescape will be presented in the wine tourism section.

The lessons we learn from previous research about food events are:

- Food events focus on the celebration of specific food and drink products.
- They can be used for destination marketing and regional economic development.
- Collaborations among stakeholders such as marketing agencies and vintners is crucial for the success of the events.

As stated, food and wine events are an important part of promoting destinations, for they involve many actors and destinations and locals can benefit from them. Food tourism destination marketing is elaborated in the following section.

2.2.2 Food Tourism Destination Marketing

As mentioned, food can be used to promote destinations to attract visitors, not only through events but also through the promotion of every-day activities like wine tastings or cooking classes. Such ritual-like experiences can have a high symbolic meaning to guests (Sidali, Kastenholz & Bianchi, 2013). Further, people always want to experience something new, which is why local dishes are a great opportunity for attracting tourists – locally, nationally, internationally.

Research shows that there are destinations which are promoted through traditions or local dishes that are not even traditional or local. They might have been introduced to the place at a later point, sometimes recently, to use it for marketing purposes (Baldacchino, 2015) because people like stories and tradition. It gives them a feeling of authenticity, which is interesting when studying the presentation of it in wine tourism practices. Hall and Gössling (2016: 39) claim that the "wine, food and tourism industries often rely on regional and national branding for market leverage and promotion"; nevertheless, they also state that there is only limited research on the implications of this.

As shown by Everett (2016) and Frost *et al*. (2016), the media play a significant role in image, branding, and association of food tourism, thus in promoting destinations to potential visitors. Frost *et al.* (2016: 6) examine and analyse the connections between gastronomy, tourism and the media and argue that "gastronomy is increasingly a major component and driver of tourism and that destinations are using their cuisines and food cultures in marketing to increase their competitive advantage."

In summary, the most important arguments in food tourism destination marketing are:

- Destinations can be branded through local traditions and products. However, these do not have to be truly local or traditional, but are instead only promoted as such.

- The media is crucial in branding and image of food destinations.

Clearly, destinations can be promoted through local food and drinks. A special concept in food tourism destination marketing is *terroir*, which is presented in the following section.

2.2.3 Terroir

Since this thesis studies practices of authenticity in a wine region, the concept of *terroir* is crucial for understanding the importance of origin and regionality of the wine product. Croce and Perri (2010) present *cru* and *terroir*. The former describes "a high-quality product that is intrinsically linked to a particular region," the latter is the geographical, physical place to which a product is linked (Croce & Perri, 2010: 19). *Terroir* is of interest for this thesis, for it focuses on a wine region, in which this geographical, physical place is of great importance as it determines taste and quality of the wine.

The French term *terroir* is well-known within wine-making because specific places are important for production and meaning of the wine. It is a "key point of reference for food and wine tourism" (Croce & Perri, 2010: 20). Tresidder (2015: 5) states that the term is "almost a brand or definition of origin and quality for its products." Østrup Backe (2013: 49) describes *terroir* as "a certain product's connection to the soil and the soil's properties that infuse the product in terms of quality, taste and character." The local producer's skills and knowledge also are of crucial importance. Hall, Mitchell and Sharples (2003: 35) define *terroir* as "the phenomenon of the place characteristics of food products." In this context, 'local' gains further meaning, for the local products are, as Østrup Backe (2013: 49) points out, "loaded with place-specific values, such as local culture, traditions, history and authenticity." *Terroir* is clearly related to milieu, territory/region, and landscape, as stated by Croce and Perri (2010). Therefore, the concept in connection to regionality is valid for this thesis. *Terroir* gives a place its spirit and distinctive atmosphere, and in a way, it produces the quality of food and wine, which ultimately makes it "the most important aspect of any activity linked to gastronomic tourism" (Croce & Perri, 2010: 20).

Hall, Mitchell and Sharples (2003: 34) discuss an earlier idea of Hall and Mitchell (2002): the '*touristic terroir.'* They claim that "[i]n the same way that the *terroir* of a region gives wine its distinctive regional characteristics, the unique combination of the physical, cultural and natural environment gives each region its distinctive touristic appeal – its *touristic terroir*" (Hall, Mitchell & Sharples, 2003: 34). *Touristic terroir* can indeed determine the character of the service, but the quality of the service is determined by the influence of the

tourism entrepreneur, the winery owner, restaurant manager, chef, service provider or regional tourism office (Hall, Mitchell & Sharples, 2003). Hence, the supply-side influences the quality of the service and within this, authenticity.

Ottenbacher and Harrington (2013) highlight that a part of *touristic terroir* is authenticity. Authentic experiences within this framework include cultural elements like local products, traditional dress, or rituals in serving and presenting the food (Ottenbacher & Harrington, 2013). Rituals attract tourists (Cole, 2007), among others. Again, *terroir* does not only have to do with the physical place as such, but also with its people and their activities. As Croce and Perri (2010: 20) show, the combination of physical and cultural *terroir* produces "unique characteristics that reflect their region of origin," hence producing authenticity.

Tresidder (2015: 2) constructed the concept of the terroir restaurant, "in which the diner can consume tangible elements of both culture and landscape." The concept can hence be applied to restaurants which are attached to the destinations in which they are located (Frost *et al.*, 2016: 214). In Tresidder's (2015: 2) words, the terroir restaurant differs from other restaurants "by privileging the central relationship between food, culture, history and geographies to generate experience." Moreover, the cuisine at a terroir restaurant "cannot be created or replicated once the experience of dining has been removed from its geographical location" (Tresidder, 2015: 2). Consequently, as the author claims, the terroir restaurant is both response to and refuge from globalisation: it is embedded in its terroir, hence the cuisine cannot be transported to a different location, yet people travel to the destination of the terroir restaurant to experience it.

The most important lessons to learn from the concept *terroir* are:

- *Terroir* is the geographical, physical place to which a product is linked. It is an important concept within wine-making as it defines a wine's taste and quality.
- *Terroir* can create authenticity through cultural elements such as local products, traditional dress, or rituals in food serving and presenting.
- *Terroir* is a combination of the physical place as such, and the cultural, that being its people and their activities.

In sum, the concept provides valuable knowledge concerning authenticity in wine tourism, where *terroir* is widely applied. It is shown that the concept plays a great role in wine tourism, for regions can be promoted through wine, which then again reflects their *terroir*.

2.3 Wine Tourism

With an understanding of the literary background of food tourism in general, I can move on to the dimension of wine tourism. Among all the dimensions of food tourism, "food and wine rank as the main or major travel motivator" (Hall & Gössling, 2016: 7), which is also the most relevant dimension for this thesis. Stanley and Stanley (2015) believe that food tourism in all its dimensions began with wine tourism. Thomas *et al.* (2016) state that wine tourism is growing in importance in both industry and research field. Wine tourism is "an extension of the rather complex relationship between wine region as a tourist destination, wineries, and the visitor-consumer"; therefore, it should be viewed as part, or enhancement, of a tourist's holiday experience (Bruwer & Lesschaeve, 2012: 611, 625). Mitchell and Hall (2003: 157) refer to Getz (2000: 10) who suggests that "...wine tourism presents many opportunities for attracting visitors year round" (Getz & Brown, 2006: 86). Wine tourism includes activities such as visiting vineyards, wineries, wine regions, wine tastings, and wine-related events (Hall & Gössling, 2016; Geißler, 2007 in Everett 2016; Hall, 2011; Hall *et al.* 2000 in Carlsen & Charters, 2006). When a tourist engages positively in these wine attributes, "a favorable winery experience eventuates" (Thomas *et al*., 2016: 1).

From this background, the following lessons can be learned:

- Wine tourism is an important dimension of food tourism.
- Wine tourism describes the action of engaging in wine-related activities and events such as visiting vineyards and wineries.

In wine tourism, there is a concept which takes into consideration various aspects of practising services – the winescape – as it is based on the servicescape. In the following section, I present the concepts and its meaning for this study.

2.3.1 The Winescape

An important concept within wine tourism is the winescape, based on the servicescape. Bitner's (1992) servicescape is constituted by a complex mix of environmental features and influences internal responses and behaviours. The servicescape comprises physical and environmental dimensions such as "ambient conditions, special layout and functionality, and signs, symbols and artifacts" (Bitner 1992: 65). Moreover, Bitner claims that people respond to their environment holistically. The servicescape implies "the man-made, physical surroundings as

opposed to the natural or social environment" (Bitner 1992 in Bruwer & Lesschaeve, 2012: 614) and plays an active role in generating experience (Tresidder, 2015). Bruwer and Lesschaeve (2012: 614) claim that the servicescape indeed includes all physical surroundings; however, "it may be context-specific across service types." In the wine industry, scholars therefore speak of the 'winescape.' Since wine is the main attraction in the Mosel region and food is only supplementary, the winescape is more relevant to this study than the previously mentioned foodscape.

Wine tourism has various components, but the focus lays on wine-related attractions (Everett, 2016). Peters (1997: 142), who first coined the term 'winescape,' states that "wine roads are becoming more common features" in wine tourism. An example is the first wine road, the German *Weinstraße* (Everett, 2016). Since wine is connected to many tourism sectors such as "restaurants, hospitality, transport, accommodation and events such as festivals, celebrations and shows," any place can become a 'winescape' (Peters, 1997 in Everett, 2016: 110-111). I am aware that the concept of the servicescape is more than 20 years old; however, Bitner has coined the term which is widely accepted in service studies and is still applicable nowadays. The same goes for Peters' (1997) winescape concept, which is relevant for the base of this study and is combined with other theoretical assumptions to construct the model. Originally, such a winescape must have three components: vineyards, wine-making activities, and wineries where wine is produced and stored (Everett, 2016; Peters, 1997).

Peters (1997: 7) refers to viticultural landscapes as winescapes. Their elements are natural landscape, climate, vegetation, soil, and water supplies (Peters, 1997). Thomas *et al*. (2016: 2) refer to Hall *et al*. (2002) who define the winescape simply as the "attributes of a grape wine region." Additionally, they refer to Johnson and Bruwer's (2007) definition of the winescape as an "interplay of natural landscape and setting; heritage, architecture, and artifacts within a winery; a winery's vineyard, cellar door, and wines; complementary products and services; signage and layout; and people at a winery" (Thomas *et al*., 2016: 3; Bruwer & Lesschaeve, 2012: 612). Thomas *et al*. (2016) also state that positive winescape attributes shape wine tourists' experiences and behaviour. Further, Peters (1997) argues that winescapes are unique. Winescapes are a "combination of vineyards, wineries, and supporting activities necessary for modern wine production" which offer memorable experiences which cannot be found in most other agricultural landscapes (Peters, 1997: 124). There are differences in winescapes which are evoked by factors such as the length of time that viticulture has been practised in the region, the degree to which viticulture dominates the region, and the natural conditions that allow viticulture to exist (Peters, 1997).

What differentiates winescapes from other agricultural landscapes are elements such as vineyard landscapes, buildings, viticulture-related artefacts, roads, and "names that express the influence of wine country on the cultural landscape" (Peters, 1997: 130). Assuredly, these elements vary in their general appearance. Signs in a winescape, for example, can give regional identity to a place, or region, and give people a sense of belonging (Peters, 1997). Moreover, as aforementioned, events play a great role in food tourism, so do wine events in wine tourism. Festivals and ceremonies are also part of the winescape. Wineries even have their own events, as do whole wine towns. The sense of place in winescapes is deepened through such events, and through those who live within them (Peters, 1997).

Furthermore, "tourists are never going to see winescapes in quite the same light as do those who live and work in them" (Peters, 1997: 166). Consequently, the supply-side needs to maintain branding and symbols that give the winescape, or region, "its sense of place, its unique regional identity" (Peters, 1997: 166) and hence, authenticity. To do this, the supply-side needs to understand how wine tourists engage with the winescape (Thomas *et al*., 2016). This demand-side perspective has been extensively researched.

Since empirical studies that conceptualise, operationalise, and test the winescape are limited, Thomas *et al*. (2016: 1) set out to "develop a scale to measure the supply-related winescape attributes that influence the winery experience." They claim that literature on specific winescape attributes and their influence on wine tourist perception, attitude, and behaviour is scarce. Hence, it is difficult to examine this relationship. Further, "no reliable and valid instrument to measure the winescape exists in current literature" (Thomas *et al*., 2016: 27). In their study, Thomas *et al*. (2016) underpinned the winescape with Bitner's (1992) servicescape theory, among others. They found that "wine tourists' perceptions and engagement with the winescape attributes are critical in explaining their attitude and, in turn, behavioral intention" (27). Attributes such as "winescape setting, wine quality, wine value, service staff, and complementary products" predict wine tourist satisfaction at the winery (Thomas *et al*., 2016: 27). The authors construct a seven-dimensional conceptualisation of the winescape; the seven key winescape attributes "contribute significantly to wine tourist satisfaction with the winery" (5-6, 27). The attributes are as follows: 1) the winescape setting attribute: natural landscape (e.g. vineyards); 2) the winescape atmospherics attribute: built environment (wineries, cellar doors, buildings, and their heritage); 3) the wine product attribute: wine products (reputable wines, wine variety, and value-for-money wines); 4) the winescape complementary product attribute: complementary services (restaurants, accommodation, local produce and craft); 5) the winescape signage attribute: signage and information (signposting,

informational materials); 6) the winescape layout attribute: layout and infrastructure connecting the physical attractions (wine routes and roads); and 7) the winescape service staff attribute: service staff who interact with the wine tourist.

Bruwer and Lesschaeve (2012: 611) conceptualise "the winescape framework using a wine region's image as perceived by wine tourists," with the theories of servicescape, destination choice, and place-based marketing theories. They construct a model of eight dimensions within the wine tourism environment (see Figure 20 in the appendices). Quintal *et al*. (2014) mention Getz and Brown's (2006: 597) two approaches of the winescape: the macro approach ("winescape as a wine region or wine route") and the micro approach ("winescape as the environment at a specific winery"). The approaches allow to define parameters for conceptual and operational definitions of the winescape and to examine specific winescape attributes (Quintal *et al*., 2014).

Previous research on the winescape teaches the following lessons:

- The winescape is based on the concept of servicescape, thus can be applied to the context of wine-related services in this study.
- The original components of the winescape are vineyards, wine-making activities, and wineries.
- Further components can be natural landscape, heritage, architecture, artefacts within a winery, wines, people, complementary products and services, events, as well as signage and layout.
- Scholars have used some of the attributes above in trying to measure the winescape.

The attributes mentioned by previous research are used in the construction of the model, which is explained in the methodology chapter. With the different attributes and components of the winescape in mind, I move towards further theoretical considerations of the study, elaborating authenticity and regionality and how they can be practised in wine tourism, more specifically, within the aspects of the winescape. Then, the Mosel region is introduced and methodological considerations are justified, including the model of practising authenticity in wine tourism.

2.4 Authenticity and its Role in Wine Tourism

Due to the multifaceted nature of authenticity, there is no coherent understanding of what it is in the literature. This study presents how it can be understood in wine tourism in the Mosel region and therefore works towards a better understanding of the meaning of the concept.

To grasp the meaning of the concept and to reach the aim, authenticity must be elaborated and considered before undertaking investigations and gathering data. Moreover, combined with previous research on wine tourism, the authenticity-related theory in this chapter is used to construct a model for analysing authenticity in wine tourism, which makes it crucial for this study. In general, authenticity is a widely-mentioned concept in tourism related literature. Before relating authenticity to tourism, it must be explained in its general sense.

Firstly, there is no concrete definition of authenticity; scholars have different opinions about what the concept entails and how it could be analysed or measured. Taylor (2001) claims that "there are at least as many definitions of authenticity as there are those who write about it" (Sims, 2009: 324). However, there seems to be a common understanding of what authenticity is, which is socially constructed. Cohen (1988: 373-374) claims that "the 'quest for authenticity' is a 'primitive' concept, which is at best illustrated, but left undefined. However, one appears to understand intuitively what is meant by it." This is interesting for my study, for I interview people on their opinions about practising authenticity. Hence, one should be aware that there is no single definition of it and people understand it differently.

Trilling (1972) and Frost *et al*. (2016) describe authenticity in the context of museums: something is authentic when an expert can tell that an object is what it appears to be. Cohen (1988) describes it in the context of heritage and cultural artefacts in which authenticity implies that an artefact, or product, is not manufactured for the market, but is instead a traditionally, locally produced good. A product is authentic when it is handmade from natural materials – when it is "untouched by modernity" (Cohen, 1988: 374). Since there is no single definition of authenticity, it should also be stated that authenticity itself though only has value "where there is perceived inauthenticity" (Taylor 2001 in Sims, 2009: 325).

Authenticity is relevant for the tourism industry, more precisely for the food and drink tourism sector, for tourists seek to be local. "The trend to the local" and the search for authenticity in food tourism are becoming increasingly important (Østrup Backe, 2013; Sims, 2009; Ottenbacher & Harrington, 2013). In food and drink tourism, Getz and Robinson (2014: 326) refer to it as 'cultural authenticity,' which "relates to gaining an understanding and

appreciation of food and local culture, which generally requires interpretation." This is interesting, for I have already shown that people understand authenticity differently, thus might also practise it differently. Further, Carlsen and Charters (2006: 272) found that "both authenticity and lifestyle were key goals of visitors." Tourists want to be different; they don't want to be tourists anymore, but want to experience places and their food and drinks the same way locals do. As Ottenbacher and Harrington (2013: 13) describe it: "The tourists are traveling to a region to experience a combination of authentic food, wine, atmosphere, and landscape." I am pointing this out because it seems to be known that tourists seek authenticity, but not how it is presented in the practices of tourism, which I find out during this study.

"Food tourism provides important links between authenticity, identity, and ownership" (Lange-Vik & Idsø, 2013: 93). And local food gives authenticity and uniqueness. To create uniqueness and authenticity, food products are often connected to local traditions and heritage (Østrup Backe, 2013; Lange-Vik & Idsø, 2013; Cleave, 2013). Sidali, Kastenholz and Bianchi (2013: 14) argue that destinations benefit from providing "'authentic' and memorable tourist experience" in which food can play a particular role. In their study, Nilsson *et al*. (2010: 383) interviewed inhabitants of slow cities; one person stated that "it is important that the town has a soul and that it is associated with tranquillity and a special lifestyle." What the interviewee meant by that could also be described as authenticity (Nilsson *et al*., 2010). Another person even said that, in case of social segmentation among visitors, towns might lose "parts of their souls – their authenticity" (Nilsson *et al*., 2010: 383). Sims (2009) found similar opinions; people stated that authenticity implies a certain cosiness and charm rather than mass production or plastic – home-cooked food instead of fast food. The statements above are valid for this thesis, for they emphasise links between food, wine and identity, linking to regionality, and authenticity. Additionally, they show examples of what tourists understand as authentic, which is interesting, for I study how authenticity is understood and practised by service providers in wine tourism.

