



2019

Through a Glass Darkly: Reinforcing Beverage Icons By Leveraging Cultural Identity at Beverage Sites, the Guinness Store House, Dublin and la Cité du Vin, Bordeaux

Susan Boyle

Technological University Dublin, susanboyle@gmail.com

Follow this and additional works at: <https://arrow.dit.ie/jofis>

Recommended Citation

Boyle, Susan (2019) "Through a Glass Darkly: Reinforcing Beverage Icons By Leveraging Cultural Identity at Beverage Sites, the Guinness Store House, Dublin and la Cité du Vin, Bordeaux," *Journal of Franco-Irish Studies*: Vol. 6: Iss. 1, Article 3.

Available at: <https://arrow.dit.ie/jofis/vol6/iss1/3>



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 3.0 License](https://creativecommons.org/licenses/by-nc-sa/3.0/)



Through A Glass Darkly: reinforcing beverage icons by leveraging cultural identity at beverage tourism sites, the Guinness Store House, Dublin and La Cité Du Vin, Bordeaux

Susan Boyle
National Centre for Franco-Irish Studies

“To explore food and drink is unavoidably to visit culture also.” (Boniface 2003, p.1).

The Guinness Storehouse, Dublin and La Cité Du Vin, Bordeaux are ambitious beverage tourism sites. Both have successfully leveraged the cultural capital associated with the iconic beverages produced in their environs to devise dedicated visitor attractions.

Beverage tourism is a developing, niche sector of a larger global food tourism trend. This paper explores La Cité Du Vin, Bordeaux and the Guinness Storehouse, Dublin, and shows how these sites have become the physical embodiment of the story or culture of these beverages. Research pertaining to the broader field of food tourism is referenced as it offers insights which help to frame beverage tourism in a wider gastro-tourism context. It is impossible to separate food and drinks from the people and cultures that have developed them. As people migrate, their food and beverages also travel the globe functioning as cultural ambassadors for their place and culture of origin. Croissants, ramen, tacos, Irish stout and Bordeaux claret are no longer only enjoyed by locals or visitors. These iconic food and drinks have a world-wide consumer base. If the cultural essence of a country can be distilled into one glass, then the icons of a glass of red wine and a pint of stout have become a synecdoche for France and Ireland respectively. Moreover, these beverages have spawned a tourist industry founded on pilgrimage to the source of these liquids.

Stout and Claret: Iconic Drinks

Food and beverage experiences are framed temporally, geographically and culturally. People mark special occasions through food and drink. The earliest farmers celebrated the bounty of harvest, and across cultures, weddings, births and deaths are marked by consuming particular foods and drinks often connected with religious observance. Mardi Gras is a case in point. Partaking in a ritualised consumption of food and drink connects people with each other through shared experience. Many food and drinks rituals have a public aspect to their observance, yet memorable food and drink experiences are often nuanced, private, momentary and ephemeral. They are linked to exact ripeness or produced at a particular time of year in a specific location. An illustration of this is chef Samin Nosrat’s eloquent observations on the fleeting ripeness on apricots:

For a few weeks each year, I make a game of tending to a small pile of Blenheim apricots, my favorite variety. I lay them on a platter in a single layer, turning and tasting one or more a day until they reach their two-day peak. Then, I perch myself over the kitchen sink, eating them one by one, revelling in their velvety flesh while sugary juice drips down my chin and elbows. (Nosrat 2018)

Nosrat delights in devouring the apricots at the peak of their deliciousness and later in the piece mourns that experience and so, in an effort to preserve the perfect memory of the fruit, makes jam. Unlike many specific seasonal regional products, which can only be consumed by locals or visitors some beverages have the ability to transcend time and space, none more so than Guinness Stout and Bordeaux wine.

Guinness stout and Bordeaux wine have travelled beyond the physical geographic boundaries of the countries in which they are produced to enter the physical palates, and significantly, the minds of the people who imbibe them. These beverages each have a long legacy. Their histories reach hundreds of years into the past. A number of influencing factors have enabled them to break free of the shackles which inhibit the mobility of other food and drinks.

