
Communicating New Definitions of *Terroir* to a Millennial Audience through the Medium of *Fourth Space*/Der Begriff *Terroir* – Kommunikation an die Generation Y mittels *Fourth-Space-Konzept*

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Abstract

In fact, in an increasingly homogenised world the association between high quality epicurean fare and a sense of place-integrity is ubiquitous. This broad concept of *terroir* can now be successfully communicated to a food audience and can assist with the exportation of a gastronomic identity beyond a region's borders. This paper introduces the notion of Fourth Space, a concept that builds on the idea of Third Place as employed by sociologist Ray Oldenburg. The Fourth Space as defined here could not have happened 10 years ago. It is only now with the advent of communication technologies such as social media and tablets/smartphones that the platform exists to reflect a region's entire *terroir* in its broadest sense. The paradigm proposed suggests an ability to fully communicate what Amy Trubek defines as a region's 'integrity of somewhereness'. The key to this successful communication lies in the potential of our Fourth Space to incorporate the less tangible elements of culture, history, family and story that act as synecdoche for all manner of authentic food products and regions. Here we highlight the cultural uniqueness that is sometimes not as visible as it should be outside individual food and drink regions. We emphasise how communicating this sense of food story is becoming increasingly important as, ironically, food production

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around the world becomes ever more intensive, homogenised and bereft of any place integrity. We have never needed to understand terroir more than we do today and it is crucial that we learn to communicate its essence to the millennial gastronome. Beverage tourism sites of the future will benefit from incorporating Fourth Space elements into their provision thus making them more relevant to a modern audience. Such audiences seek engagement, an overall sense of well-being and knowledge enhancement. They want to embrace a broader definition of terroir that moves beyond the physical product and allows the audience to engage with the true story of a place, its culture, its traditions and most importantly its people. The Fourth Space elements described here include the three strands of Third Place, Cultural Economy and Technology. There are others that need exploring such as Place Integrity and Linkages with the Past. The exact specifics of how these individual strands might be woven into a single entity necessitate a more comprehensive exploration that is beyond the scope of this initial work. In truth there are many separate elements of the Fourth Space approach that might be segued into different gastronomic realities to enhance the nature of the relationship between place, story and people of any beverage tourism site. The gastro-tourist's demands are changing and those sites that don't at least consider providing elements other than the traditional observation and tasting may soon find themselves at a disadvantage in attracting business in an increasingly competitive and crowded market place.

Zusammenfassung

In einer zunehmend homogenen Welt ist die Verknüpfung zwischen hochwertiger, genussvoller Verköstigung und einem Vertrauen in die Herkunft (place integrity) allgegenwärtig. Dieses breit gefasste Terroir -Konzept kann somit erfolgreich an kulinarikaffine Zielgruppen kommuniziert werden und unterstützt dadurch die Vermittlung einer gastronomischen Identität weit über regionale Grenzen hinaus. Der nachfolgende Beitrag setzt sich mit dem Begriff Fourth Space auseinander; ein Konzept, das auf dem Third-Place-Gedanken des Soziologen Ray Oldenburg basiert. Der hier definierte Begriff Fourth Space hätte vor gut 10 Jahren noch keinerlei Bedeutung gehabt. Erst durch die Entwicklung sozialer Netzwerke und digitaler Endgeräte wie Tablets und Smartphones existiert eine Plattform, welche das Terroir einer gesamten Region in seinem weitesten Sinne widerspiegelt. Dieses Paradigma bietet die Möglichkeit, den von Amy Trubek definierten Begriff der integrity of somewhere einer Region vollständig nach außen zu tragen. Der Schlüssel zu dieser erfolgreichen Kommunikation liegt darin, dass das Fourth-Space-Konzept das Potenzial hat, alle immateriellen Bestandteile authentischer, kulinarischer Produkte und Regionen wie Kultur, Geschichte, Heimat und Erzählungen zu vereinen. Hiermit wird die kulturelle