Authenticity is particularly important in wine tourism (Roberts & Sparks, 2006; Getz & Robinson, 2014; Dreyer & Müller, 2011). "Guests in a wine region expect the highest possible authenticity and that in particular is what wine makers provide" (Dreyer & Müller, 2011: 104-105). People want "their experience to feel 'real' and […] unique" (Roberts & Sparks, 2006: 49-50). Authenticity includes "the finer details of what can be seen and what is happening at the winery or the pleasing experience of talking to the winemaker" or purchasing wines from boutique wineries which you cannot purchase elsewhere (Roberts & Sparks, 2006: 49). Ways to analyse authenticity could be, as suggested by Croce and Perri (2010: 141), the "menu and

wine list, along with the professional skills of the staff and of course the dishes themselves" because these attributes "communicate quite clearly the restaurateur's approach to offering clients quality products and an authentic and pleasurable dining experience." I mention these examples because they highlight authenticity in wine tourism, which is the scope of this study.

To understand authenticity in wine tourism, Roberts and Sparks (2006) give Beverland's (2005) definition of authenticity in the context of luxury wines as:

> … a story that balances industrial (production, distribution and marketing) and rhetorical attributes to project sincerity through the avowal of commitments to traditions (including production methods, product styling, firm values, and/or location), passion for craft and production excellence, and the public disavowal of the role of modern industrial attributes and commercial motivations. (Roberts & Sparks, 2006: 48).

Moreover, their study shows that authenticity has various aspects, such as the location itself, activities and events, which should be kept in mind when studying authenticity in the practices of wine tourism. Carlsen and Charters (2006: 272) claim that "[w]ine tourism can both help to reinforce this authenticity and directly benefit from it." They state that a region grows when it is said to offer authentic wines and related services. Further, Carlsen and Charters (2006: 273) suggest two of the main ways to impart authenticity in tourism, which are enhanced by the customer's experience of wineries and wine regions: a) "in establishing a close relationship between wine and the rural environment"; and b) "by developing a sense of tradition and history for the product." This means that these could be ways to practise authenticity in wine tourism. The analysis reveals how this is done in the Mosel region.

Authenticity is challenging for the supply-side which must understand and serve an "increasingly diverse and informed market – one that seeks 'local' and 'authentic' flavours and experiences" (Stanley & Stanley, 2015: xv). Carlsen and Charters (2006) and Roberts and Sparks (2006) agree that wine tourism "presents challenges for wineries, land use planners and policy makers and others involved in designing, developing and delivering the wine tourism experience." These arguments are interesting, for this study might show challenges for the supply-side and how they are tackled in practising authenticity.

According to previous studies on authenticity, the following lessons can be learned:

- There is no single definition of authenticity, yet there is a common understanding of what is meant by it.
- Tourists want to be 'local'; they want to consume the same things as locals.
- Authenticity can be analysed through many aspects, e.g. menus and wine lists.

- There needs to be a close relationship between wine and the rural environment, thus with the region, and a sense of tradition and history for the product.
- Tourists become more informed, thus creating challenges for the supply-side in practising authenticity.

While I am aware that authenticity was originally referred to in relation to museums, there is also tourism-related research on authenticity. It must be considered that authenticity is experiential and perceived differently by different people. Furthermore, there is no indicator to measure authenticity. Consequently, I have constructed a model of practising authenticity in wine tourism. This model will be presented in the chapter on research methodology. Firstly, though, it must be clear in what ways authenticity can be practised, which is explained in the following section.

2.4.1 Practised Authenticity

For this study, it is crucial to understand that authenticity can be practised by the supply-side. This section shows how this can be done, involving theories and concepts which then are included in the construction of the study's model.

Some scholars refer to the practising of authenticity as 'staging' authenticity, for it resembles a theatre play performed by the supply-side for the tourists. The paradox of "staged authenticity" has long been acknowledged in the tourism field (Baldacchino, 2015: 230; originally MacCannell 1973). Hannam and Knox (2010) mention Goffman's division of spaces into front stage and back stage. They are called stages because tourism and authenticity can be well staged. The authors claim that educated tourists would imagine to be able to differentiate between authenticity and artifice; however, tourism service providers have extensive practise in staging. Hannan and Knox (2010) refer to MacCannell's analysis of the front and back stage division, who basically states that even 'front regions' can be staged to appear as 'back regions,' hence appearing authentic even though they are just as artificial. In this study, I refer to this 'staging' of authenticity as 'practising' as there are many aspects to it which involve the overall surrounding of wine tourism services and not just what happens 'on stage' when a tourist visits a winery, for instance. Cohen (1988: 372), one of the first scholars to research authenticity in tourism, gives examples of staged authenticity: "localities may be staged as being remote, or 'non- touristic,' in order to induce tourists to 'discover' them […]; and native inhabitants of 'exotic' places are taught to 'play the native' in order to appear 'authentic' to the tourists." This

is important to consider in analysing the findings, which are concerned with the practising of authenticity in wine tourism.

As mentioned, some 'local' or 'traditional' artefacts are not actually local or traditional, but have been introduced to the destination for marketing purposes. Nilsson (2013: 194) states that traditions "change with time and context"; hence, they can be "invented or reinvented based on some assumption of authenticity." Sidali, Kastenholz and Bianchi (2013: 7) found that tourists are "seeking harmonisation [and authenticity] 'at all costs', delivered by stories and reinforced by multi-sensory devices." Consequently, there are communities who are "gearing up their act to satisfy heavy tourism demand all over the world" (Baldacchino, 2015: 230). It is interesting to see if and how this is done in the Mosel region.

After all, as stated by Cole (2007: 951), "[t]ourists are interested in ceremonies, customs and everyday activities that have been passed down for generations." In some destinations, locals even have to maintain their traditions, for they are dependent on cultural tourism (Cole, 2007). Baldacchino (2015: 230) describes this as "windows of authenticity" in food and drink tourism. Sims (2009) and Baldacchino (2015) agree that locals are eager to stage local products, which could have value in itself. Eventually, this results in what Cohen (1988: 380) terms "emergent authenticity": something that might have been staged for tourists at one point might eventually become tradition itself, thus becoming 'authentic' local culture. For my study, this means that there are different strategies of practising authenticity and it will be interesting to see how it is done in the Mosel region.

Cohen (1988) already highlights that the tourist might not discover the deception of staged authenticity. If the tourist had the necessary knowledge, he or she might reject this staged authenticity (Cohen, 1988). However, the author emphasises that scholars had not thought of the possibility that social analysts and tourists conceive authenticity in different terms. Arguably, service providers and tourists are likely to conceive authenticity differently. This means that there can be different conceptions of authenticity even among service providers, which would influence how authenticity is practised.

Another important aspect of practising authenticity are words used in storytelling or promotion. There are particular words which can be used to 'spice up the show.' As Hirst and Tresidder (2016: 22) state, THEF marketing utilises a specific language "which draws from a range of historically embedded words and images." Baldacchino (2015: 235) claims that such must words and phrases include "authentic, grandmother, wholesome, frugal, rustic, genuine, time-honoured, [and] handed down from generation to generation." Stanley and Stanley (2015: 185) mention 'local' as the "buzz word" because visitors want food with an identity. Such words

and phrases make tourists feel like they are being introduced to exclusive traditions (Baldacchino, 2015). Since the methods in this study are interviews and content analysis, it will be interesting to see if and how buzz words are used by the service suppliers in the region.

Besides words, there are other aspects that can be used in practising authenticity. Hannam and Knox (2010) agree that the tourist wants to be entertained, thus relating to the supply-side. They refer to Edensor (2001) who expresses the attributes which tourism is organised around. These include clothing, movement, photographs, recordings, communication of meaning and sharing of experiences (Hannam & Knox, 2010: 77). Some of these require 'performers' to practise, but the performance also relies on the audience (Hannam & Knox, 2010: 77; Cohen, 1988: 383; Hirst & Tresidder, 2016: 29); they require "performance from both producers and consumers" (Hannam & Knox, 2010: 15). This is important for my study because contrary to the producer, the consumer has been extensively researched. Therefore, one must understand the producer's point of view, which this thesis aims at.

Another interesting concept in the practising of authentic experiences is 'glocalisation.' Baldacchino (2015: 229) defines it as: "when the locally distinctive is produced and formatted to meet global standards." Glocalisation is the twin movement of regionalisation – "[a]ll places are different, and their uniqueness is increasingly celebrated" (Baldacchino, 2015: 231). However, he claims that the way of producing locality is "strangely similar" (Baldacchino, 2015: 231). Everett (2016) also speaks about the concept, saying that there are products which are 'glocal.' This is evoked by the fact that there are cultures who "either incorporate elements of the global to suit local needs and priorities" or adopt "local elements to meet global needs" through the combination of localisation and globalisation (Everett, 2016: 77-78). Further, she claims that the concept of glocalisation can be used to increase and strengthen a sense of local belonging and identity (2016). Glocal products are globally standardised, but are given a local touch, or flavour, so that they fit the local culture, its values, and tastes (Everett, 2016). An example could be sushi (Japanese) with herring (Swedish touch). Since standardisation of food threatens the inherent culture and quality of local foods, Everett also believes that glocalisation is important for the relationship between producer and consumer; hence, regional cuisines need to be strengthened (2016). Finally, the paradox of globalisation regarding localisation is highlighted: "the local is not weakened where global processes are able to reinstate local traditions" (Everett, 2016: 79). As global food is localised, local food is globalised. Traditional foods are changed to meet the demands of an international tourism market (Everett, 2016), which is a part of practising authenticity.

In conclusion, authenticity is socially constructed. Sims (2009) and Cohen (1988) agree that tourists socially construct authentic relationships between local food and place. Further, Sims (2009: 332) found that tourists focus on the symbolic attributes of products, rather than on their origin, "thus reflecting more of the 'constructed' aspects of authenticity." From this literature, the following can be learned:

- Authenticity can be practised by service suppliers. This includes local traditions, for instance. Locals are involved in the practising of authenticity.
- Authenticity is conceived differently by supply-side and tourists.
- Authenticity can be practised through words, photographs, and sharing of stories, for instance.
- Local products can be globalised and still seem authentic to tourists.

This chapter has provided me with a theoretical understanding for the collected data, for it has explained authenticity generally as well as in the wine tourism context. Further, it has exemplified components of practising authenticity through symbols, images, and materials, all of which have meaning to the tourist (Hirst & Tresidder, 2016). What the exact components are becomes apparent in the model constructed and explained in the next chapter. Prior to that, the importance of the region for the theoretical background of the study is explained.

2.5 Food and Wine Tourism and the Region

Tourism does not focus only on major cities anymore, but also on rural areas and regions. The focus of this study lays on wine tourism in a region, which has its own identity as a wine tourism destination. It should be noted that regionality is important when speaking of food tourism, or wine tourism, as shown by the concepts of *terroir* and the winescape.

Since this study is conducted in a specific region, the relation between food tourism and the region needs to be explained. The assumptions about regions and regionality are used to complement those about authenticity. "[R]egionality is clearly important, particularly in terms of promoting the attributes of the food, wine and tourism products of a given place" (Hall, Mitchell & Sharples, 2003: 34). Hence, one should keep in mind that this region is promoting their attributes of wine, which becomes clear in the presentation of findings. Vice versa, tourism and food production are significant for regional development (Hall, 2011; Hall & Gössling, 2016). Moreover, the authors claim that "'deepening and strengthening the relationships

between the two will allow for greater returns to both sectors as well as to regions as a whole'" (Everett & Slocum, 2013 and James & Halkier, 2014 in Hall & Gössling, 2016: 16). The region and promotion of its products go together, which is why it is important for the theoretical background of this study.

Further, Slocum (2014) argues that food (in this context, wine) can bind people together through space and time; there is a sense of belonging, region-ness. People are connected to their region and its identity. In fact, Sparks and Malady (2006: 77) claim that "every region needs its own authentic identity with product to complement that identity." In the Mosel region, this product certainly is wine. To take this even further, Østrup Backe (2013: 48) claims that "identity is reflected and strengthened by the food experiences that [a nation, or region,] offers." The region is important for this study, for it analyses authenticity in wine tourism practices within a certain region. Within this region, people have things they identify with which then again are promoted.

Regionality also implies that goods are locally produced, along with regional, or local, traditions. Frost *et al*. (2016: 43) highlight this emphasis on local ingredients and cuisine. Moreover, regionality plays a role in the authenticity of tourism because rural locations could be "better and more authentic than modern urban cities" (Frost *et al*., 2016: 43).

In the section about practised authenticity, it has become clearer how authenticity can be created, or practised. To give an example of the relation between regionality and authenticity, there are cases where a product or dish that is marketed as traditional does not origin from the destination or is not a tradition as such. It might have been introduced to the place at a later, sometimes recent time, to use it for marketing purposes (Baldacchino, 2015) because people like stories and tradition – it gives them a feeling of authenticity. This is important for this study because there might be cases where regionality and tradition are emphasised to enhance authenticity. This again relates to the aim of studying the presentation of authenticity in the practices of wine tourism.

Furthermore, Hall and Gössling (2016: 20) identify advantages of developing food-related tourist offers at the regional level: tourists can be attracted through food tourism and food quality, and quality of products gives the region a positive image. Regional food brands can also be used for destination and regional promotion if they suit the overall brand strategy of the region (Hall & Gössling, 2016). Having this in mind, I can study wine tourism and its relation to regional image which could be a practise of authenticity.

In wine regions, there is an impact on tourism evoked by the relationships between "the overlap of wine and destination region promotion and the accompanying set of economic and

social linkages" (Hall, Mitchell & Sharples, 2003: 52). Therefore, brands are an important source of added value for rural regions (Hall, Mitchell & Sharples, 2003). In connection to the wine industry, Hall and Gössling (2016) argue that wine is often identified by its geographical origin (like Champagne or Bordeaux), that being *terroir*, which implies controls and certification processes. Nowadays, regional products are registered as "intellectual property" and quality labels within national and EU laws (Hall & Gössling, 2016: 29), which links back to *terroir*. Therefore, the relationship between wine, food, and tourism is of crucial significance at regional level; "regionality provides for product branding, place promotion and, through these mechanisms, economic development" (Hall & Gössling, 2016: 29). The region and regionality are of importance to this study, for it is about a wine region linking to *terroir*. The relations between the region, its landscape, its culture, tradition, history, and its promotion are prerequisites for authenticity. People need to nurture regional tradition and cultural heritage to enhance authenticity in tourism.

To summarise, previous studies have shown that there is a relationship between regionality and authenticity. The theoretical background of regionality teaches the following lessons:

- A region can be promoted through its food and drink products.
- Such products are significant for regional development.
- Food and drinks can create belongingness to the region, hence can create identity.
- Regionality plays a role in authenticity.

With these arguments in mind, I will be able to better understand the relation between the region and authenticity in the wine tourism context. It should be noted that much of the previous research focuses on food rather than drinks. However, wine is just as much a regional product as food, and it is the core of the Mosel region's identity.

3 Research Methodology

This chapter elucidates the choice of methods for this study. To grasp the findings of the study, one needs to understand how the data was gathered through these methods and how it was interpreted using a model. This chapter firstly presents the Mosel region being the destination of the study for to the reader to understand what the region itself and wine tourism there look like. Then, there is a demonstration of the operationalisation and the constructed model based on the theoretical background of the food and wine tourism sector, as well as authenticity and regionality. It is crucial to understand how the model was constructed and how it was used to analyse the data. Further, the empirical material is explained, meaning who the interviewees were and what marketing material was analysed, followed by a clarification of the adequate methods for data gathering. The aim of the thesis is to study the practising of authenticity in wine tourism. As most qualitative studies, it is based on asking respondents questions (Silverman, 2013: 199); hence, one of the methods was interviewing. Additionally, a qualitative content analysis of marketing material was conducted.

3.1 The Mosel Region

In this section I present the wine region at the river Mosel and the specific towns that were studied. Germany has 13 wine producing regions (BMI Research, 2017), most of which are in the south-western part of the country. The chosen region is within the federal state Rhineland-Palatinate, which is in western Germany with international borders to France, Belgium, and Luxemburg. The river Mosel rises in the Vosges mountains in France and enters the Rhine in Koblenz at *Deutsches Eck* ("German Corner," see Figure 1 on p. 30). As mentioned, "every region needs its own authentic identity with product to complement that identity" (Sparks & Malady, 2006: 77). The identity of the Mosel region is its wine. Mosel is Germany's oldest wine-growing area, where the Romans already grew wine 2000 years ago (Moselwein e.V., 2017a). It is home to many quality wines which are mostly white such as Riesling and Müller-Thurgau. In 2016, the 3,600 winemakers produced approximately 750,000 hectoliters of wine

on 8,800 hectares of vine area (Moselwein e.V., 2017b). Two thirds are sold within Germany, one third is exported to more than 80 countries worldwide.

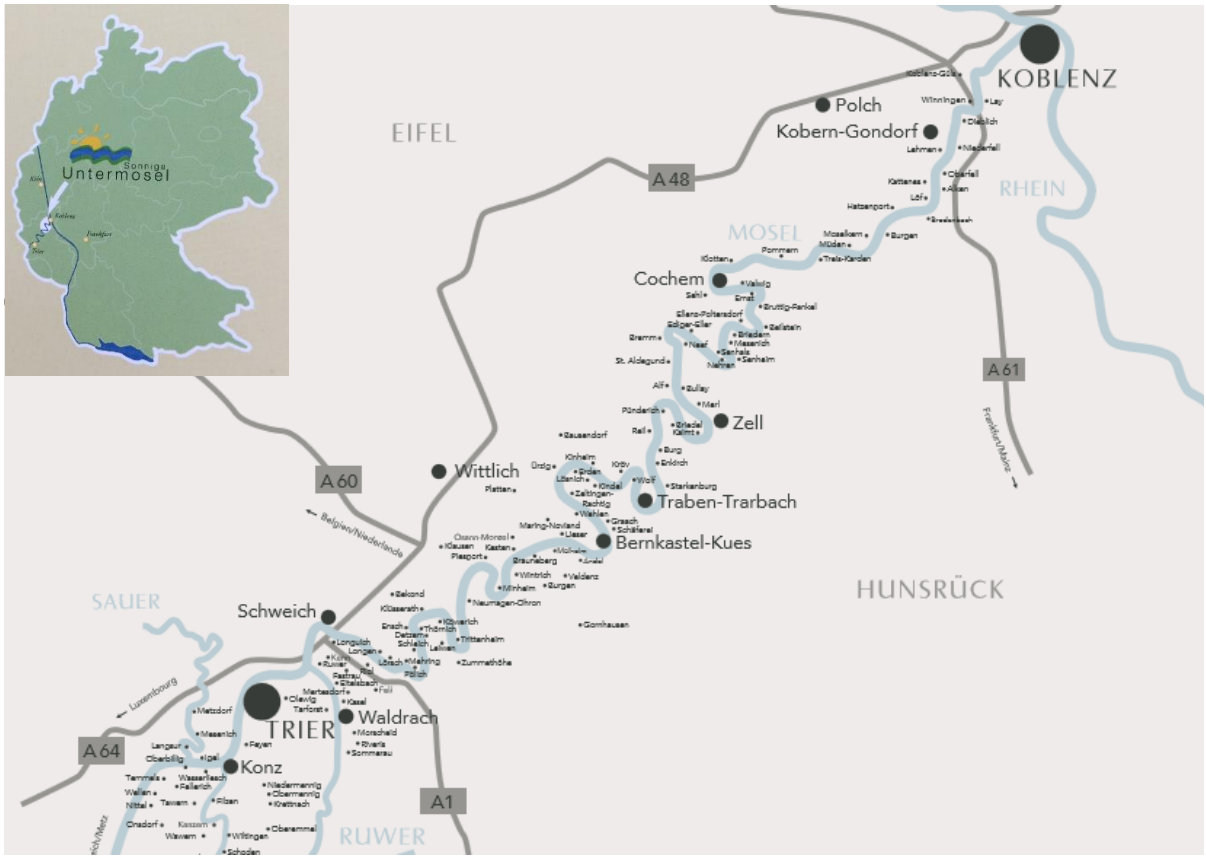


Figure 1: The region in Germany (photographed from the Sonnige Untermosel brochure) and a map of the Untermosel (provided by Moselwein e.V.)