Through the process of being consumed over time, both in their place of origin and abroad, these beverages have become an essential part of shared culture, social experiences and ritualised behaviour for the people who consume them. Interestingly, present day and sustained historical export patterns for both beverages ensure that many people taste Guinness stout or Bordeaux wine long before they set foot in either Ireland or France as the global market for these beverages greatly exceeds their local populations. By consuming these beverages, imbibers become taste-tourists while essentially not leaving their homes. This tourism without travel facilitates a visceral form of engagement through which these beverages enter the consciousness of consumer. Imbided freely and in great quantities outside their place of origin, these beverages imprint on the palate a thirst to experience them in their original surroundings and have become drivers for an incoming tourist market. The beverages are part of the journey to another place; either imagined or physical ensuring that visitors to La Cité du Vin and the Guinness Storehouse have acquired a taste for Dublin or Bordeaux before they even purchase their plane ticket.

Exporting a sense of place

It is important to recognise that stout and claret were intended for commercial export. By their very nature they are fermented products which imbues them with considerably more longevity than ripening fruit. These beverages can survive transport to other potential markets from the established commercial ports of Dublin and Bordeaux. Both beverages share a

significantly long history of export. The first recorded export of Guinness ales was to England on 19 May 1769, 10 years after the Guinness brewery was established at St. James Gate. There is no mention of exporting a stout from this time as Arthur Guinness was not yet brewing the beer style he would become world famous for. In the latter part of the 18th century, porter was a relatively new style of beer. It was first brewed in London by Ralph Harwood in 1722 and its popularity did not reach Ireland until the end of the 18th century. When it did become fashionable, it was so popular that in 1799 Arthur Guinness brewed his last traditional Dublin ale and from then on brewed only the “new” beer porter. (Brady 2018). The history of wine and wine trade in Bordeaux pre-dates the production of Guinness by a considerable duration. It is believed that the Romans brought viticulture to the Bordeaux region sometime around the mid-1st century. The wine produced at this time was mostly for local consumption until 1152 when Henry Plantagenet (Henry II of England) married Eleanor of Aquitaine. This union confirmed the province of Aquitaine as part of the Angevin Empire and increased the potential for trade across the region. The export of wines became economically significant and the popularity of Bordeaux wines in England increased dramatically (Millar 2016).

The sustained export of Guinness stout and Bordeaux wine and the demand for these beverages outside their place of origin, has ensured the transition of these beverages from merely local products to highly sought-after commodities. Continuous, prolonged export of both beverages has played a significant role in building their iconic status. These beverages live beyond the place in which they are produced and have been mythologised. Lee and Shin (2014) state that “a myth can be regarded as a story that is worth delivering” and that “Sharing a story is related to the development of feelings about the place.” Through the development of beverages tourism sites in Dublin and Bordeaux, Guinness and Bordeaux wine have established physical sites at their places of origin from which to tell their stories. By strengthening the link between the beverages and where they come from, a channel for experiencing the history of each beverage is formed. Each site provides the visitors with an experience, a narrative about the beverage and an environment in which information about the beverage can be consumed or absorbed and then physically tasted. This channel works both ways. When imbibing the beverages in places removed from the origin site, the significance of the place of origin to the myth of these drinks is embedded in the concept of the consumer’s experience. Imbibing the beverage itself becomes a symbol of its place of origin, and so, a pint of Guinness is interchangeable with being in Dublin and may even stand for the country of Ireland itself. Morgan and Prichard (2004) suggest that a place becomes popularised through the sharing of experience among visitors. Engagement and

exchanges between host-created narratives at visitor experiences and guest-created content, (photos, video, social media word of mouth etc.) establishes connections between people and the places they have visited. This grows a community of those who have shared physical locations and experiences. These communities expand and cross temporal and spatial boundaries when visitors share their experiences. While the advent of social media, without doubt enables people to more widely connect and share, the iconic status of Bordeaux wine and Guinness stout was well established before the smartphone was invented. Thus, the Guinness Storehouse and La Cité du Vin are responses to export success. They identified the tourism potential and provided a dedicated experience for visitor who are already familiar with these beverages and who want to experience them in their place of origin. Moreover, their success indicates that they are tourism destinations in and of themselves.