Einzigartigkeit kulinarischer Regionen, die oftmals nach außen nur schwer sichtbar wird, betont. Zudem wird hervorgehoben, warum die Kommunikation dieses Konzepts der kulinarischen Herkunft zunehmend wichtiger wird, weil paradoxerweise die weltweite Nahrungsmittelproduktion immer intensiver und immer homogener und Herkunft damit völlig unbedeutend wird. Noch nie war es so wichtig wie heute den Begriff *Terroir* zu verstehen und absolut notwendig, dessen wesentliche Elemente an die Millennial-Gastronomen zu kommunizieren. Kulinarische Regionen, die für ein bestimmtes Getränk bekannt sind, werden künftig davon profitieren, Fourth-Space-Elemente in ihr Angebot zu integrieren, damit sie bei der heutigen Zielgruppe an Relevanz gewinnen. Diese Zielgruppe will sich mit dem Angebot beschäftigen, sich wohlfühlen und ihr Wissen erweitern. Sie will einen breiter gefassten *Terroir*-Begriff wahrnehmen, der über das physische Produkt hinausgeht und es ihr ermöglicht, sich mit der eigentlichen Geschichte des Schauplatzes, samt Kultur, Traditionen und vor allem den Menschen zu beschäftigen. Die hier beschriebenen Fourth-Space-Elemente umfassen die drei Bereiche Third Place, Kulturwirtschaft und Technologie. Es gibt noch weitere Bereiche, die erforscht werden müssen, wie zum Beispiel das Vertrauen in die Herkunft (*place integrity*) und historische Verknüpfungen (*linkages with the past*). Wie genau diese einzelnen Bereiche miteinander verwoben werden können, bedarf einer umfassenderen Erforschung, die über den Rahmen dieser ersten Arbeit hinausgeht. In der Tat gibt es viele verschiedene Elemente des Fourth-Space-Ansatzes, die sich auf unterschiedliche gastronomische Szenarien anwenden lassen, um die Besonderheiten in der Beziehung zwischen Herkunft, Geschichte und Menschen innerhalb einer kulinarischen Region, die für ein bestimmtes Getränk bekannt ist, zu fördern. Die Ansprüche der kulinarischen Touristen verändern sich und die Orte/Regionen, die andere Elemente als traditionelle Besichtigungen und Verkostungen nicht in Erwägung ziehen, werden in einem zunehmend wettbewerbsorientierten und gesättigten Markt im Nachteil sein.

Keywords

Terroir · Fourth Space Approach · Millennial audience · Beverage tourism sites

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7.1 Introduction

The word *terroir* is a loaded one in our modern gastronomic vernacular. Some believe it relates purely to the particular soil of a region, others incorporate into their definition factors such as micro-climate, vineyard aspect and production methods. The Oxford Companion to Wine describes it quite simply as ‘the much discussed term for the total natural environment of any viticultural site’ (Robinson 2015). Although originally only associated with oenology, in more recent years the concept of *terroir* has moved from a narrow and predominantly scientific explanation to a broader, more cultural definition. This latter interpretation is now solidly ensconced in the rhetoric of gastronomy. Contemporary chefs often describe their culinary ethos as being *terroir*-driven. We have seen the emergence of renowned *terroir*-based restaurants in Ireland such as Aniar in Galway.

In an increasingly homogenised world the association between high quality epicurean fare and a sense of place-integrity is ubiquitous. The concept has ‘more recently attracted the attentions of American anthropologists who have examined the validity of *terroir* as a social construction’ (Demoissier 2011). Amy Trubek (2008) insists that ‘culture, in the form of a group’s identity, traditions and heritage in relation to place, must also be part of the equation’. Such concepts are perhaps less tangible than our traditional understanding of place and present a problem when we are trying to communicate them to a new millennial audience. This paper examines how the concept of *terroir* in its broadest sense might be successfully communicated to a food and drink audience. In 1998 American sociologist Ray Oldenburg published *The Great Good Place*. The book explores what Oldenburg refers to as the concept of Third Place: A place that exists outside of both the home (the First Place) and the work environment (the Second Place). He argues that Americans look to European culture to find examples of successful Third Places and describes a number of these Third Places including the English Pub and French Café. He enumerates a range of phenomena that qualify a location to be classed as a Third Place. The Third Place has to be on neutral ground, act as a leveller, uses conversation as the main activity, regular customers are key and the mood is playful; it acts as a home away from home (Oldenburg 1998).

The notion of Fourth Space stems from Oldenburg’s Third Place ideas. By introducing Aylward’s concept of cultural economy and the increasing role that technology plays in the lives of future tourists we can suggest how beverage tourism sites might be influenced by Fourth Space principles. The paradigm proposed is an attempt to fully communicate a region’s integrity of somewhereness to a new emerging millennial food and drink tourism audience. The key to this successful communication lies in the potential of our Fourth Space to incorporate the less tangible elements of culture, history, family and story that act as synecdoche for all manner of authentic food products and regions. In the very early years of beverage tourism there was limited engagement between site and audience. Boyd cites Poon’s recognition of the fact that ‘old tourism’ has been changing into ‘new tourism’ where the latter is ‘recognised as offering flexibility, segmentation and a more authentic tourism experience’ (Boyd 2015). We even have contemporary examp-