The Mosel region has a one-of-a-kind cultural landscape which makes it an attractive tourist destination (Harms, Follmann & Deppe, 2013). In the beginning of 2016, the New York Times rated the region among the International Top Destinations ("52 Places to Go in 2016," 2016). In fact, tourism plays an important role in the region's success. With annually more than 2 million guests and 6.1 million overnight-stays, it is the most important tourism region in Rhineland-Palatinate (Harms, Follmann & Deppe, 2013). Clearly, wine tourism plays a major role in this.

I chose to study the Mosel region in Germany, for I am a local, giving me advantages and a certain preunderstanding. I already know the area, and understand which towns would be accessible for me in the time frame of this study. Being local also influences interpretations since an outsider might interpret findings differently.

The Mosel river and hence the region is divided into three parts – Upper Mosel, Middle Mosel, and Lower Mosel – defined by their geographical distance from the river source. The places I have chosen for my study are in the Lower Mosel region, called *Untermosel* or *Terassenmosel* (terrace Mosel) which describes the 100km long part of the river between Pünderich and Koblenz, where it confluents with the Rhine. Within the Lower Mosel region, I have purposively chosen the town of Winningen, for it is a tourist destination. Also, I personally connect it with wine and already have the knowledge that there are many wineries and wine-related festivals and activities. Additionally, Winningen is located rather closely to my hometown, where I was staying during the data collection process. Winningen is located approximately 12km Southwest of Koblenz and 124km from Trier, which are the most commonly known German cities at the Mosel (see Figure 1 on p. 30). Besides, I have utilised personal connections in Mülheim-Kärlich, Kobern-Gondorf, and Ediger-Eller, as well as interviewed people from Koblenz and Zell, which are examples of the Mosel valley wine tourism complex.

With the theoretical background and the context of the Mosel region, I move on toward demonstrating the process of operationalisation and the model, followed by the empirical material and the choice of methods.

3.2 Operationalisation

This chapter introduces the model, which relates to authenticity, for it is constructed of previous concepts and assumptions which indicate how and where authenticity can be practised in wine tourism. For comprehension purposes, these concepts and assumptions are summarised and it is explained how the construction of the model was undertaken. Finally, the model as such is presented. Its different categories and subcategories and its use in the process of analysing is elucidated. Furthermore, operationalisation goes together with the choice of methods, which will be elaborated in the sections thereafter.

It should be noted that there is a limited number of "empirical studies that operationalise the wine tourism environment" (Quintal *et al.*, 2014: 598). In operationalisation, one investigates the practising, making, or doing of people. Since the aim of this thesis is to study the presentation of authenticity in wine tourism practices, and authenticity cannot be measured, I have constructed a model that aims at operationalising the research questions.

To recap, the research questions are:

- How is the wine destination Mosel presented to the visitor?
- How and what kind of wine tourism services are practised by the businesses?
- What are the components of the practices of wine tourism?
- What kind of stories, photographs, artefacts, or words are used in practising such services?

The following recaps the concepts and assumptions presented in the theoretical background chapter which have been directly used to construct the model:

- Bitner's (1992: 65) servicescape, comprising physical and environmental dimensions such as "ambient conditions, special layout and functionality, and signs, symbols and artifacts," as the base for the winescape.
- Peters (1997: 7) "winescapes" – vineyards, wine-making activities, and wineries – and their elements: natural landscape, climate, vegetation, soil, and water supplies.
- Bruwer and Lesschaeve's (2012) eight dimensions of the winescape: nature-related, wineries and vineyards, heritage-related towns, wine and other products, signage and layout, ambient factors, service staff and local, and fun (activities-based).
- Thomas *et al*. (2016: 27): attributes such as "winescape setting, wine quality, wine value, service staff, and complementary products"
    - Their seven-dimensional winescape framework, consisting of the winescape setting, the atmosphere, the wine product, complementary services (restaurants, accommodation, local produce and craft), signage, layout and infrastructure, and, lastly, service staff.
    - Their reference to the winescape as an "interplay of natural landscape and setting; heritage, architecture, and artifacts within a winery; a winery's vineyard, cellar door, and wines; complementary products and services; signage and layout; and people at a winery."
- Croce and Perri's (2010) statement about authenticity in menus, wine lists, and dishes.
- Baldacchino's (2015: 235) use of buzz words such as: "authentic, grandmother, wholesome, frugal, rustic, genuine, time-honoured, handed down from generation to generation" or 'local' as mentioned by Stanley and Stanley (2015).

- Frost *et al.* (2016) and their claim about the significant role of the media in image, branding, and association of food tourism.

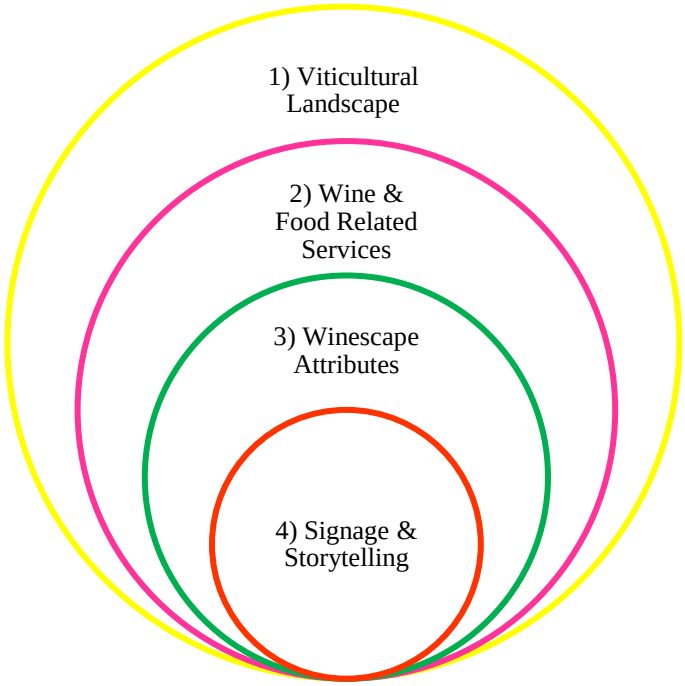
Having summarised the theories and models that serve as the base for this study, the following part shows how they were used to construct a new model. The creation of the model consisted of three steps, which are explained hereafter. For clarity reasons, original drafts of the model can be found in the appendices. Firstly, I drew and wrote down different models and attributes of the mentioned theories on a piece of paper. I started with the environmental dimensions of Bitner's servicescape model, for it serves as the base for further models. Then, I added the three dimensions of Peter's winescape in another colour. I continued to gradually add dimensions and attributes of the other theories to the same paper. I used different colours for different scholars to differentiate them and to better make sense of the information I was writing down. Whenever authors agreed or emphasised the same keywords (conditions, dimensions, or attributes), I combined them, yet highlighting in different colours so I would see that several scholars had stated the importance of it.

Secondly, I then took a new piece of paper and wrote down the different keywords grouped in categories, based on how I made sense of the theories to study the practise of authenticity in wine tourism. I found that the keywords could be grouped into four categories.

Lastly, I needed to find a way to create a model that would be comprehensible for this study. I found that the four categories could be presented in an onion model, for the first one is the surrounding, the frame without which wine tourism cannot take place. The second and third categories include different components and attributes. The fourth category is present throughout all other categories, and therefore the different levels of wine tourism. The model can be understood like a Russian doll; you find one dimension within the other, the outer one being the precondition for all others. Once I had a draft of the model, I neatly drew it on a new piece of paper, which I would use in the analysing process. Furthermore, I constructed the model on the computer and put in all the keywords in the different categories (see Figure 2 on p. 34). I chose four different colours for the circles (based on the colours of my highlighters), so I could later analyse my data using different colours. Having explained how the model was constructed, I now move on to elaborating on the four circles of the model and what they entail.

The four circles, or categories, of the model as seen in Figure 2 show the viticultural landscape, wine and food related services, winescape attributes, and signage and storytelling (going inwards). Even though I am not studying the landscape, it must be present in the model, for it is a framework for wine tourism. This outer circle includes ambient conditions such as the

river, the valley, hills or steep slopes, insolation, soil conditions such as slate, and vine variety. The second circle "wine and food related services" includes vineyards, wine-making activities, and wineries, which are the three components of the winescape according to Peters (1997). Moreover, this category includes gastronomy, hotel industry, and events, festivals, or shows, and collaborations. The category of "winescape attributes" includes wine, food and regionality; people or staff; complementary products and services; menus, wine lists, websites, film material, and brochures; and heritage and architecture. The fourth category includes buzz words or phrases, photographs, signs or elements in decoration, stories, and promotion. The model along with the keywords of its different categories can be seen below (Figure 2).



1) Viticultural Landscape
- River Mosel
- Valley
- Hills or steep slopes
- Insolation
- Soil conditions, e.g. slate
- Vine variety

2) Wine and Food Related Services
- Wineries & Vineyards
- Wine-making activities
- Gastronomy & Hotel industry
- Complementary services
- Events, festivals & shows
- Collaboration

3) Winescape Attributes
- Wine and food/Regionality
- People/staff
- Means: Menus, wine lists, websites, film material, brochures
- Heritage and architecture

4) Signage and Storytelling
- Stories
- Promotion
- Buzz words
- Photographs
- Signs or elements in decoration

Figure 2: The Model of Practising Authenticity in Wine Tourism

Having demonstrated how the model was constructed and what the categories imply, I now describe how the model was used to analyse the data gathered through interviews and content analysis. I printed out all interview transcripts and grouped them into restaurant owners, vintners, and marketing agents. Having the piece of paper with the model on it next to me, I used four different colours to mark the text according to the categories. After going through a transcript, I took notes on my computer within these four categories. I took notes in English, meaning that I translated from German, so I could easily transform the findings into a text once I had finished organising the data. Having read all transcripts, I organised the data into the subcategories as seen in the analysis chapter. Then, I pursued a similar technique with the marketing material (the nature of the material is elucidated in the section hereafter). I went through the marketing material as organised by the towns where I had retrieved it and highlighted it in different colours, whenever possible. Since a great part of it was photographs or signs, for example, I took notes on my computer within the adequate categories and subcategories. After having gone through all the empirical material, I went through my notes to find patterns, similarities, or contradictory opinions as presented in the analysis chapter. Furthermore, I analysed whether interviewees had referred to any strategies of promotion through marketing material, so that I had valid explanations of what the marketing material presents. In general, I organised the material in a way that appeared logical to me, namely in the subcategories of the four circles of the model.

This chapter has explained why and how the model has been constructed, what it entails, and how it was used to analyse the empirical material. This leads to the next section, which shows how and why I have chosen the empirical material used for the study, and what this material is.

3.3 Empirical Material

As mentioned, the empirical material in this study consists of interviews and marketing material. This subchapter elaborates how and where the empirical material was gathered, and what it is, meaning who the interviewees are and what kind of marketing material is studied.

My primary material are the interview transcripts. As suggested by Bryman (2012), I used purposive sampling which allowed me to contact possible interviewees based on my aim, previous knowledge about the region and who I know there. My personal contacts and my preunderstanding were helpful in this process. Moreover, people could talk to me freely, for

they knew I came from the region myself and have preunderstanding. In total, I conducted seven interviews and two group interviews. This occurred because two interviewees, a married couple of restaurant owners, naturally wanted to be interviewed together. Another two know each other and preferred being interviewed at the same time. I ended up with approximately 9.5 hours of recorded interviews. In addition to that, three people agreed to answer my interview questions in written form as we could not manage to find an appointment during my stay in the region. These answers were treated the same as the transcripts.

During my time in the Mosel region, I collected marketing material from various stakeholders. This includes culinary calendars of restaurants, wine lists, brochures of restaurants and wineries, as well as wine stores, brochures of wine related services in the region, brochures for certain wines, event calendars of Winningen, and magazines about the region, its touristic offers and its hosts. Shortly after I interviewed one gastronome, I found a newspaper article about him and his restaurant, which I included in my material to see if his statements were consistent with the interview. The interviewee working for Tourism Winningen provided me with further documents about the town's touristic principles and their logo. Another, manager of a marketing association (Moselwein e.V.), who answered me in written form, provided me with a presentation he held at a seminar concerning the presentation and image of the region, as well as a plan of the association's future activities in marketing and export. I used the print material that I could find at the destination together with the digital material provided to me. Most material was in German; some prints had English, French, Dutch, or other translations. To be consistent, I focused on the German texts and stories and translated them for my analysis.

Moreover, I intuitively observed at wineries and restaurants, analysing menus or wine lists, and walking through towns to use it as a complementary impression while analysing the data. As a researcher, it was not possible for me to walk through the wine towns and the region in general without constantly looking for symbols and analysing. Therefore, I took photographs whenever I found something interesting. I asked interviewees to show me around so I could see the wine cellar, or restaurant, and their design, their presentation and how guests would see it. Some showed me their menu or wine list and we talked about it. However, it was not a systematic observation study, meaning that I made no protocol of it. The pictures that I took were used for content analysis and the statements that interviewees made about them were part of the transcripts. Therefore, observation is not one of my methods, but rather supporting interviews and content analysis.

Furthermore, I originally thought to analyse websites of business and marketing stakeholders, but after conducting all interviews and collecting the material mentioned above, I found that it would be wiser to use the time frame to focus on the analysis of interviews and marketing material. I have looked at websites, but not specifically analysed any of them. Besides, on the first look I found that they match with my findings of the interviews and the other material. Another interesting opportunity would have been to analyse travel guides to see how the region is presented in there, but again the time frame did not allow it.

Knowing what the empirical material is leads to the next chapters about the methods of interviews and content analysis, which justify who was interviewed and how the interviews were conducted, as well as how the content analysis was undertaken.

3.4 Interviews

Since I want to study the practising of authenticity in wine tourism, I used interviews to find out about people's points of view which provides a certain flexibility (Bryman, 2012). This chapter justifies the use of interviews as a method, the choice of interviewees, and explains the process of interviewing. As mentioned, within the region I purposively chose the town of Winningen, for it is the first place that comes to my mind when I think of wine in the Mosel region, which also reflects successful destination marketing. This is caused by the fact that I am local and live close to the town. I could have chosen other places for my study, but this was the most convenient and purposive way. To find interviewees, I first contacted people I know who come from Winningen and asked them whether they knew anyone personally or could imagine who would volunteer as interviewee. Then I contacted these people, mostly vintners. Afterwards, I searched online for available supply-side agents, for people who do what I want to operationalise. I contacted marketing agents because they are the ones who actively think about what should be highlighted, what should be in the marketing material, and the stories that should be told about the region. Furthermore, I contacted practical agents, people who do this from an event- or restaurant/winery perspective. These are the people who do the practising and are trying to create the message, or those who are creating the food that goes well with the local wine, which is also a story.

Besides, I have utilised personal connections in Mülheim-Kärlich, Kobern-Gondorf, and Ediger-Eller, as well as interviewed people from Koblenz, Zell, and Trier. These places do not all belong to the same district and body, but are examples of the Mosel valley wine tourism

complex. These interviewees were chosen with the same considerations as the people in Winningen, with the purpose of finding marketing agents on the one hand, and those who practise services, on the other hand.

All communication and interviews were in German, which increases the trustworthiness of the data, for there was less risk of misinterpretation on the researcher's side and interviewees could clearly express their thoughts without a language barrier. Further, since I am local, people could speak in their dialect which I understand, and did not have to choose any other expressions that might have altered what they wanted to express.

The interviewees were first contacted via email. In the email, I shortly explained who I am, where I am studying, that I am writing a master's thesis, what the purpose of the study is and why I would like to hear their opinion in an interview. To ensure that the contacted people had enough time to think about whether they wanted to be interviewed, I sent the emails approximately four to six weeks prior to the planned time frame for interviews. This gave me enough time to plan my stay in the Mosel region and to make interview appointments. It also ensured that I would receive enough replies by the time I arrived at the region for data gathering. In case of questions, interviewees could contact me by email at any time. I received mostly positive replies and people were willing to be interviewed. Some interviewees asked to receive the questions beforehand so they could prepare themselves, which I obviously did not reject. In the usual case though I felt that the explanatory email had prepared them enough. Besides, I elaborated on the topic before each interview. Prior to the first interview, I conducted a pilot study with a personal contact in Winningen, which helped me become more self-conscious about my questions, and made me aware of things that could be misunderstood. Since the interviews were semi-structured, and questions could be adapted to people and situations, I did not have to make a lot of changes, but I wanted to be sure to have tested them beforehand.

When I first contacted the interviewees and right before the beginning of each interview, I informed them that it would be anonymous and only used for this thesis. Nevertheless, afterwards I asked whether I could use their names because at this point they knew exactly which statements they had made, thus had a better judgement about the content that might be published. Since no one made any statements that could be harmful if reproduced, and since it even might be advertisement for their businesses, all interviewees gave me permission to use their names. Some wanted to read through what I had written about them before anything was published, so I sent emails with this information to each interviewee to ensure not using any statements they would be uncomfortable with. As a matter of fact, some are eager to read the results to see whether their colleagues in this region have similar thoughts.

The interviewees are presented in the table below. It is indicated what and where they work, whether they belong to the business or marketing category, and in which town their business or workplace is located.

Table 1: The Interviewees

Name	Occupation	Enterprise	Business/Marketing (B or M)	Location
Frank Hoffbauer	Manager	Touristik Winningen e.V. [1]	M	Winningen
Lothar Kröber	Manager	Vinothek (wine store)	M	Winningen
Fred Knebel	Vintner	Winery Fred Knebel	B	Winningen
Heiko Hautt	Vintner	Winery Hess-Hautt	B	Winningen
Thomas Richter	Vintner	Winery Richter	B	Winningen
Petra Görres	Restaurant owner	Winzerschänke Feiden	B	Ediger-Eller
Michael Oster	Vintner	Winery Walter J. Oster	B	Ediger-Eller
Oliver Stevens	Restaurant manager	Alte Mühle Thomas Höreth (Old Mill)	B	Kobern-Gondorf
Marco Linden	Restaurant owner	Zur Linde	B	Mülheim-Kärlich
Sandra Linden	Restaurant owner	Zur Linde	B	Mülheim-Kärlich
Melanie Stein-Schiller	Hotel manager	Hotel Stein Schiller's Restaurant	B	Koblenz
David Gunst	Marketing department manager	Koblenz Touristik[2]	M	Koblenz
Ansgar Schmitz	Manager	Moselwein e.V.[3]	M	Trier
Arne Houben	Publisher	Rhein-Mosel Verlag	M	Zell

It should be repeated that most interviews were individual. However, the restaurant owners Marco and Sandra Linden were interviewed together, as they manage their restaurant together, hence it was interesting to hear both their opinions. Further, Petra Görres and Michael Oster were interviewed together as they felt comfortable having a shared discussion about the topic. Besides, I already knew Marco Linden, Sandra Linden, and Petra Görres personally before this study, which I will come back to. Moreover, three people answered my questions in

[1] Touristik Winningen e.V. is the town's tourist information bureau.
[2] Koblenz Touristik is an owner-municipal marketing enterprise.
[3] Moselwein e.V. is a registered association for regional marketing.

written form, for we could not arrange a personal meeting during my stay at the destination. These are Thomas Richter, David Gunst, and Ansgar Schmitz.

As mentioned, I discussed the matter of anonymity with each participant. Moreover, I asked for permission to record the interviews for transcription purposes and assured the interviewees that they could withdraw at any time should they wish to do so, as implied by Creswell (2014). Also, I explained the topic and aim of the thesis, though without mentioning the research questions specifically. The interviewees were always aware that I would analyse the answers and thoughts shared with me. As agreed upon with the interviewees, all interviews were conducted at the respective restaurants, wineries, or marketing agencies and I ensured that interviewees were aware that I might observe and analyse the surroundings. The "research site" was respected and not intruded, as Creswell (2014: 97) endorses. I asked for permission whenever I wanted to photograph anything at their property. As suggested by Silverman (2013: 204), I used an interview guide. In fact, I had two sets of questions, one for businesses and one for marketing agents, which included questions of interest to the study aligned with the two different groups of interviewees. For example, I asked business owners about elements used in decoration of their winery or restaurant, and the thoughts behind that, which I could not ask a marketing agent the same way. Instead, marketing agents were interviewed about how they market the region, what they focus on and why.

In general, the interviews were open; I allowed people to talk freely and intervened when I felt they were drifting off topic too much. However, sometimes it was interesting to see what other aspects they related to the topic. Due to the semi-structured nature of the interviews, I had the chance to react to their answers and thoughts and to ask further about these aspects, or as May (2001: 123) emphasises, I could "seek both *clarification* and *elaboration* on the answers given." Hence, I could adapt my questions easily to investigate further and to make sure that all questions were answered by the end of each interview. I was aware that the interviews would be of different nature, depending on whether I knew the interviewee personally, which creates a different atmosphere. Therefore, I always remained professional by focusing on my aim. The semi-structured nature of the interviews was adequate for such situations, for I could always steer back towards my guide, even linking questions to other topics brought up by interviewees. Moreover, they were aware that they were being interviewed for this thesis, which I recognised in their attitude. Personal conversations were held either before or after the interview.

After the interviews were conducted and transcribed, they were analysed using the model, as explained in the operationalisation chapter. To recap, the transcripts were printed and findings were highlighted in the four different colours of the model to take notes within these

categories. This section has explained the purpose, planning and undertaking of interviews, which leads to the second method: content analysis.

3.5 Content Analysis

This subchapter justifies why content analysis is a suitable method for this study and shows which material was used for the analysis. An ethnographic or qualitative content analysis (Bryman, 2012) is adequate for this study because it is complementary to interviewing. It is a flexible method, which can be applied to a great variety of documents (Bryman, 2012). I chose to analyse marketing material to see how the region is promoted and what kind of pictures or stories are used. I also wanted to have visual support for the statements made in interviews. Analysing this material enabled me to see whether agents follow through with what they told me in the interviews. Besides, I could see how other organisations, which I had not interviewed, practise promotion of the Mosel region. In general, a content analysis of marketing material appeared to be a logical component of this thesis concerned with the practising of authenticity, which begins with such material, before the guest arrives at the destination. Used as a qualitative method, a content analysis focuses on meanings and interpretations of communication. Moreover, content analyses are non-reactive, which means that the content to be analysed was not produced with the knowledge of being analysed (Sarantakos, 2005) which consequently enhances the validity of data (Bryman, 2012). The content analysis and interviews are therefore complementing each other. Since the interviewees were aware that their statements would be analysed, they might have altered their answers accordingly, whereas the marketing material clearly remained the same, thus strengthening the reliability of the sources of data.

The material was collected during my stay at the destination. It was retrieved from tourist information centres, vintners, and gastronomes in the towns where interviews were conducted. I chose the material from what was displayed for any visitor, so that I would analyse the material that any guest could find. Besides, as mentioned, some of the interviewees provided me with further material which was not marketing material as such, but rather explained the thoughts behind it. To be consistent, I chose to analyse material from the same places as where the interviews took place. I could have visited other places and collected marketing material there, but I chose to stick with the chosen towns to see the connection between the material and the interviewees' thoughts in even these places. Moreover, I collected the material during my time at the destination and not over a longer period.

There are criteria for evaluating the quality of documents, namely authenticity, credibility, representativeness, and meaning (Bryman, 2012). However, the criteria's relevance varies depending on the type of document which is analysed. Authentic documents should be genuine and of unquestionable origin. This applies to the material I collected, for is has not been altered by anyone; further, it is the material that is available to tourists, hence, an authentic representation of how the region is promoted. The material is also credible which implies that it is free from error and distortion. According to Bryman (2012: 544) material is representative when it is either "typical of its kind" or when the researcher is aware of its "untypicality." Again, the material is displayed at tourist information centres as well as wineries and restaurants, and is 'typical' promotional material. Lastly, meaning implies that documents are clear and comprehensible. This point might be debatable, yet I as the researcher have an understanding of storytelling, for instance, and a preunderstanding of the region, which enables me to comprehend the material accordingly.

As mentioned in the operationalisation chapter, I analysed the marketing material in the same way as the interview transcripts, namely through colouring and categorising the content into the four categories of the model. During the process of analysing, new subcategories or groupings emerged within the model. Adequately, the qualitative content analysis allowed me to be reflexive in refining categories (Bryman, 2012). As stated, some material used several languages; however, I only analysed the German wording and stories so that my findings would be consistent.

This section has shown why and how content analysis was used in this study and what the material was. Having justified the chosen methods and demonstrated what the empirical material is, I move on to the presentation of findings and analysis.

4 Findings and Analysis

To study the presentation of authenticity in the practices of wine tourism, I have used the methods of interviewing and content analysis, and operationalised the findings through a newly constructed model, as explained in previous chapters. This chapter presents the findings of the study and is organised in four sections with subsections which represent the four circles of the model and its subcategories. The findings are reflected upon and analysed to answer the research questions. To recap, the outer circle of the model is the viticultural landscape, presented in section 4.1, followed by the second circle, wine and food related services in 4.2. The third circle includes winescape attributes, presented in 4.3, and finally, within the fourth circle, signage and storytelling are elaborated in 4.4. The model combines components of the winescape and aspects in which authenticity can be practised, and the research questions are answered within their respective category. Consequently, the aim of the study is reached by combining the findings and meaning of all categories, hence enabling me to draw conclusions about where and how authenticity is practised in wine tourism in the Mosel region.

4.1 Viticultural Landscape

The outer circle of the model represents the viticultural landscape of the Mosel region as the setting for wine tourism. It includes natural attributes such as the river, valley, hills, soil conditions, slate, and insolation, as well as manmade conditions such as grape variety and vineyards. In this section, I explain the uniqueness of the landscape and how it is used in promotion.

The viticultural landscape relates to *terroir*, as mentioned by Hall, Mitchell and Sharples (2003), Croce and Perri (2010), Østrup Backe (2013), and Tresidder (2015), which then again reflects the micro environmental factors of the destination. Heiko Hautt, vintner from Winningen refers to *terroir*, showing the importance of the viticultural landscape:

> The thing is that we at the Mosel always have to mediate our location, our soil type, our, as they say in France, *terroir*. And at the same time sell our wines

through this wonderful valley. To tell the people that we have something special, we work in steep slopes with an enormous amount of work. (Hautt)

The slopes and slate are the unique factors of the Mosel region's landscape as seen in Figure 3. Slate, a metamorphic rock, which is naturally found in the slopes, saves the heat from the sun during the day and reflects it back to the vines at night. Moreover, vines must grow deep roots to reach water, thus absorb minerals, which give the Mosel wine a specific taste. Therefore, slate reflects upon the unique possession of Mosel wines. The vintners know this, and use it in

Figure 3: The Mosel Valley photographed from the Calmont between Bremm and Ediger-Eller (Photo by author)

their marketing. The tourists do not as it is not self-evident. As will be shown, the viticultural landscape is often used in photographs and storytelling to highlight the unique landscape of the region and the resulting effort in wine-making, which is mainly described in the section about signage and storytelling (4.4).

To exemplify, Marco and Sandra Linden, owners of the restaurant Zur Linde in Mülheim-Kärlich, describe the Mosel landscape as a pull-factor for tourists: "They have it easier along the Mosel. The people go there themselves. They are pulled there." Marketing material of Ediger-Eller describes: "The Mosel is a profoundly incised river valley in the Rhenish Massif." Among the other interviewees, the local winery Walter J. Oster uses pictures of this landscape throughout their marketing material, as shown in the photographs subchapter (4.4.3). The same goes for Moselwein e.V. (Mosel wine registered association) in Trier, which

is responsible for the generic marketing of the region and illustrates it with the special slope culture. The association is an example for regional development programmes mentioned by Hall and Gössling (2016). Moreover, the landscape is also home to a unique ecosystem, as stated by Tourism Winningen, for example: "The hugely diversified geological landscape bears a unique ecosystem that is home to many local animal and plant species which have been extinct for a long time in other parts of the world. And it is the foundation for top-quality winegrowing."

The study shows that the wine destination Mosel is presented through its viticultural landscape which reflects theoretical assumptions about the winescape (Peters, 1997; Bruwer & Lesschaeve, 2012; Thomas *et al*., 2016). Businesses and marketing agents promote something that exists in the region, and they use appropriate pictures to show this. The Mosel region is first and foremost presented through its landscape, which is the prerequisite for its wine. Promotional material highlights this landscape of river, slopes, and slate in stories and photographs, which reflects reality and therefore authenticity. The landscape of the region is presented to visitors in a way of using natural scenes, as will be shown in the section about signage and storytelling (4.4).

4.2 Wine and Food Related Services

The second circle of the model, the wine and food related services, includes the three components of Peters' (1997) winescape, namely vineyards, wine-making activities, and wineries. These are, together with the viticultural landscape, prerequisites for wine tourism. Therefore, these components can be found in any Mosel village and are not presented in detail. Since I have interviewed vintners and at wineries, the components are included in the overall analysis. Moreover, this category of the model includes events, festivals, shows and cooperation. Throughout the data collection process, I have found a great variety of wine and food related services, such as events and experiences that are provided by the businesses. This chapter presents the services that are provided and emphasises the importance of collaboration in such services.

Wine tastings are the most common example for wine tourism services. Every vintner I interviewed offers wine tastings. For example, the winery Walter J. Oster in Ediger-Eller provides quite many services, which are presented in the wine list. They do various types of wine tastings, both in the cellar and the vineyard: "Wine experiences – this means classical

wine tasting, a cellar tour through the enterprise, with specialised explanations of the historical and modern production, what our philosophy is" (Oster). Knebel and Hautt repeat that it is always important to highlight the uniqueness of the region. Vintners share stories about the landscape, their vineyards, their wine-making procedure and their philosophy. The stories are elucidated in the chapter 4.4.1.

Businesses practise wine related services first and foremost in the context of wine tastings at wineries, vineyards, or the wine store, at their restaurants, or in the combination with guided tours. Some wineries also have *Straußwirtschaften* (wine taverns) or regular restaurants. Many even offer accommodation. Most vintners sell their wine at the winery. In Winningen, most sell it also at the Vinothek (wine store). Vintners aim to bring people back to the wineries for buying wine, instead of going to the supermarket. Hence, they practise authenticity in wine purchasing where the guests can taste some wines and then purchase them directly from the vintner. The purpose of the Vinothek in Winningen is wine tasting and selling from different local vintners. Lothar Kröber, who manages the store, is always happy to welcome all kinds of people, be it wine experts or curious tourists. He individually consults every customer and can tell many stories about the wines and the vintners who produce it. Tasting and purchasing wine at the wine store or directly at the winery is an interesting example for authenticity in wine tourism practices. Guests can buy wine directly from the vintner, get first-hand information and stories, and even see the vineyards when they walk out the door. Vintners know all about the wine and can answer questions as well as show people where it comes from. This "finer detail" of being at the winery and talking to the vintner as mentioned by Roberts and Sparks (2006: 49-50) creates authenticity in this service. The practises of such services affirm Stanley and Stanley's (2015) claim that authenticity can be found by tourists in discovering where their food comes from, which is reflected by discovering wine at the winery.

Wine tastings are mostly promoted through flyers, brochures, wine lists, and word-of-mouth recommendation. The food related services are promoted through the restaurants themselves, through internet and word-of-mouth recommendation. The wineries which have restaurants promote their wine related services within the restaurant frame, through flyers at the restaurant, for instance. They do not necessarily advertise their restaurant separately, for it is part of the winery. Oster, for example, has individual brochures for each of his stores, which is a way of promoting wine purchasing at the winery. However, I have not found that businesses promote this service explicitly, rather than in a combination with wine tastings.

Besides usual wine tastings, there are other wine tourism services such as wandering wine tastings through vineyards, wine towns, or winery cellars. Everett's (2016) claim about

destinations' need to market an image and a spectrum of food-related activities is affirmed through the promotion of the Mosel region as a wine destination and the variety of wine tourism services. Furthermore, there are many wine festivals and events, both organised by individual business, but mostly in collaboration with other vintners, gastronomes, or marketing organisations. The importance of such collaboration as stated by interviewees is shown in the following section.

Frank Hoffbauer from Tourism Winningen says that there are "festivals and celebrations as often as possible," for example the coronation of the Wine Queen, the Grape Gathering Festival, or the Moselfest. This confirms the strategic role that events have in food and beverage services, as stated by Zhang (2009). Events are usually not only planned and offered by single actors, but collaboration between gastronomy, hotel industry, and wineries as well as different associations is crucial. The Moselfest for instance is Winningen's biggest wine festival and requires collaboration between vintners, gastronomes, and the municipality. There are many Wine Queens in Germany, not only in the Mosel region, who often represent their hometown and its wine on wine-related events, which is another example of cooperation of different towns. The study endorses the importance of collaboration between marketing organisations, restaurants and vintners in the region as stated by Frost *et al*. (2016) and Hall (2011).

The vintner Hautt visits exhibitions and fairs because "contacts are most important in this business, to gain customers, to gain gastronomes to work with, to be known." Another way of presenting authenticity is something the vintner Oster does. Every now and then, he visits a wine store in Cologne for events like "The vintner comes," which he considers good to present the man behind it and to win new customers. Consumers get to meet the vintner who produces the wine and who is responsible for the stories around it. They get to talk to him and ask questions. This is one way of practising authenticity, for you can meet the vintner in person and engage with him – a chance that consumers do not get very often.

Another example for collaboration is the registered association Moselwein e.V. in Trier, which presents the Mosel as a wine destination. They collaborate with various private and public stakeholders, nationally and internationally, to create events, to develop the Mosel region in wine growing and tourism, to develop product quality and services, and to enhance Mosel's image and attractivity to increase visitor numbers. Together with the German Wine Institute, for instance, they work with wine touristic communication and promotional events such as the election of the German Wine Queen. There are many press and informative journeys and seminars for international media representatives and wine experts. Most interviewed vintners

as well as the wine store are members of this association and refer to it as "Weinwerbung" (wine advertisement). Vintner Fred Knebel from Winningen states that basically all vintners are members of this association. Moselwein e.V. focuses on generic marketing of the region and does not highlight any cities which creates an overall representative picture of the Mosel.

Tourism Koblenz takes care of the so-called "tourist promotion," as stated by David Gunst, marketing department manager. They cooperate with accommodation, gastronomy, museums, city tours, and shopping to provide an overall great tourism experience and to add value for guests. Above all, Gunst confirms that marketing depends on cooperation, which is "a way to combine common interests and activities very well." He also mentions that cooperation "strengthens the visibility of activities by simply allowing more stakeholders in the boat to generate more advertising and increasing their reach because each co-operation partner also provides their advertising channels." Furthermore, Gunst emphasises the importance of promoting a clear image so that Mosel will be recognised as a coherent region, and exemplifies this with the Black Forest, meaning that there should be a coherent image for the Mosel as one region. Clearly, cooperation among various stakeholders is crucial to achieve this.

Tourism Winningen and other stakeholders have designed touristic principles for the town. In these guidelines, "regionality and authenticity play a central role," claims Hoffbauer, "you have to emphasise: regional identity, authenticity, events, event quality." They want cooperation between the vintners and those who carry cultural heritage. Gastronomy should make Winningen's identity clear, as I will point out. Another perspective is attracting new visitors, as Hoffbauer explains. An example for how they do this is Kunsttage Winningen (art days), a biennial art event which "gives Winningen new direction […] so not only wine but also something else" (Hoffbauer). In this event, they cooperate with artists from all over the world.

In general, vintners value collaboration with gastronomy, for it provides possible new customers. Moreover, they see it as a chance for marketing not only their own winery, but the region as such. Vintner Thomas Richter from Winningen considers "a good collaboration between hotel industry, gastronomy and the Moselwein e.V. in Trier" as important in marketing the region. Hautt, owner of the winery Hess-Hautt in Winningen, collaborates with local gastronomy for wine tastings and considers this a great combination of wine and food, which enables storytelling. Two of the interviewees, vintners Hautt and Oster, organise parties that combine wine tastings, cellar tours, culinary treats, and sharing of business philosophy together with other wineries. Both want to attract younger customers and "bring the wine closer to our generation" (Hautt). Gunst from Koblenz Touristik mentions a similar event by vintners from

Koblenz, which is called “Electronic Wine.” The event combines vineyard tours and events on the topic wine together with a DJ.