les of drink tourism experiences still being somewhat limited to observation. Teeling's, Ireland's newest distillery/visitor centre, opened in March 2015. A recent visit confirmed that the visitor experience is framed as a more traditional tourist experience with minimum engagement other than the usual guide explanation followed by a tasting. Touristic demands for more experiential engagement dictate that beverage tourism sites must now provide an experience rather than a simple observation/tasting approach. Citing Hall and Mitchell, Danielmeier and Albrecht (2015) suggest that 'winery operators have increasingly recognised the potential value of merging the hospitality and wine industries'. Future beverage tourism sites should aspire to incorporate a more hospitable culture into their offerings. Third place elements may assist in such aspirations.

New World beverage tourism sites have often led the way in this regard largely due to 'explicit government assistance in the form of facilitating legislation, as in the United States and Canada, often in conjunction with network development and funding as in the case of Australia' (Cambourne et al. 2000). Despite having a more ancient beverage culture, the Old World has not always been as forward thinking. However the two examples introduced below show how that Old World is adapting. They both offer a considerable degree of physical and virtual engagement, authentic and individual experiences and strong elements of performance as part of the touristic experience.

La Maison du Terroir Beaujolais is situated in the town of Beaujeu in the heart of the Beaujolais region of France. Developed and supported by La Communauté de Communes Saone-Beaujolais, it offers an excellent example of a combined food and drink tourism site which is attempting to marry many of the aspects suggested by Danielmeier and Albrecht above. In addition to the usual observational elements and introductory videos, the centre incorporates interactive quizzes as visitors progress through its five separate rooms. These include la salle convivialité, la salle découverte, la salle des saveurs, la salle des expositions temporaires and la salle des beaujolais gourmands. There is a great deal of interaction between visitors and the region's terroir, not only through visual interpretation, but also through sound and in particular through touch with interactive elements such as blind touch guessing games, opportunities to try on traditional clothes/tools of the region, physically picking up grape carriers etc.

Laphroaig is one of Scotland's best-known distilleries. Situated on the Isle of Islay, it successfully engages with its audience despite its remote location. In spite of its remote location Laphroaig obtains substantial tourism benefits such as product loyalty through engagement with the history and culture of the region. They communicate a strong sense of place integrity. Much of this is achieved through a successful digital media strategy built around regular emails, tweets and perceived personal interaction with the distillery manager John Campbell. They use a wide range of technologies such as their Friends of Laphroaig platform, GPS, the Laphroaig Live events and live webcam feeds from various locations around the distillery. Laphroaig of course receive many physical visitors but it's the engagement with its hinterland community through digital technology that makes it such a useful example to view through a Fourth Space lens.

7.2 A Fourth Space Approach built upon Third Place, Cultural Economy and Technology

Third Place attributes form just one of the strands that can be incorporated into a beverage tourism site thus helping achieve what Danielmeier and Albrecht (2015) refer to as the ‘visitor’s desire for a collaborative enactment of values associated with wine and food production’. By extending the Third Place idea to include the other strands of Cultural Economy and Technology we may be able to arrive at a useful Fourth Space approach. Gwen Scarborough (2008) explored how the Irish pub acted as a Third Place in Irish culture. She cited Wenner (1997), noting his original use of the slightly different term of a Fourth Place. Wenner moulds Oldenburg’s Third Place concept into a Fourth Place construct with his specific interpretation of the postmodern sports bar in the USA. His Fourth Place is ‘a corporately produced public space that contains the past in a museum and re-appropriates nostalgia into a new landscape of power’ (Wenner 1997). I have deliberately differentiated my approach from Wenner by using the term Fourth Space rather than Fourth Place. While I recognise elements of commodification of place for consumption the Fourth Space, as defined in this paper, is also invested in providing a location for social groups to engage in the community and hence attempts to remain true to Third Place roots. In fact, the Fourth Space as described here cannot actually succeed without such engagement and personal interaction. Our Fourth Space ideal embodies and then builds upon Third Place elements, but consumption is just one of the measures of success we can use. There are other more delayed measures of success that revolve around the audience appreciating the relationship between themselves, community and cultural interaction and the region itself. The use of the word space, instead of place, embraces the two additional strands of our Fourth Space construct namely Cultural Economy and Digital Technology which can be difficult to comprehend in the context of place. The more inclusive term ‘audience’ is used when referring to the people who interact with these Fourth Space elements as it reflects the necessity for us to bring our thinking beyond the concept of simple consumers. La Maison du Terroir, through a range of engagements with its local audience, is already using Third Place elements. It offers summer programmes locally that both adults and children can participate in such as cookey workshops and tasting sessions. It is staffed by local people who engage warmly with visitors. Further Third Place engagement would require enhanced community interaction at a local level perhaps through the development of a café/meeting spaces or the provision of other community driven local benefits.