Gastronomes value collaboration among producers and creating events just the like. The restaurant Zur Linde in Mülheim-Kärlich for example offers a culinary hike, combining a hike with a 5-course dinner with wines from regional wineries. Schiller’s Restaurant in Koblenz has many partnerships with local farmers and vintners. Two of many events are a bike tour along Mosel followed by dinner at the restaurant, or the “Confluentia Global Menu”: regional products combined with international dishes.

The level on which vintners collaborate and sell their wines often depends on the size of the business. Some, like Richter, collaborate with the German Wine Institute and the oldest wine auction association Bernkasteler Ring, which organises events about wine and food and markets the wineries online. Others work only with merchants in “direct surrounding” like Hautt, for he wants “to create something that brings people back to [them], away from the supermarket and retail industry, where a large portion of wine is still bought.” Kröber, Winningen’s wine store manager, agrees and wishes that more people would buy wine at his store instead of a supermarket.

As suggested by Frost *et al*. (2016) and Hall (2011), interviewees indicate the importance of cooperation and collaboration between stakeholders and businesses to practise authenticity in wine-related services such as wine festivals and events, or wine-tastings at restaurants. These kinds of services are also promoted by all involved parties, using pictures and storytelling to attract and invite people. I have not recently been to any of the mentioned events, but the interviews and the marketing material gave me the impression that the studied businesses are down-to-earth. By that I mean that they highlight the landscape of their region and their wine, and invite people to enjoy this. They do not promote anything that they do not have.

The study shows that wine and food related services are first and foremost wine tastings. Moreover, there are guided tours through towns and vineyards, or cellar tours, which are often combined with wine tastings. In addition, there are many festivals and events which require collaboration among stakeholders to achieve authenticity in wine tourism. There are many attributes that provide room for authenticity in wine tourism practises, which are elaborated in the following section.

4.3 Winescape Attributes

The third circle of the model includes winescape attributes. These involve wine and food and the matter of regionality, as well as people and staff in the winescape. Further attributes include websites, menus, wine lists, film material, and brochures, as well as heritage and architecture. The different attributes will be presented as found in the empirical material.

4.3.1 Food, Wine, and Regionality

Wine being the most important attribute of the winescape as such is presented first. Food and wine are often connected with regionality, or *terroir*, as already mentioned. The gastronomes I interviewed all affirm that people like to consume regional food, and that it is a certain sign of quality. Moreover, they prefer offering German wines, even more so regional wines because they want to support the region and have the shortest way possible for their goods. Gastronomes Marco Linden and Petra Görres as well as hotel manager Melanie Stein-Schiller assure that they "purposely offer German wines, especially from the vintners who are around the corner because we already have such great things in the region" (Stein-Schiller). Products should "have the shortest way" (Linden). At the restaurants in Mülheim-Kärlich and Koblenz, traditional dishes are refined and internationalised. In Ediger-Eller, Görres offers "Mosel-typical food." Stevens also prefers regional products, but claims regionality is "like energy-saving cars, in theory everybody thinks it's great, but the fewest drive them. And everybody thinks it's great that food is regional, yet want delicious strawberries even when it's not the season yet." Stein-Schiller agrees: "people like to say 'regional' but don't live it." All gastronomes emphasise that seasonality is crucial; hence, all three restaurants have changing menus. Stein-Schiller explains that "nowadays you can get anything you want all day round, which is what we do not want. We want strawberries in strawberry season, asparagus in asparagus season." The importance here is to explain to customers where the food and wine come from and why the menu changes. The use of local, or regional, products is a way of practising authenticity in the Mosel region, thus affirming Ottenbacher and Harrington's (2013) utterance about authenticity in *touristic terroir*. Furthermore, the study confirms that regionality is in fact important in promoting wine and food, as suggested by Hall, Mitchell, and Sharples (2003). The study also confirms the statement Frost *et al*. (2016) made about the emphasis on local ingredients and cuisine.

Regarding regional dishes, Hoffbauer from Tourism Winningen claims:

> The topic vintners and wine is much easier than the topic gastronomy and the typical Winningen dish, which finally doesn't exist. Then you must ask: 'How do I create my menu?' 'Where can I add three sentences, some storytelling [said in English] like 'was traditionally eaten when…' … that you offer a simple dish with some storytelling so that people have a different connection to it. (Hoffbauer).

The publisher Houben agrees that the region does not have a specific dish.

> [We don't] have anything that could be compared to Pfälzer Saumagen[4] so that we could say 'if you visit Pfalz you have to eat Pfälzer Saumagen.' Now we need a dish that lets us say 'you should eat this at least once when you visit Mosel' – we don't have that yet. (Houben).

He agrees that wine would take that role whereas Kröber from the wine store in Winningen calls for action. He, who also was involved in the creation of touristic guidelines for Winningen, wants gastronomy to take the existing cultural heritage and present it to tourists. "People don't come here to eat the pizza which they could have at home, but for something special. And that are traditional dishes, for example, during old wine festivals there were certain food regulations," he claims, "for guests, it's much more interesting to see such traditions." It should be noted that this applies to Mosel tourists and cannot be generalised to tourists worldwide. The supply-side in the region is aware that their visitors prefer local, traditional dishes rather than glocalised food, as suggested by Baldacchino (2015), but does not dare to serve 'truly' traditional dishes as they might be too different from standard dishes that people would expect to be offered.

Hoffbauer from Tourism Winningen agrees with Kröber and suggests ways of creating authentic experiences for tourists. He says that one could, for example, serve a potato soup and call it 'Winningen potato soup' simply because one has added a dash of Winningen wine to it, which distinguishes it from 'regular' potato soups. Such a soup is an example for what Baldacchino (2015) describes: there are dishes that are promoted as traditional even though they are not, but storytelling gives people a sense of authenticity. One just has to be creative and have ideas. Dishes like 'Winningen potato soup' would enhance authenticity in tourism experiences. In this case, there are several opportunities for creating authentic food experiences, along with wine. There are dishes that were traditionally eaten during certain times of the year, for instance during the grape gathering. Nowadays, people do not eat them anymore, for they might be assumed to be 'poor people's food' which you do not want to serve your guests at a

[4] Pfälzer Saumagen: stuffed pig's stomach, a traditional dish from the Palatinate

restaurant. But these are the dishes that have history, they have a story. Consequently, these dishes could be promoted again to create an authentic, genuine, traditional experience. As Kröber said, people want something different, they do not want to travel the world to eat pizza wherever they go. They want the local, the traditional, the authentic. The other possibility could be to go with Hoffbauer's suggestion to promote usual dishes such as potato soup as a locally rooted dish by adding a significant local ingredient to it. Naturally, the potatoes in a soup served in Winningen would come from the region, but that does not mean that one should call it 'Winningen potato soup' because you could probably find similar soups all over Germany (even though potatoes taste differently in different regions, which again is a matter of *terroir*). The point is to use Winningen's wine to make the dish local, or regional. Then, it could be promoted as even Winningen's soup because other places do not have the same wine in their soup. This approach could surely be used for other dishes. In this way, businesses could go a step further and present not only wine but also food as regional, hence presenting authenticity of dishes that one cannot find elsewhere.

Besides wine grapes, there is another regional fruit that has been mentioned by many of the interviewees. The second most important fruit of the overall region is the red vineyard peach, also called Mosel vineyard peach. Oster refers to it as a "regional topic." The peach is widely used to produce marmalade, liquor, or fruit brandy and is special for the region because it grows under the same topographic conditions as the vines. It needs the slate's function just as much as the grapes. There is an interest group[5] concerned with the red vineyard peach whose goal it is to cultivate land that is no longer used for wine-growing with the red vineyard peach. Next to wine, the red vineyard peach is promoted as a regional product, for it suits the overall image of the region, which affirms Hall and Gössling (2016). Oster, for example, values the fruit, for he sells red vineyard peach products throughout Europe. An example of these products is wine refined with red vineyard peach liquor. Speaking of this, he emphasises that it always says 'Mosel' on his products, so the region is promoted through the company and the products. Furthermore, the interest group aims to achieve *terroir* status for the Mosel vineyard peach, for it only grows in the viticultural landscape of the Mosel. When one visits one of Oster's stores and tastes red vineyard peach products, it is an authentic experience since the peach cannot be found anywhere else, hence the products are regional and traditional. You can hear stories of how people's grandparents used to make liquor of the fruit. Mosel is already known for its wine, yet not so much for its other products such as the peach. The fruit is promoted together with

[5] http://www.moselweinbergpfirsich.de/startseite.html

Mosel, but it could be used much more in gastronomy. The Rhein-Mosel publisher brought out a cookbook especially about the fruit, which creates the opportunity for offering more red vineyard peach drinks and dishes. Perhaps this will evolve soon, along with Winningen's touristic guidelines, which encourage gastronomy to return to traditional dishes and increase the use of regional products.

The businesses present food and wine in a way that they always highlight the regionality of products. This involves elaborating on products' stories of origin, may it be that they know the farmer who "really still pets his calf everyday" (Stein-Schiller) or the vintner who grows wine just around the corner. The businesses in this study present food and wine through stories. However, they do not necessarily highlight this in their menus or on websites, but rather share the information personally once the guest has arrived. This creates a more authentic service, for the guest receives the information first hand and in person rather than reading about it. Further, this facilitates a positive relationship between host and guest.

4.3.2 People

People are another important attribute of the winescape. They are the backbone of wine tourism practices since they are the ones who use or create all other attributes. I interviewed the people who provide wine tourism services about their thoughts behind it.

The study shows that staff informs guests about the regionality of food and wine. As shown by Thomas *et al*. (2016) and as agreed upon by interviewees, staff and their knowledge are crucial in presenting authenticity in wine tourism. Staff should generally be well trained and informed about business philosophy and product origin and story. Gastronomes agree that it is important to ask every guest if their food is alright (Stevens, Stein-Schiller, Linden). Furthermore, they consider it crucial that staff know where the products are from and can give detailed information to guests. "We have a very good culture here, we also ask. And when we receive an answer we resolve it immediately. Same for hotel guests" (Stein-Schiller). The vintner Oster likewise understands the importance of staff. He likes to sit down with guests and give individual advice about wine: "We are service providers […] We have such a personal connection to our customers." Like Oster, the wine store manager Kröber emphasises the importance of tailoring stories to guests: "It is important to tell it to those for who it's interesting. It has to be fun for the guest. They should enjoy it." Service providers are the ones who practise wine tourism services. Therefore, they need to know not only about business philosophy and regionality, but need to be able to know which guests are interested in what

kind of stories, which directly relates to what Hirst and Tresidder (2016) implied: stories should convey meaning which is of importance to the customer. Clearly, every customer is different, thus should be told different kinds of stories. Telling the same story to every tourist does not create great experiences, for it is standardised and what is interesting for one is tiresome for the other, just as Kröber stated. By individualising stories to guests, Kröber for instance enhances the presence of authenticity in wine tastings or tours in and around the vineyards. His stories are genuine, traditional and historic. Even though he tells different things to different people, the stories are what I consider authentic stories about the region. Having spoken to him myself, I could hear some of his stories. You can feel that he is enthusiastic about them and enjoys sharing them. This means that he practises authenticity through his stories, which are personal, historical, and cultural. The wine tourism services he provides, or practises, are wine tastings, guided tours, or simply hosting guests at the wine store – always ready to share a story.

Another aspect is enhancing service quality by training staff. Oster aims to "set the service as high as possible" at his stores. Consequently, he trains his staff continuously. By March 2017, they already had three seminars about product training wine and philosophy, sales training and overall structure, cashier system and administration. Besides, they have a handbook for wine, common knowledge, and profound knowledge about the business. By that he wants to achieve that his staff is knowledgeable about the products and their origin and so, their story. If guests have questions, these should be answered profoundly. At the seminars, they practise various situations through role plays. Like Kröber, Oster emphasises that every visitor needs to be treated individually, for they have individual desires and questions. Again, it is important that staff is aware of their position and how they can practise authentic services. In the case of the winery and wine stores, these include different kinds of "wine experiences," as will be explained in the next section, as well as usual wine tastings and consulting of customers.

The registered association Moselwein e.V. trains people to be "wine experience companions," who, for example, guide tours in the towns and vineyards for national and international guests (KuWeiBos[6]). Kröber is one of these ambassadors. They are trained to know the region well so they can tell authentic stories while guiding people through towns and vineyards, which is the kind of wine related services they provide.

Further, Hoffbauer is aware of people's influences on the customer's perception of service. He states that there are more young vintners again who bring new ideas, which are considered in the planning of the wine festival. For example, the ideas are used for "rejuvenating

[6] KuWeiBo, short for Kultur- und Weinbotschafter, means culture and wine ambassadors. They function as tour guides who tell stories and create supposedly authentic experiences.

existing items on the agenda, simply to attract new clientele." Görres agrees: "We have to ask ourselves: what do we not offer yet? […] You always have to be open towards change and awareness" and "perform in the best possible way."

The businesses know that staff is crucial and that they are the ones who practise services. The study confirms that the quality of service is determined by the influence of staff, as stated by Hall, Mitchell, and Sharples (2003). Along with that, staff determine *touristic terroir*, thus the level of authenticity in wine tourism (Hall, Mitchell & Sharples, 2003; Ottenbacher & Harrington, 2013). In general, it is important to have new ideas and to offer something that might not be offered yet, as explained by Görres. Additionally, staff must be aware of their tasks and should be knowledgeable while adapting their behaviour and storytelling to guests.

4.3.3 Means for Promotion and Storytelling

There are many vehicles for promotion and storytelling, both in forms of online media and print. Most businesses nowadays have a website for promotional purposes. There are menus and wine lists in which businesses can share information, pictures, and stories. Then, there is a great variety of brochures. As suggested by Frost *et al*. (2016), different media channels are needed for marketing destinations. In this section, I present the kind of channels and material that is used by the supply-side agents I studied.

The vintners' common partner Moselwein e.V. provides many tourism brochures, posters, post cards, travel guides, DVDs, and internet appearance in various languages, as well as merchandising products such as glasses or clothes, which support and promote the whole region. The Mosel region is presented in a similar way on websites and in other material, which will be explained in the signage and storytelling chapter. The wineries and restaurants also have websites themselves, which are semi-modern and as some of the interviewees agree could be improved. Nevertheless, due to the time frame of this study, websites are not analysed as such. But I can tell that they generally entail information about the winery, vineyard, vintners and the wines. They show photographs of the landscape and vintners and emphasise the peculiarities of the Mosel region and the resulting quality of the wine. Some also have online shops. Besides websites, many businesses still use print material and word-of-mouth recommendation which has proven to be profitable for them. Vintners have different opinions about online and print material. For example, the winery Hess-Hautt does not use print material at all. Instead, they use their website and advertise on Facebook: "Social networks are very helpful" and "it's important to tailor the advertisement to the client you want to target" (Hautt). Generally,

business owners try to provide information in at least one other language than German, mostly English. Furthermore, menus and wine lists are often available online.

An example for authenticity in services are civil marriages at the Old Mill in Kobern-Gondorf. Regarding the marriage menu, Stevens explains that everyone always wants to change something, "nobody wants the menu everybody else had," which is why they pretend making exceptions when in fact there is always something that is changed. In this case, they stage making exceptions, thus create an experience that is authentic based on the factors of the old, traditional surroundings of the Mill and according stories, and authentic in a way that it is specially created for them. Another example is that of vintner Oster who wants to have a 'wine consultant' tool on his website, providing an arrangement of wines depending on your event or purpose. This creates a personal, individualised wine purchasing service, for the arrangement is made for you and your purpose. Yet another example is that of the Mosel App, created by the Rhein-Mosel publisher, which is a combination of travel guide and brochures. Its core is a journey along the Mosel from Koblenz to Trier, providing information on towns, maps, gastronomy and accommodation. Houben states: "for me as the author the most important thing is: how do I teach people something about the Mosel? How can I explain what is appealing and beautiful?"

As suggested by Croce and Perri (2010), menus are an important tool in creating authenticity. Some businesses swear on the classical design of a menu while others are creative. For example, the menu one finds at the Old Mill in Kobern-Gondorf (Figure 4, p. 57) sometimes features a local farmer to present where the products come from, and to "remain rooted in the region" (Stevens). This presents authenticity, for the customer is informed about the farmer who produced the products used at the restaurant. The farmers are presented with a photograph and a story about them, which creates the feeling that you can get to know the person who grew the vegetables you find on your plate. This is an example for a genuine food experience, as mentioned by Sims (2009) and affirms Stanley and Stanley's (2015) claim that people like to discover where the food comes from. Introducing the farmer and his story in the menu therefore is a way of practising authenticity. Currently the menu shows a map of the Old Mill and all its different buildings and rooms, which gives the guest a sense of belonging. The menu is playful, with short stories and poems in between the listing of dishes. Stevens states: "the menu is supposed to reflect our personality and invite," which creates authenticity. The poems and stories in between invite the guest to read them and to be interested even more in the menu and in the restaurant. There are little stickers and the pages have different colours. Everything is written by hand, which makes it feel much more personal to the guest. You are not looking at

a computer-written list of dishes, but at handwritten pages with little drawings and poems in between. Assuredly not every menu is written by hand, but the handwritten version has been copied on colourful papers. Nevertheless, it creates a certain feeling that someone has put extra work into making your visit special by writing it all by hand and gluing little ladybug stickers on the menu, for example. This "finer detail" as mentioned by Roberts and Sparks (2006: 49-50) makes a difference and the menu can therefore be perceived as authentic.

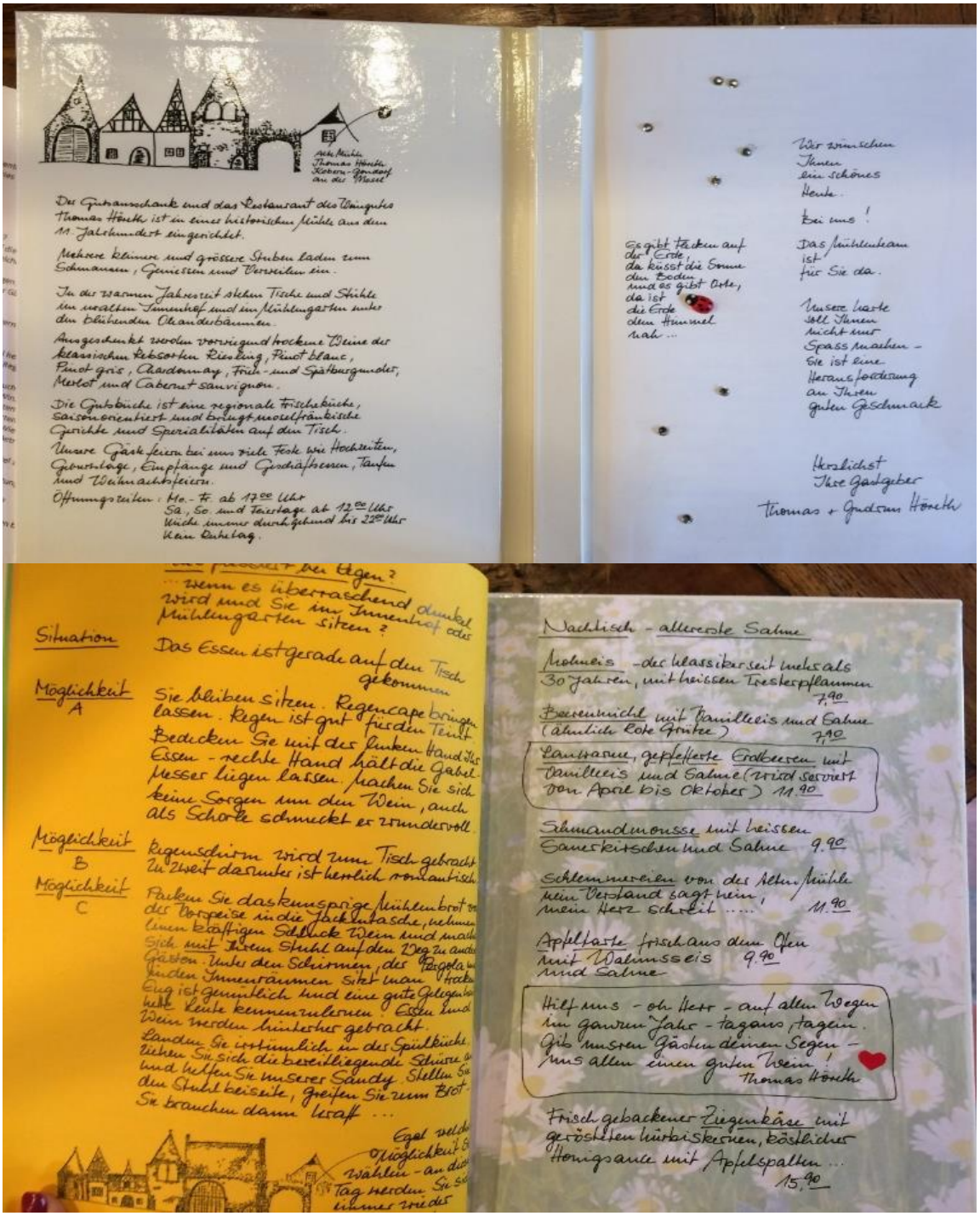


Figure 4: The menu of the Old Mill (Photos by author)

In general, people are in favour of corporate design. Not only the association Moselwein e.V. and the winery Walter J. Oster have a corporate design, but also the whole town of Winningen. All print and online material published by the community and Tourism Winningen should use the design. According to the touristic guidelines, also gastronomy should make Winningen's identity clear.

There is a variety of means for promotion and storytelling and businesses have different opinions about them, which is often a question of budget and tradition. In a way, it might be authentic if wineries or restaurants did not have profiles on social media, and did not publish on there. I say this because most wineries are traditional in the sense of wine-making, their stories, and their interior, for instance. Being on social media is such a modern thing to do that it does not really fit the picture of authenticity in wine tourism. Moreover, I think that through promotion on social media restaurants and wineries could attract more and more new guests, for instance tourists, which could result in these businesses transforming to tourist spots. If customers get more touristy and perhaps international, suppliers might change their practices to serve a broader, more international range of guests. Consequently, products and services might be glocalised, as mentioned by Baldacchino (2015). In my understanding, this is not authentic because products and services are adapted to suit a global audience rather than remaining in their original, traditional sense, which is exactly what I consider authentic. Nevertheless, promotion through social media can be authentic if it is tailored to the customers they want to attract, which are usually not tourists from all over the world, but rather people from within the region of Germany, and other parts of Europe. This means that products and services do not have to be adapted to meet global standards. Of course, this is only my personal interpretation of authenticity in this wine tourism context.

To conclude, businesses use these means in different ways; food and wine are presented differently and so is the wine destination Mosel. The restaurants in this study are not linking to the Mosel region in their promotion, wineries assuredly do. In the section of signage and storytelling, I will go more into detail, explaining what kind of stories, photographs, words, and elements are used in promotion.

4.3.4 Heritage and Architecture

Preserving and restoring heritage and architecture is another important factor regarding authenticity in wine tourism practices. In general, there are many old buildings in the wine towns along the Mosel, most commonly half-timber houses. These are preserved and presented

to guests. The Old Mill and the Vinothek are great examples for this. Stevens from the Old Mill told me that they have four employees whose 'only' job is to preserve the old buildings. They put a great effort in preserving the mill and its surrounding buildings. And they like to share this information because they are proud of their Old Mill and the employees who take good care of it. For example, while I was interviewing Stevens, they were currently laying wooden floor boards which had been stored for several hundred years. The effort is not only to make things look old and traditional but to use traditional material for it. Another example for this winescape attribute is the Vinothek (Figure 5). In restoring the house, the community made sure that it looked exactly as before to preserve the architectural style. Due to the age of the house there had been a dent in the roof, so the slaters had to use a special technique to rebuild the roof with this dent. Moreover, parts of the wall cladding came off during the renovation, revealing the original structure of the house made off timber and clay. Instead of cladding the wall once again, they left it as was to present how houses used to be built.

Figure 5: The Vinothek in Winningen (Photo by author)

As shown by Roberts and Sparks (2006), the location itself is an important aspect of authenticity. Preserving old buildings and restoring them in a way so that they look old, or original, is another way of practising authentic tourism experiences because, as aforementioned,

oldness and tradition are perceived as authentic. This also reflects Thomas *et al.* (2016) who included heritage and architecture into the winescape. It is also an example for Cohen's (1988) example of staging authenticity through staging localities. Locations that are preserved therefore create a more authentic feeling than those who look modern, for instance. Furthermore, the region has so many old buildings that it would be unwise not to use and preserve them if suppliers want to create authenticity. In the following chapter, I will show which signs and stories are used in the practises of wine tourism in the Mosel region.

To conclude about the attributes of practising wine tourism in the Mosel region, the study shows that businesses tend to emphasise regionality of products. These products, namely food and wine, are the major component of wine tourism practices. Further, people play an important role, for they are the ones who practise wine tourism and who are aware of how to include authentic aspects. Then, there are various means for promotion and storytelling. These means are clearly another component of wine tourism practises, which are widely used by businesses to provide wine related services. Lastly, the preservation of heritage and architecture play a role in the practices of wine tourism, for oldness and seemingly original condition of things appear to be considered authentic. In the next part, I focus on signage and storytelling which is used throughout the practices of wine tourism and its components.

4.4 Signage and Storytelling

The fourth and final circle of the model is that of signage and storytelling, which stretches through all dimensions, thus is most important. In this chapter, I present the findings related to signage and storytelling, divided into the different subcategories of the model. In each section, I give examples of what I have heard in interviews, found in promotional material, or found during the data gathering process.

4.4.1 Stories

Stories are crucial in promotion and image of destinations in general. The same applies for the promotion of the Mosel region and its wine. One might assume that every business owner tells his or her enterprise's story; however, this is not always the case. All the interviewed

gastronomes and vintners oversee family businesses. Some present their history, or story, somewhere in the menu, like for example Linden or Stevens. Usually, the story is also to be found on businesses' websites. How extensively the story is used is very individual. It can depend on the age of the enterprise, or on factors as heritage. Stevens, for example, builds on his Old Mill. He likes to tell people about the "more than 1000-year-old mill" and states that they want the team to identify with the mill just like the owners do. He emphasises that the mill is ancient and needs special care in preserving. In case of interest, he tells guests how he grew up there and where his room used to be, making the whole experience very personal. He is aware of storytelling, it "belongs to the overall experience. And if you have an authentic story to tell, you should do so" – "You have to know your brand essence." To him, an authentic story is personal and genuine. This is one example of storytelling, namely telling about the history of your business, may it be the building as such or how the family built the business. Such stories are personal and create authentic experiences, especially when told in person and at the locality.

Then there are other stories such as the stories behind wine production and idea generation. Every wine has its individual story. As stated, vintners affirm the peculiarities of the Mosel and the steep slopes and like to tell guests the story of wine-making. They also like to highlight the fact that not every wine is the same because it is from one region. On the contrary, the Mosel valley and its steep slopes provide a great variety of wines due to different soil conditions, insolation, and other factors. Oster, for example, produces Port wine and Vermouth wine, which is called Wermio: Wermut (Vermouth) of Michael Oster – a very personal approach. It is his personal wine which nobody else has, making it authentic. The stories are told in person, during wine tastings, through signs at the stores, and through product brochures and are supported by photographs. Oster is aware of the importance of storytelling:

> We want to develop more stories, more of what you can tell. We have so much to tell, but it's not yet on point. And the media want things that are new, which one can remember, thus the winery goes along with it. That means we create new product groups, new stories in the red wine area. Red wine is a strong topic anyway. We produce 25% red wine, unlike any other winery at the Mosel. Then we have other things, like Port wine or Vermouth, which have great stories that can be marketed. (Oster)

While walking through the wine cellar, he adds "You can tell a lot about the building as such, about the structure of the cellar because this was once production area from the winery. All the walls are cement tanks. Wine was produced here." He continues, "the most important thing is that you, as a vendor, can tell a story. A story as such about the enterprise and if you have a

product story with a catchy name that's promotional." Oster and Stevens show awareness of the importance of storytelling. They tell personal stories, which presents authenticity in wine tourism practices.

Again, vintners do not only tell personal business stories, but are aware of *terroir* (even if they do not all name the term) and the peculiarities of the wine destination Mosel. Therefore, they want to tell guests about the uniqueness of the region and wine-growing there. Richter, for example, affirms that he also tells stories about the Romans who first began to grow vine in the steep slopes of the Mosel, for "they are authentic and underline the peculiarities of the locally produced goods." To him these stories are authentic because the Romans were the first people to grow wine in the region, so the stories tell history. Knebel states that he tells "in general, what interests the people" while taking them to the vineyards. Steep and terrace slopes are highlighted by all interviewees connected to wine-making. Schmitz from Moselwein e.V. adds that the association tells stories about special vineyard location, wine and vintners, geology, history, flora and fauna (species that are only found here) because "these are stories that especially appeal the media."

As mentioned, Moselwein e.V. trains KuWeiBos at seminars, for instance. The wine and culture ambassadors should tell "small stories, authentic experiences (storytelling)" because this is important. According to seminar material I received from Schmitz, they should also be "up to date, authentic, and interactive" and like people's comments on social media. By being authentic, Schmitz means that people should be themselves: "Authenticity is important. Be yourself, be relaxed." The ambassadors are encouraged to be authentic, which is the perfect example for practising authenticity. They might not do everything intuitively, but purposely tell stories and behave in a certain way. It is interesting that ambassadors should be themselves whilst being told how to behave and what to do. I assume that following instructions of how to behave influence the presence of authenticity. However, Schmitz simply seems to give advice on how to practise authenticity by behaving like yourself and not performing a role. Then again, is that not exactly what they do, perform as 'authentic' guides? This certainly is an interesting example of practising authenticity in wine tourism in the Mosel context.

Being a culture and wine ambassador and wine store manager, Kröber has many stories to tell. Some examples are the story about the house itself, like storytelling about the Old Mill. Then, he tells visitors about Winningen's traditional festivals and the town itself. While guiding visitors through vineyards and town, he tells stories about how the wine is made, never to forget about the importance of steep slopes and slate. Furthermore, Winningen has a symbol with strong recognition value: the Weinhex (Wine Witch), who presents the town together with the

Wine Queen and whose story is shared by Kröber. There is a Wine Witch fountain on the main festivity square of Winningen, where the Vinothek is located (Figure 5). In general, Kröber tells "something that others don't have," like stories about the Wine Witch. The symbol of the witch is shown throughout Winningen's promotional material whenever it is wine-related, as for example on the brochure of the Moselfest or on a wine glass of the town, used at a public event (Figure 6). It should be noted that the brochure says "oldest German wine festival." Oldness is an interesting aspect of authenticity, hence people like to highlight the fact that somethings is old and traditional, for it creates the feeling that it is real and has not been recently invented. Because oldness and tradition are perceived as authentic, the words are commonly used throughout promotional material, which is elaborated in a further section.

Figure 6: The Moselfest brochure (left) and a wine glass (right) showing the Wine Witch (Photos by author)

There are many stories which are told by supply-side agents in the Mosel region. These include personal business stories, stories about the uniqueness of the landscape, stories about the characteristics of the wine and its production, and stories such as the one of the Wine Witch. This implies that service suppliers communicate meaning and share experiences through personal stories, such as elucidated above, as Hannam and Knox (2010) argue. The combination of these together create the overall picture that authenticity is presented in wine tourism practises at the wine destination Mosel.

4.4.2 Promotion

During the interviews, another topic that came up was promotion. In this section, I exemplify what interviewees think about promotion and how they usually do it. Besides, I give examples of the promotion of the Mosel region in the gathered material. As mentioned, there are many means for signage and storytelling, hence for promotion, and businesses use them very differently.

Michael Oster claims that "many do not think about [promotion] but do it out of good conscious. There is no strategy behind it, yet this is partly good." He continues, "they are vintners, not marketers." Further, he considers it important to "explain the peculiarities of the steep slopes, the peculiarities of the Mosel" and works a lot with word-of-mouth recommendation. Others have similar opinions, like Linden, for example. Hautt also mentions the budget factor. Investing in promotion might not be profitable for everyone. Businesses like Linden's and Görres' have always relied on word-of-mouth recommendation. Interviewees though agree that you need to have ideas. Görres is sure that "you have to develop a concept to stand out from the crowd."

Moselwein e.V. has long haul goals to position the wine growing region Mosel as a region with special slope culture and origin of mineral, elegant white wines with relatively low alcohol level. The region should be positioned as wine-touristic destination with high value of experience and indulgence. The goal of Moselwein e.V is to give the region a "modern premium image." In the promotional material, the Mosel is illustrated as a region with special slope culture, origin of characteristic wines and as an attractive wine destination. Oster says: "When I bring out a new wine […] it is sold in about 100 German stores and partly in Europe. Cool. Good for me to develop the brand, but also good for the Mosel." Mosel is always indicated on the etiquette. Richter also states that important in promotion of the region is the "connecting element Mosel" which is "recognised worldwide and has high recognition value in relation to wine. It is the pulling horse for the whole region. The terms wine tradition, enjoyment, experience and outstanding wines are conveyed." Further, he asserts that "wine is the identity-establishing foundation of the region." As aforementioned, Hautt emphasises that the location, the *terroir*, should be mediated. He goes further, "You have to market the Mosel. You cannot avoid it. But you have to market your own winery at the same time." Vice versa, Houben states that "wine plays an important role" in marketing the Mosel region, "the classic Mosel economy is wine-oriented." Hoffbauer agrees for Winningen, saying that "wine is the topic that defines Winningen. Wine is the red thread which goes all the way to the wine festival."

Again, vintners want to mediate their work and its worth. Görres and Oster agree that the essence is in the detail:

> Yes, everything detailed. Indeed, very detailed. Since when do we have wine at the Mosel? […] They are even told the prices, simply because many people don't have an understanding for why these wines are more expensive. And then you tell them how much the barrels cost and how durable they are. (Oster)

Görres replies: "Simply transparency." Oster, again, "Absolutely. I tell every colleague and every customer how I produce my wine in detail." They continue discussing transparency and its importance. Görres says that once you have taken tourists to hike in the Calmont, they will be surprised about how "cheap" the wine is:

> You have to communicate this. […] You have to create transparency. You have to offer guests an experience. We offer an experience purchase. […] People want to experience something, they want to escape everyday-life, they want to see new things, experience new things, they are very curious. (Oster)

Stein-Schiller agrees that transparency is important and adds that it increases authenticity: "it is in the detail, the small things that you do. I would say we are authentic," which again reflects Roberts and Sparks (2006). The business owners are sure that transparency is important to communicate the worth of their work and their product. Further, transparency creates authenticity, for guests know exactly where products come from and how they are produced, which links back to storytelling about wine production.

Furthermore, Hoffbauer agrees with Kröber who encourages gastronomy to serve traditional dishes. Along with the touristic principles of Winningen, Hoffbauer aims for strengthening the town's identity which can be done through stories. He affirms:

> Sometimes you only have to find a name and you can market it. […] not any fantasy names, but for example one salad that's called 'Salad Wine Witch' and one that's called 'Salad Wine Queen.' That's much better than any nonsense name. […] Or just say 'Winningen Potato Soup' because there might be a dash of Winningen wine in it. Clearly, to highlight the regionality. This is one of the goals of our touristic guidelines. (Hoffbauer)

Hoffbauer and Kröber mention this matter of promotion. One should be inventive and traditional at the same time, which can be difficult because traditionality is considered authentic. Consequently, in implementing new ideas, one must remember tradition. However, the example of naming dishes after traditional local personalities is a way of being inventive while keeping tradition around. This is an example for what Nilsson (2013) and Baldacchino

(2015) meant by saying that what is promoted as tradition does not necessarily origin from the place, but could have been introduced to it for marketing purposes. The hypothetical salads 'Wine Witch' and 'Wine Queen' could eventually become such a case. They could be perceived as traditional and authentic even though they would have been established for promotion. But the visitor who doesn't know that connects the food product to local tradition and heritage, which creates authenticity, as stated by Østrup Backe (2013), Lange-Vik and Idsø (2013) as well as Cleave (2013). It is also an example for Carlsen and Charters' (2006) suggestion of imparting authenticity in tourism through developing a sense of tradition. Further, Hoffbauer and Kröber would like gastronomy to promote traditional dishes more, as explained in an earlier section. This is an example of Croce and Perri's (2010) suggestion that authenticity can be found, or studied, in dishes themselves, which implies that they should be traditional, or at least be presented as such. At the Vinothek, they also sell products by Moselwein e.V. and for example a cookbook about "Mosel Tapas." There are people who put thought into creating Mosel food and into reinventing traditional dishes. An example of a regional food which could be used more extensively in promotion is the red vineyard peach, as explained earlier.

Gunst from Tourism Koblenz endorses that Koblenz is only partly connected to the Mosel region in promotion. However, he states that the regional agency Mosellandtouristik markets Koblenz in the context of pre-recorded individual themes, such as the theme of hiking with the Moselsteig trail and the accommodation possibilities at the last stage leading to Koblenz. Gunst wishes that they would contribute more to the marketing of the Mosel in the future.

Again, businesses have different opinions about means of promotion and how to use them. Another instrument for promotion are photographs. The theme of hiking along the Mosel mentioned by Gunst is a common picture in promotional material and photographs.

4.4.3 Photographs

Besides wording, visualising is crucial in promotion. In the promotional material of the Mosel region, photographs are used extensively to show potential visitors the viticultural landscape. There are patterns of what kind of pictures are portrayed. Interviewees agree that corporate design is important. Oster states that "it is important that everything is from one casting, that it is one design, so corporate design."

Assuredly, the viticultural landscape of the Mosel region is presented in promotional material. Figure 7 shows a typical picture of the Mosel valley as often used. It is a postcard by the winery Walter J. Oster, and the cover picture of their website. The Mosel river is seen in bright sunlight with vineyards in the background.