The second key strand of our Fourth Space approach considers attaching a Cultural Economy to an economic product like a wine or a whiskey. Aylward (2008) introduced the term ‘Cultural Economy’ to describe the cultural dimension of a wine. By using the story of a wine or a whiskey, and the Cultural Economy that forms part of that story, a beverage tourism site can encourage real connections between the audience, its terroir and the product itself. Aylward uses the example of the Australian wine sector to help illustrate how:

Example of the Australian wine sector

A wine's cultural and economic qualities can be woven into a more enriched fabric. This would not simply add cultural elements to an economically oriented product. Rather it would weave individual and community values, passion, care, identity and terroir together with the more tangible aspects of production, distribution, price points and marketing (Aylward 2008).

There are many examples of beverage sites conflating wine and other cultural domains. Each month La Maison du Terroir invites a nonwine related artist to exhibit their work in a dedicated space. Château La Coste in Aix-en-Provence places very considerable emphasis on visitors exploring its art and architecture walks and facilities as well as its wines. In 2013 Jacob's Creek's staged a series of outdoor drive-in Hollywood movie shows at their visitor centre. These examples suggest that the wine sector values the importance of conflating a beverage tourism sites with other cultural domains. The cultural events used have often little or no connection with wine. Their merit lies in their association with place and that fact that high-end cultural themes can be linked with that place in the mind of an audience.

The final pillar of our Fourth Space approach is technology. With the advent of a digital world, communication technologies such as the web, social media and personal tablets the platform now exists to reflect a region's entire terroir in its broadest sense. The beverage industry is steeped in heritage and tradition particularly in countries like France. It is perhaps because of this inherent attachment to patrimoine that some countries have been relatively slow to embrace technology. A 2011 survey found that just 53 % of French wineries were on Facebook and only 41 % had a Twitter account (Shaw 2012). Such results are indicative of a lacuna among certain winemakers in terms of appreciating the potential of these new technologies. Countries such as the USA indicate a higher involvement with social media. According to a recent study, 'at least 87 % of 375 winery respondents perceived impact on wine sales due to social media efforts' (Thach and Lease 2015). Laphroaig has embraced the use of new technology in a number of important ways. It provides an opportunity to interact with the distillery, its products, people and stories without the necessity of visiting the actual place. They currently have over 500,000 official Friends of Laphroaig (FOL) registered on their website. Through technology, the FOL achieve a place-affinity with the distillery and it is this place linkage that enables its audience to form a strong emotional bond with their whisky. Members can virtually visit their own allocated plot and are encouraged to email their plot neighbours. A Google maps facility allows them to locate their plot in the distillery which is highlighted by GPS technology. Many Friends of Laphroaig may never visit their plot in reality but the technology allows them to do so in a virtual way.

7.3 Conclusion

Food and drink sites possess a cultural uniqueness that is sometimes not as visible as it should be to the gastro-tourist. Communicating this full sense of terroir will become increasingly important as food and drink production globally becomes ever more intensive, homogenised and bereft of any place integrity. Beverage tourism sites of the future will have to incorporate some form of Fourth Space elements into their provision thus making them more relevant to a modern audience. Such audiences are seeking more complex experiences when compared to the traditional beverage tourist needs. They seek engagement, an overall sense of well-being and knowledge enhancement. They want to embrace a broader definition of terroir that moves beyond the physical product and allows the audience access to the true story of a place, its culture, its traditions and most importantly its people. The Fourth Space elements as described here include the three strands of Third Place, Cultural Economy and Technology. There are others that need exploring including the necessity for creating a sense of place integrity and the exploitation of linkages with the past. The exact specifics of how all of these individual strands might be woven into a single entity necessitates a more comprehensive and detailed exploration that is beyond the scope of this work but through the examples of La Maison Du Terroir, Laphroaig and others we have seen glimpses of how they might be used. It is useful for conclusion purposes to think of the Fourth Space as a single entity built on three strands; in reality there are separate elements of the Fourth Space approach that might be segued into different gastronomic realities where they might separately enhance the nature of the relationship between place, story and people of any beverage tourism site. What is very clear is that food and drink audience's demands are changing and those sites that don't at least consider providing elements other than observation and tasting may soon find themselves at a disadvantage in attracting the beverage tourist in an increasingly competitive and crowded market place.

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