Figure 7: A post card of the Winery Walter J. Oster showing a panoramic photograph of the Calmont (Photo by author)

Another motive is only the vineyards, which shows how steep they are. Figure 8 shows a picture taken at one of Oster's stores in Ediger-Eller. A series of pictures is presenting their slopes, where their wine comes from, to visitors.

Figure 8: A series of pictures of the slopes at the Walter J. Oster store in Ediger-Eller (Photo by author)

Another typical motive is that of people hiking through vineyards, as already mentioned. The Sonnige Untermosel brochure (Sunny Lower Mosel, Figure 9) or Mosel WeinKulturland's (wine culture land) wine experience guide 2017 as well as other Moselwein e.V. material also show photographs of wine tastings, picnics, concerts, people consuming wine, hiking, biking, canoeing, sightseeing – "always in connection to the landscape" (Schmitz). The study shows that the photographs that are used show the Mosel region as a place where you can undertake many outdoor activities and enjoy great wine at the same time. Schmitz states: "these are eyecatchers which show Mosel unique, spectacular, and authentic." He continues: "They are supposed to make curious about the region, the wine experiences, about a visit in this beautiful viticultural landscape." This confirms the statement made by Mitchell and Hall (2003) that in wine tourism there are many opportunities to attract visitors all year long, which is obviously promoted through various outdoor activities besides services directly related to wine and food. Furthermore, the photos of active people are a true representation of the region, for as a local I can say that there are many people who do these kinds of activities and who enjoy the landscape, hence the photographs are not falsified to attract people.

Figure 9: The Sonnige Untermosel brochure cover (left) and first page (right) (Photos by author)

The only thing that I do not perceive as authentic is that people are shown clinking with white wine glasses in the vineyards while they are wearing hiking clothes. People are shown in hiking clothes as if they are taking a break from their exhausting hike. Surely there are people who would enjoy a glass of wine during their hike, but I would assume that the minority has

proper wine glasses with them. Instead, I would assume that people would have a bottle of water with them rather than wine plus actual glasses. Anyhow, this is only my personal perception of authenticity which is influenced by my academic and theoretical background and the knowledge I have gained in this study. Besides, I speak from personal experience when I argue that it is unusual to take proper glasses on hikes. I am aware that it can be interpreted differently by someone else. Nevertheless, these photographs are used to promote the region, and even though having wine glasses during a hike might not be realistic for many, the actual phenomenon of consuming wine in the vineyards is an authentic representation of the region. This is because people travel there to taste the wine and to enjoy the landscape.

Another recurring picture is that of slate, which is often used in the background of brochures or other material. It may not necessarily be highlighted as such, but, as explained in the section about the viticultural landscape, it belongs to the region and people want to show that.

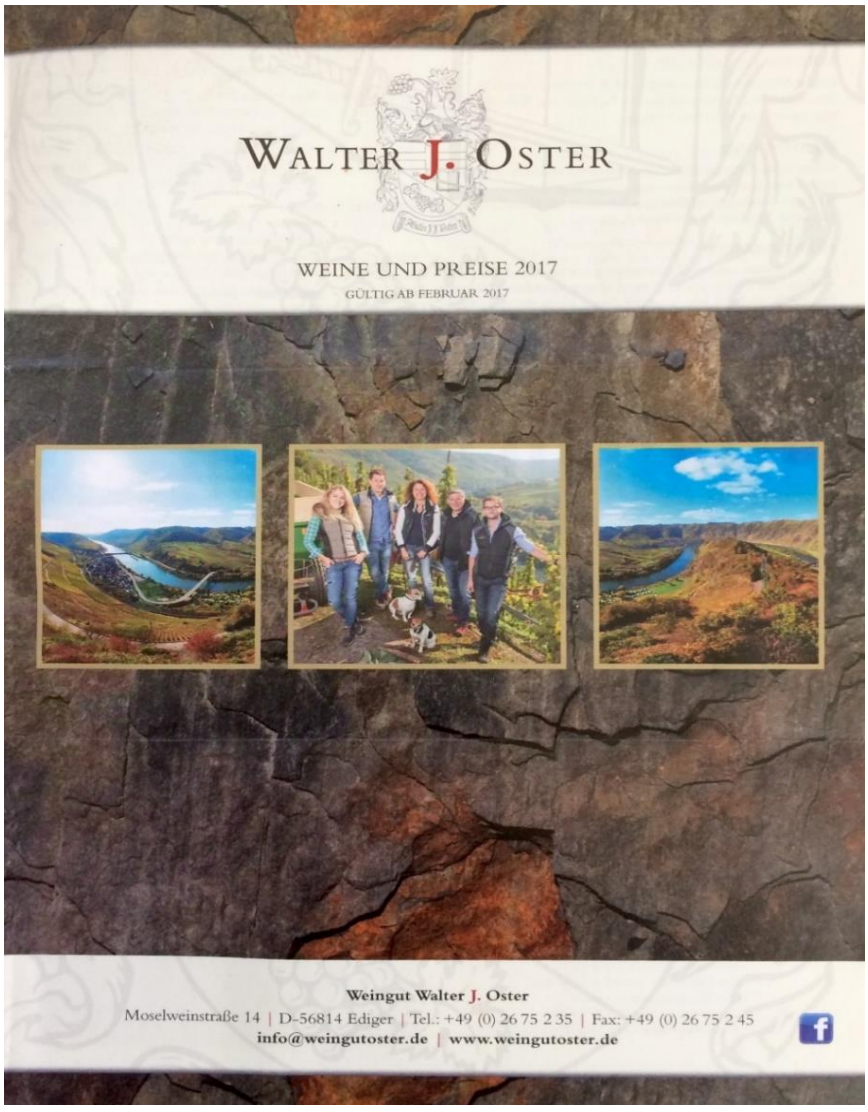


Figure 10: The wine list of the Winery Walter J. Oster (Photo by author)

The winery Walter J. Oster for example uses slate in the background of their corporate design (Figure 10, p. 69). It is seen throughout the promotional material of the winery.

Furthermore, Moselwein e.V. uses slate in the design of seminar presentations, for instance. People do not tell specifics about slate in the material, yet it is there and subtly representing the unique landscape of the region. Using slate in promotional material is authentic. Businesses do not present or promise anything that is not there. Slate is clearly not highlighted in the material, for this space is already taken by wine and landscape. On the contrary, it stays in the background, as a sort of base for the design – just like it is the base for wine-growing in the region.

As for gastronomy and wineries, a common tool for authenticity seems to be photographs of restaurant owners, especially of vintners. They want to present themselves to prospective visitors, so that these already have a picture of the people behind the wine. In Figure 10 one can see the whole family of the winery Walter J. Oster, which creates a friendly, authentic picture that shows them in the vineyards right in between their vines. Sometimes vintners are shown in the wine cellar next to barrels. However, mostly they are presented in the vineyard, doing their everyday work, or posing with their families. Often, they also hold grapes or a glass of white wine. For example, Oster is presented walking through the vineyard with his dog, or leaning against a slate wall in the slopes. Moreover, pictures of vines and grapes are shown (Figure 11). On the left, one can read the story behind these two wines.

Figure 11: Brochures for Wermio Rosé (top) and Wermio Riesling Dry Vermouth (bottom) by the Winery Walter J. Oster (Photos by author)

In Oster's store in Ediger-Eller, for example, there is a series of pictures presenting the vintner and his family history (Figure 12). Furthermore, at their winery building one can see pictures of the vintner and his father not only at the shop, but also in the storing facilities. Figure 13 shows Barrique barrels and a picture of Walter J. Oster, Michael Oster's father.

Figure 12: A series of pictures about the vintner and the slopes at the Walter J. Oster store in Ediger-Eller (Photo by author)

Figure 13: Barrique barrels and a photograph of Walter J. Oster (Photo by author)

This strategy is not only used by vintners in their individual material, but also by Winningen's wine store. The wines are organised by wineries; behind the wines one can see photographs of vintners, vintner couples, or families. Underneath the photos is some information about their vineyard and wines (Figure 14). About that, Kröber says: "People get a positive image." Wine store visitors cannot only taste wines from the different wineries, but can also see pictures of the people who produced it, and read information about them and their winery. Having been at the wine store myself, I can say that it in fact creates an authentic experience, especially because Kröber can tell you even more about these vintners than it says on the sign because he knows every one of them personally. If you are curious, you can get to know the people and their wine directly at the store, without even meeting them. I perceived this as authentic, for you get to talk to someone who is really engaged in wine tourism and knowledgeable about wine-making and the region. This is only my personal perception of authenticity in wine tourism, but it certainly confirms, again, the "finer detail" mentioned by Roberts and Sparks (2006). Besides, slate is used as an element in the wine store, as can be seen in the picture. It has been part of the traditional construction of houses in the town, which is why they left this square in the wall so visitors can have a look behind the plaster.

Figure 14: Inside the Vinothek (Photo by author)

The photographs of vintners in vineyards are not only there to present the people behind the wine, but also to present how steep the vineyards are and how much work is required to produce wine under these circumstances. Moselwein e.V. and the interviewed vintners agree that they want to show guests how much work is behind the wine. Due to the declivity of the vineyards, it is mostly not possible to use machines. Therefore, vintners want to make clear that it is a full-time job that requires manual labour all year round. Moselwein e.V. manager Schmitz states that illustrations and pictures should show "authentic scenes and people from the region play the central role." Consequently, there are not only pictures of vintners standing in their vineyards, but also pictures of harvesting and production process. Oster, for example, is currently making a film to show just that. He wants "to bring the vineyard and the origin of the product closer to the customer. So that they understand what stands behind this through the visual." Hautt agrees: "it is important to show through pictures what you do and what kind of work there is in the vineyard all year round." At his winery, one can see pictures of his grandparents showing the different steps of wine-making throughout the year. These are examples that affirm Cole's (2007) statement that tourists are interested in tradition and activities passed down for generations. Vintners are aware of this, on the one hand, and gladly present it on the other hand, for presenting the tradition of wine-making is of importance to vintners themselves.

Like the previously stories, photographs promote the landscape of the region, including slopes and slate, and the people behind the wine – often photographed in this landscape. Furthermore, photographs in promotional material from marketing agents show the landscape, the wine, and the great variety of activities offered in the region.

4.4.4 Buzz Words

Within promotion, buzz words are important tools to attract customer interest and the supply-side is aware of that. In the marketing material and interviews, I have found that businesses in fact make use of such words and phrases. Some people go with words concerning tradition and history whereas others observe the market and use 'trendy' words. In this section, I give some examples of the buzz words I found, and what people had to say about their use.

Without asking whether they use certain words in their promotion, Stevens mentions the importance of buzz words: "regional is the new eco." The same goes for Hautt who affirms: "we have a product which is almost completely made by hand. And then you have to say 'handcrafted' [said in English], that always goes well." Hautt is a young vintner who follows

news and social media. He claims that "You have to use the words that are trendy at the moment" – "Current words are 'regional.' Regional is cool, I like regional." Among others, Hautt is aware of buzz words and the media. He states: "we have to consider the media […] you hear these buzz words on the news all the time […] you have to use them because I think this does a lot. The people want to hear this." The study shows that regionality is important in promoting not only the region but also individual businesses through it. Thus, this relates to Baldacchino's (2015) statement about the importance of buzz words.

In the content analysis, I examined the collected material to find the most commonly used words, which are quality, regionality, passion, home, love, personality, premium, natural, generations, and unforgettable. An interesting example for this category is the "Mosel Winningen" brochure which uses words and phrases in *Plattdeutsch* (Low German) as it would be spoken in Winningen and the region. This is a very personal and different approach (Figure 15). The figure shows Winnigen's Uhlen vineyard to the left and its story on the right, written in English. The Low German words and phrases are neither explained nor translated. Instead, phonetic spelling is used, so that one can try to pronounce them. It creates a certain curiosity for the reader, who might want to ask locals about pronunciation and meaning. It should also be noted that Winningen's dynamic logo of circles is used throughout the whole brochure.

Figure 15: Mosel Winningen brochure (Photo by author)

Moreover, as explained above, the places in this study are located in the *Untermosel*, 'Lower Mosel,' part of the region. The term is used in the region's logo, as seen in Figure 16. Tourism Winningen chairman Hoffbauer disapproves the word *Untermosel*: "'lower' is not the funniest thing in marketing." Vintners like to use the name *Terassenmosel* (terrace Mosel) because it describes the unique landscape of steep slopes and Mosel valley. Hoffbauer suggests using *Terassenmosel*, "which is what distinguishes us from other wine growing areas." This would be an example of authentic use of words or descriptivism,

Figure 16: The Sonnige Untermosel logo in their brochure (Photo by author)

for the name would reflect the landscape of the region. Instead, the word *Untermosel* describes the geographical location of the river as it is the furthest away from its well in France and therefore the lowest part of the river. 'Lower' creates a picture of a less beautiful or special area than the Middle or even Upper Mosel. Moreover, the name *Terassenmosel* is more authentic because it is more descriptive and people can imagine how the landscape looks. Besides, this name does not have a negative undertone and promotional material could therefore radiate a much more positive picture of the region.

The words that are used in the promotional material of the region are words that are trending such as 'regional' as well as words which imply tradition, naturality and quality. This confirms Hirst and Tresidder's (2016) claim that THEF marketing uses words which are historically embedded (such as 'tradition') and Baldacchino's (2015) utterance that words should imply tradition. Besides, Baldacchino (2015) states that 'authentic' is a must word in marketing. Interestingly, 'authentic' is not a word that comes up in the material, but is only mentioned by the people who produce it. I thought that the term might be used in marketing because tourists seek authenticity. However, if someone would promote authenticity I would automatically think that it is staged, which is exactly what tourists do not want. Therefore, it is interesting that the supply-side is aware of tourists' quest for authenticity (as mentioned by Cohen, 1988) and their reluctance towards staged authenticity. Wine service suppliers in this study consequently present authentic aspects in practising wine tourism at the destination.

4.4.5 Signs and Elements

Another important attribute in practising wine tourism is the design of the service- or winescape according to Bitner (1992) and Peters (1997). Interviewees generally agree to this, yet opinions on how the design should look like vary. Some put more thought to it than others. Marco Linden, for example, whose restaurant is in a more than 200-year-old half-timber house states that furniture and design should simply suit the house, which is why they use old furniture. He says it should be cosy, guests should feel comfortable, and the service should be "on point." Petra Görres, owner of a similar house, admits that they "have old tables and nothing's changed in 20 years." These are examples of Sims' (2009) findings that people find cosiness and charm authentic. Even though her findings concern the demand-side, in this case the supply-side has similar thoughts about a certain aspect of authenticity. Stevens has similar thoughts and wants to create personal experiences at his Old Mill: every room has its own atmosphere, so "everybody has a place where they feel the most comfortable." In their décor, they use historic

wine presses and “thousands of elements from this region.” In autumn, they use real vine leaves, for example. “Otherwise we let the rooms speak for themselves,” says Stevens, “for these old walls are so beautiful, you don’t need decoration, you don’t need paintings.” In furniture and decoration, authenticity is not only practised through cosiness, but also through oldness. Old furniture and decorative elements are considered to be authentic because oldness and tradition generally is perceived as authentic.

After the interview with Michael Oster, we went to the winery building where one of his stores is located. Oster explained that is has a rustic atmosphere with modern elements and is “built like an experience.” Old barrels are used as shelfs, other old elements like winepresses are on display (Figure 17), somewhat museum-like “to explain the old production process, one or the other technique that was used back in the day” (Oster).

Figure 17: Old Barrique barrels used as shelfs at the Winery Walter J. Oster (left) and the vaulted cellar of the winery (right) (Photos by author)

Vintner Hautt has interesting plans for his new wine tasting room. He wants to use slate:

> For us in this region slate is a very important rock. Our most expensive and best wines come from the slopes where you find slate and you taste it in the wines. It is reflected by the wines and thus I can imagine using this element. (Hautt)

Additionally, he considers chandeliers made of wine bottles: “it is really cool to bring your own product in your interior design.” At the wine store in Winningen, Kröber showed me some rocks which are not only used as decoration but are passed around during wine tastings to show how different conditions in the ground influence wine taste. Moreover, at the Vinothek, they use old vine branches as decoration.

Signs and elements are not only used within businesses, but in Winningen, they can be found all throughout town. The most widely used elements are grapes and vine leaves. They can be seen on signs in town (Figure 18) or in vines spanned over the streets as presented in Winningen's brochure (Figure 19). Barrels are also seen all over town, not only at restaurants and wineries, but also on regular houses. For example, during festivities the Wine Queen and Wine Witch ride through town in a big barrel waggon. Clearly wine glasses and bottles are further symbols, which are portrayed at various occasions besides being used for their usual purposes.

Figure 18: A Mosel train station sign in Winningen (Photo by author)

Figure 19: Vines over the streets of Winningen as shown in the Mosel Winningen brochure (Photo by author)

The signs and elements that are used in practising wine tourism are naturally related to wine and support the image of Mosel as a wine destination. This means they include vine leaves and grapes, slate, barrels, and old wine-making instruments. In gastronomy, people also use these elements as well as using old, traditional furniture and decoration to support the illusion of the winescape. Peters (1997) affirms that signs can give regional identity to a place, thus creating authenticity, which the study confirms.

In conclusion about signage and storytelling, there are many stories which are used in practising wine tourism. These are mostly personal business stories, stories about the uniqueness of the landscape, or stories about the characteristics of the wine and its production. Photographs also show the landscape of the region, including slopes and slate, and the people behind the wine, as well as photographs showing the great variety of activities offered in the region. Words used in promotional material include trending words such as ‘regional’ and words implying tradition, naturality and quality. Lastly, signs and elements include vine leaves and grapes, slate, barrels, and old wine-making instruments, as well as using old, traditional furniture and decoration. The study shows that the supply-side in the Mosel region promotes and practises a combination of food, wine, atmosphere, and landscape, which creates an authentic presentation.

5 Conclusion

The purpose of this thesis is to study how authenticity is presented in the practices of wine tourism in the Mosel region. To do that, I constructed a model based on previous research in the fields of food and wine tourism, authenticity and regionality. Further, I used the methods of interviewing supply-side agents and content analysis of promotional material in the Mosel region. The empirical material was analysed through the four categories of the model, which shows aspects that can indicate authenticity. The findings and herewith the answers to the research questions are summarised in the following paragraphs. For clarity, the research questions are repeated at the beginning of the respective paragraph answering them.

The first research question is: How is the wine destination Mosel presented to the visitor? The wine destination Mosel is presented to the visitor through its unique viticultural landscape and the wine that is produced there. This is done using stories and photographs of the wine, the vintners, and the landscape. It is also presented as a region for outdoor activities, which is supported by related pictures. Wineries always present the Mosel whereas restaurants do not necessarily do so.

The second question of the study is: How and what kind of wine tourism services are practised by the businesses? The study shows that wine and food related services practised in the Mosel region are first and foremost wine tastings. Additionally, there are guided tours through towns and vineyards, or cellar tours, often in combination with wine tastings. As suggested by Roberts and Sparks (2006) and Stanley and Stanley (2015), authenticity can be found in these services through speaking to the vintner and being at the winery. Further, there are various events and festivals; interviewees emphasise the importance of collaboration among stakeholders to achieve authenticity in wine tourism. Businesses present food and wine related services by emphasising regionality of products. This is mostly done at the business rather than in promotional material. Moreover, businesses train their staff to enhance the value of tourism experiences by offering professional and individual advice.

To recap, the third question is: What are the components of the practices of wine tourism? The components of practising wine tourism are food, wine, regionality, people, different means for promotion, and heritage, as suggested by Peters (1997), Bruwer and

Lesschaeve (2012), and Thomas *et al*. (2016). Wine and food are the major components of wine tourism practices. People are a crucial component, for they are the ones who practise wine tourism under the awareness of including authentic aspects. The various means for promotion and storytelling are widely used by businesses as explained through answering the last question. Preservation of heritage and architecture is considered important by the supply-side because oldness is perceived as authentic.

Lastly, the fourth question is: What kind of stories, photographs, artefacts, or words are used in practising such services? As suggested by Hannam and Knox (2010) as well as Sidali, Kastenholz and Bianchi (2013), supply-side agents tell personal business stories, stories about the uniqueness of the landscape, stories about the characteristics of the wine and its production, and stories such as the one of the Wine Witch. Photographs show the landscape including steep slopes and slate, the vintners, wine glasses, and tourists undertaking outdoor activities. Signs and elements that are used to stage wine experiences are usually wine-related, such as vine leaves and grapes, slate, barrels, and old wine-making instruments. Buzz words used in creating wine experiences as suggested by previous research (Baldacchino, 2015; Stanley & Stanley, 2015; Hirst & Tresidder, 2016) are related to tradition, naturality and quality. 'Regional' is widely used by not only businesses but also marketing agents.

In conclusion, authenticity is presented in practising wine tourism at the wine destination Mosel, which can be seen through the combined meaning of the model's four categories, as derived from previous theories. The supply-side is aware that tourists seek authentic experiences and aim at fulfilling these requirements. They do this by generally promoting natural features and products and the people behind these. The supply-side agents utilise many vehicles for promotion, and aim to present authentic stories, photographs, and experiences. Assuredly, one can see that for example photographs are taken specifically for promotion, hence they are staged. However, their content can be perceived as authentic as it shows the people behind the wine, for instance.

This study elaborates how the supply-side creates and practises authenticity in wine tourism. The findings of this study contribute to academics by adding onto existing the literature on wine tourism. In contrast to many, this study is focused on the supply-side in one specific region. Therefore, it lessens the gap of supply-side studies in food and drink tourism, specifically wine tourism. Furthermore, businesses in the region can benefit from gaining insight on the thoughts of colleagues while marketers can benefit from the findings to understand people's thoughts and attitudes to eventually improve or widen promotion in cooperation with businesses.

To recap, authenticity is a concept of multifaceted nature with no single definition. This study shows how authenticity is presented in wine tourism practices in the Mosel region. Therefore, it presents how authenticity is understood in this region and contributes towards a better understanding of the meaning of the concept in the wine tourism context.

Since this study focuses on a few towns in the region, the findings are not generalisable for the whole Mosel region, or for any other wine growing region. This means that the results might have been altered by choosing different towns within the region. However, the study can be used to understand the whole picture by understanding the situation in one of many wine destinations. In future research, one could investigate this region further by using similar methods in other towns. Further, one could observe service interaction at wineries and restaurants to see how the suppliers practise services when the customers is present. Additionally, other towns in the Mosel region could be studied to find out whether supply-side agents have similar thoughts there. As mentioned, one could also analyse the presentation of the region in travel guides and the practising of authenticity through them.

All the above are both suggestions for further research and limitations to this study, which could not have been pursued due to the given timeframe. It would have been interesting to observe a wine festival, for instance, but there was no such festival during the time of this study. In the future, one could also observe wine festivals to see how authenticity is practised in this context.

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Appendices

The Construction of the Model

A previous model by Bruwer and Lesschaeve (2012) which has been used in constructing my own model seen in Figure 20.

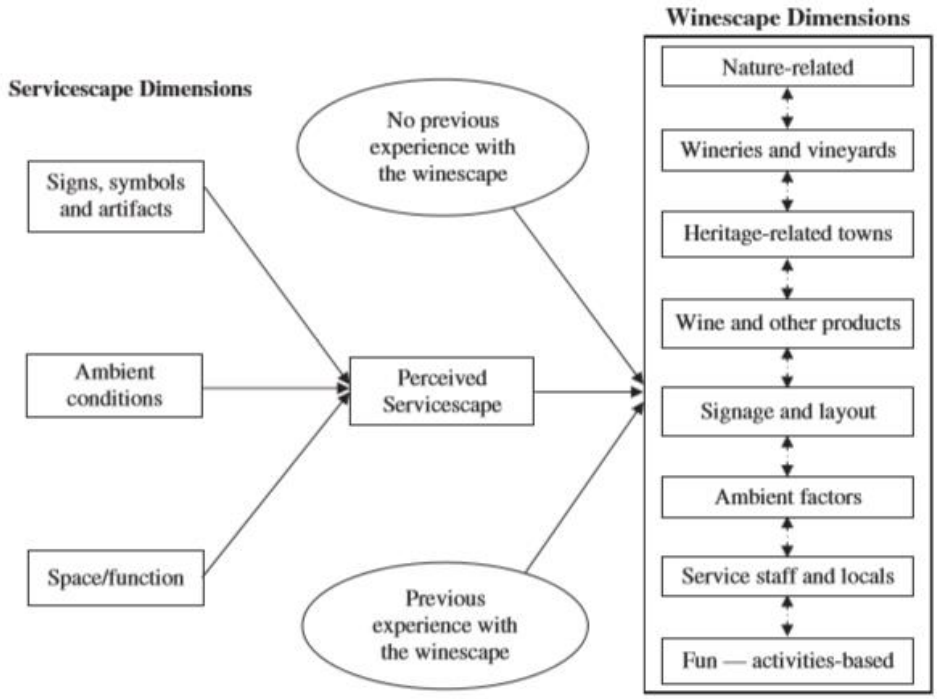

Figure 20: Winescape Dimensions within the Wine Region's Servicescape Context (Bruwer & Lesschaeve, 2012: 624).

The figures on the following pages (Figure 21, 22, and 23) show drafts of the model in three steps.

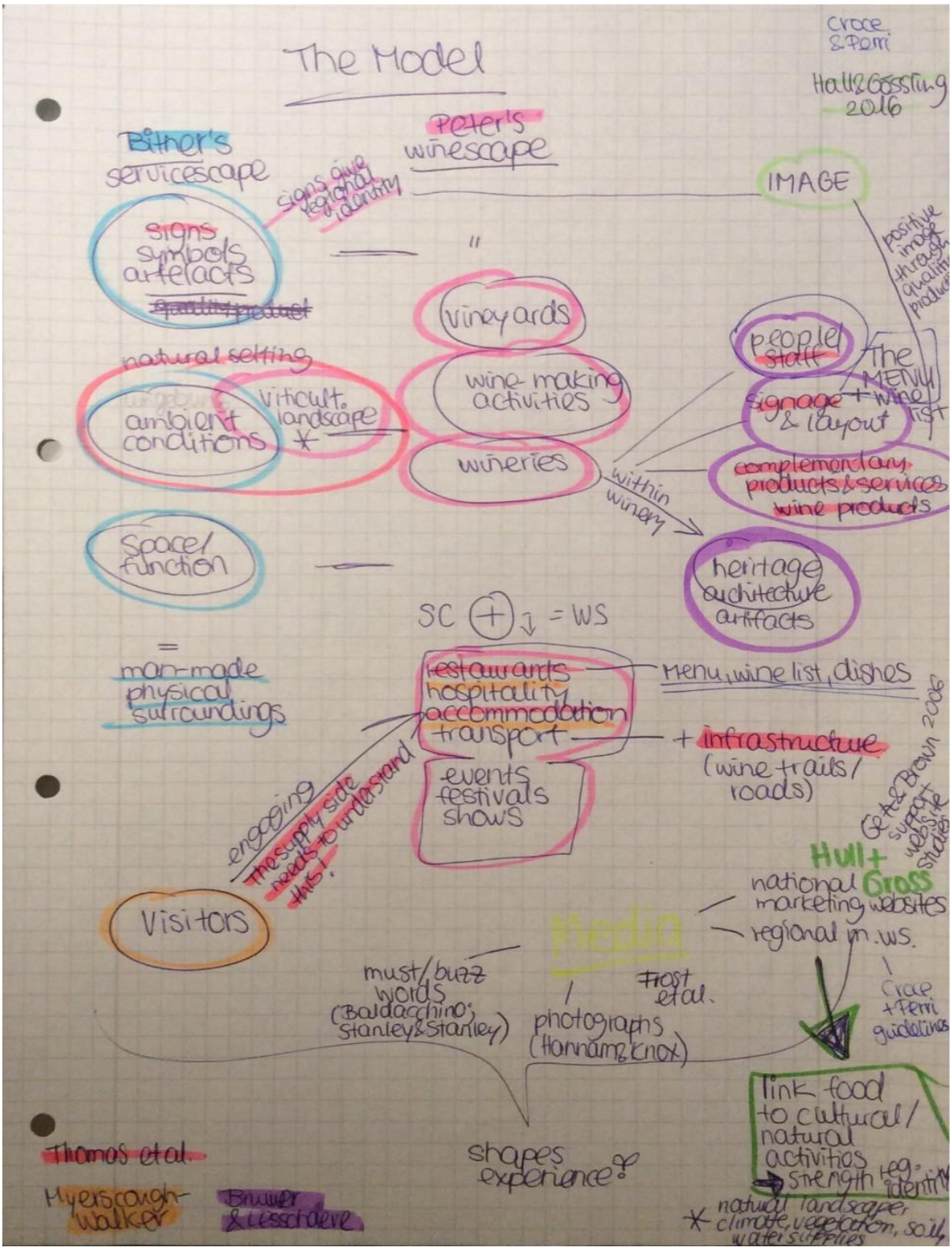

Figure 21: The first step: Combining previous models and theories.

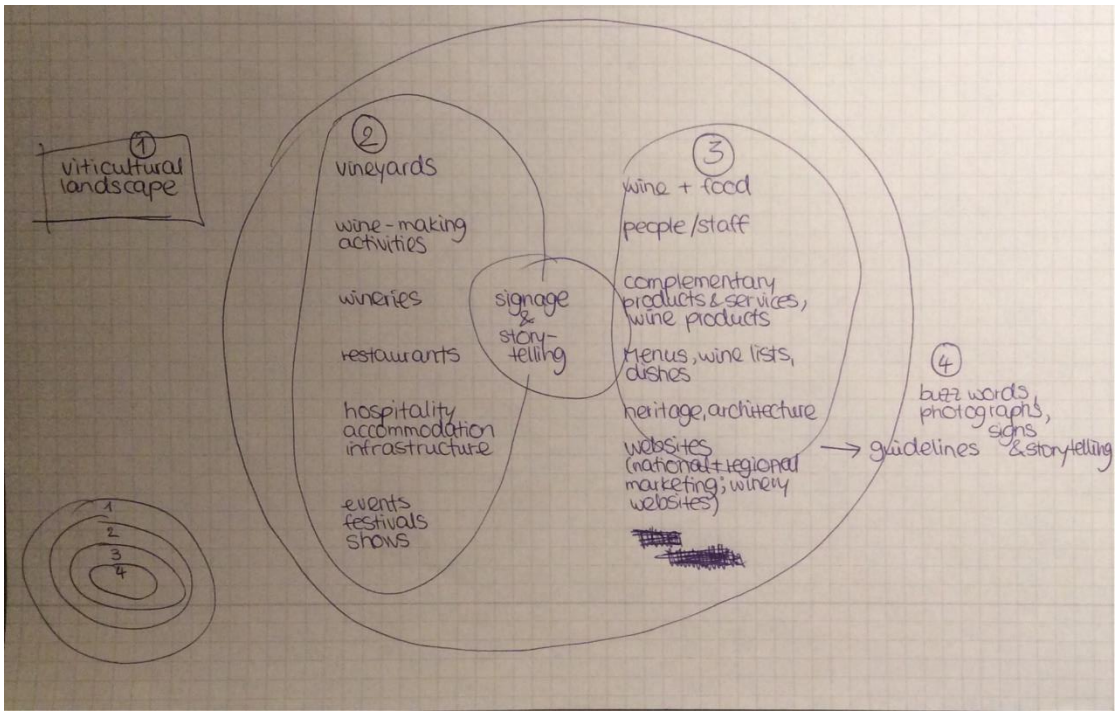

Figure 22: The second step: Creating categories.

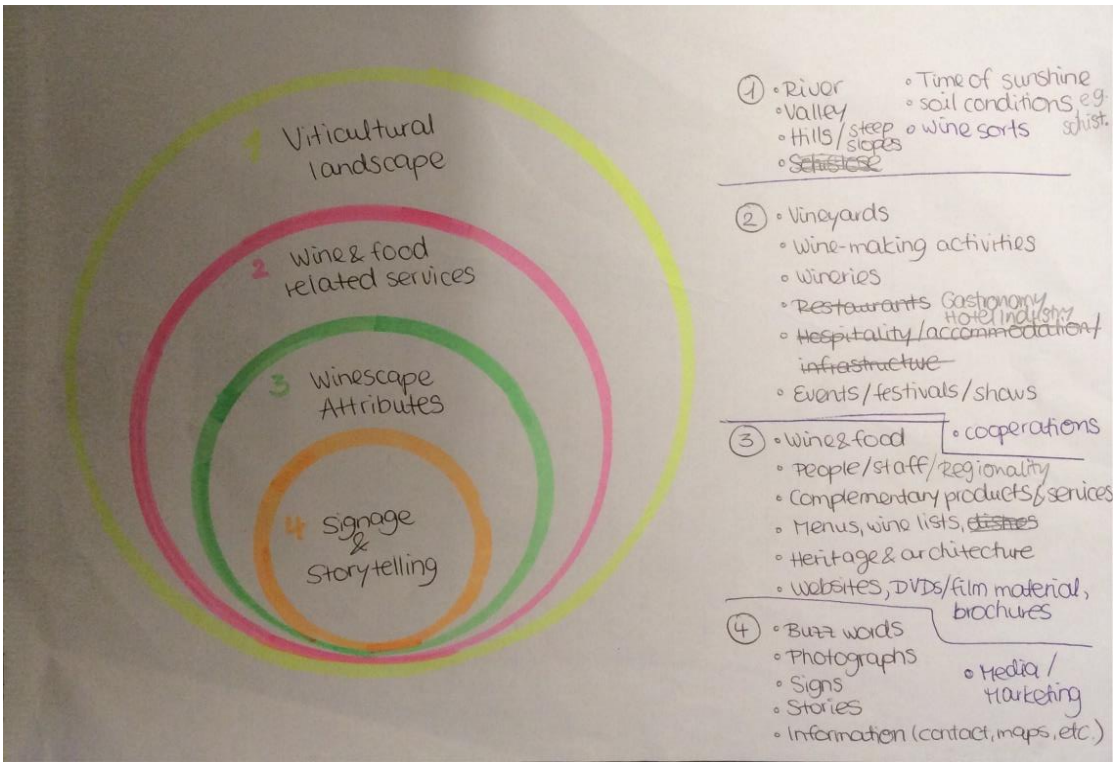

Figure 23: The third step: The Model and its subcategories.

The Interview Guide

How are local food and drinks presented to the visitor?

What kind of concepts, images, stories or artifacts are used to create 'authentic' food and drink experiences?

For businesses (wineries/restaurants):

- Was machen Sie bei der Arbeit?
- Wie kamen Sie zu dieser Tätigkeit?
- Wie machen Sie es und warum auf diese Weise?
- Was denken die Gäste darüber? Welche Art von Feedback bekommen Sie?
- Was sind deren Eindrücke?
- Wie beschreiben Gäste ihre Erfahrungen?
- Was denken Sie über die Eindrücke der Gäste?
- Welche Gerichte bieten Sie an?
- Wie werden sie zubereitet?
- Sind es regionale Gerichte? Oder eher internationale?
- Sind sie traditionell?
- Warum diese Auswahl an Gerichten?
- Woher kommen die Produkte? Sind sie lokal hergestellt?
- Informieren Sie Gäste über die Lokalität und Regionalität der Produkte?
- Woher kommen die Weine?
- Sind alle aus diesem Ort/dieser Gegend oder auch von anderswo?
- Gibt es eine Zusammenarbeit mit bestimmten Winzern/Restaurants?
- Empfehlen Sie besondere Weine zu Ihren Gerichten?
- Ist Ihr Betrieb ein Familienbetrieb? In der wie vierten Generation?
- Legen Sie wert darauf dies Gästen zu vermitteln? Wieso?
- Teilen Sie Gästen etwas über die Geschichte Ihres Betriebs mit?
- Wie machen Sie das?
- Ist es Ihnen wichtig ihren Betrieb mit der Region Mosel zu verbinden? Weshalb?
- Wie machen Sie dies?
- Legen Sie wert auf bestimmte Symbole in Ihrer Einrichtung? (ZB Weintrauben oder –fässer)
- Wieso diese Symbole? Gibt es Hintergedanken? Welche?
- Ist es Tradition/normal diese zu verwenden?
- Finden Sie, dass sie Gästen authentische/echte Erfahrungen bieten?

For marketing agents:

- Was machen Sie bei der Arbeit?
- Wie kamen Sie zu dieser Tätigkeit?
- Wie machen Sie es und warum auf diese Weise?
- Wie wird die Region vermarktet?
- Was ist Ihnen bei der Vermarktung der Region wichtig? Weshalb?
- Gibt es eine Zusammenarbeit mit anderen Orten? Welche?

- Worin besteht die Zusammenarbeit?
- Gibt es eine Zusammenarbeit mit anderen Marketing Organisationen? Welche?
- Wie ist die Zusammenarbeit zwischen den Organisationen?
- Haben sie ähnliche Ansichten bezüglich der Vermarktung?
- Verwenden Sie bei der Vermarktung besondere Geschichten über die Region?
- Welche? Weshalb diese?
- Verwenden Sie bestimmte Symbole in der Vermarktung der Region? (z.B. Weintrauben oder –fässer)
- Wieso diese Symbole?
- Was möchten sie damit vermitteln?
- Vermarkten Sie regionale Weine? Bzw. vermarkten Sie die Region als Weinregion?
- Auf welche Weise?
- Würden Sie sagen, dass der Wein im Fokus steht?
- Vermarkten Sie regionale Gerichte?
- Welche? Auf welche Weise?

Transcripts

Interview transcripts in German are available upon request.