Bordeaux Wine and Guinness Stout as Status markers

Both Guinness and the wines of Bordeaux, have long been enjoyed by the socially significant, elite and powerful. In the case of Bordeaux wine, Claret was the preferred libation of Georgian Ireland's élite (Kellaghan 2012). In more recent years, state visits to Ireland by dignitaries are more often than not marked by a photo opportunity with a creamy pint of Guinness. We need only reference the state visit of Bill Clinton, President of the United States of America in 2000; the state visit of Her Majesty Queen Elizabeth II of Great Britain in 2011 and the state visit of Barack Obama, President of the United States of America in 2011, which all incorporated an opportunity to drink Guinness. Through consumption over time, stout and claret have been mythologised and have transcended the realm of the ordinary becoming icons with a cultural weight far beyond the physical space they fill in a glass. Whilst Bordeaux wine carries the aspirational associations which go hand in hand with expensive wines, Irish stout holds a rather different yet particular cultural status and significance. This dark, malty beer finds its natural home in the pub rather than at the dinner table or in fine dining settings. It is associated with Irish literature and poetry, making cameo appearances in the works of Joyce, Beckett and Behan. The association between alcohol and writers is not exclusive to Ireland but in most other instances the exact alcohol is incidental, except for the Bohemian affection for Absinthe. In Dublin the writers' pubs were Guinness pubs and as such have spawned one of the city's most popular tourist attractions, The Literary Pub crawl, which of course starts with a pint of plain.

Food and Beverage Tourism

Food and beverage tourism is an identified growing tourism sector. A tourist's primary motivation when choosing a destination may not exclusively be a desire to engage this type of tourism, yet, food and drinks are an integral and significant aspect of every tourist experience, not just food tourists. Simply put, all tourists must eat and drink while abroad and so, encountering specific local food and beverage culture is an inevitability of travel. "100% of travellers eat and drink, although not everyone is motivated to travel because of food and drink (...) past research has proven that travellers of any financial means like good food and drink." (World Food Travel Association 2018).

Significantly, The World Food Travel Association notes in their most recent report:

For the first time in the history of the tourism industry interest in food and beverage among traveller has gone main stream. As evidence, we look to our own 2016 Food Travel Monitor in which we learned the 93% of travellers have engaged in a unique or memorable food or beverage experience other than dining out. In other words, almost everyone can now be considered a food traveller. (World Food Travel Association 2018, p.5)

It is known that tourists interested in food and drink will seek out opportunities to engage with the local food and drinks culture of an area while visiting. A study which looked at people who self-identify as being consciously motivated by food and align themselves with a sustainable food ethos in this instance the Slow Food Movement, observed that food and beverage experiences are rarely the primary motivation for these people to travel, yet when they get to their destination this demographic will actively seek out food and beverage related activities. (Lee et al. 2014). Although still a relatively small sector within the food tourism category, or as the World Food Association would state the tourism sector at large, beverage tourism is a specific growing area. According to The Scotch Whisky Association, a record number of tourists visited Scotch whisky distilleries in 2018. The annual survey recorded 1.9 million visits, amounting to an 11.4% increase on the previous year. Spending at visitor centres was worth £60.9m an increase of 15.6%. (BBC 2018). In the United States of America, an estimated 10 million people visit craft breweries annually and this number is growing (Herz 2016). The World Food Association (2018) notes that when discussing food tourism, they are also including beverage tourism.

Beverage tourism has traditionally been dominated by multi-national corporations who have included visitor experiences at or alongside beverage production sites. e.g. the Heineken Visitor experience in Amsterdam (Heineken Holdings), Coors Brewery (SAB Miller & Molson, Colorado), Old Jameson Distillery, (Pernod Ricard, Dublin). The location of these

experiences tends to be at the original site of production or the location most associated with the product and may or may not incorporate any production facilities. The visitor will certainly learn the history and the branding story of the beverage but often will not see the actual beverage being manufactured. Beverages often take considerable time to produce. The fermenting and aging stages are far from instantaneous and offer little to visually excite the visitor. Likewise, the practical aspects of production such as stainless-steel fermenting tanks and bottling lines lack the romance or mystic many visitors seek. This can be a challenge for beverage tourism sites, yet La Cité du Vin and the Guinness Storehouse are elegant examples of how beverage tourism sites respond to the challenges of necessarily mundane production. In aesthetically pleasing and well-designed spaces, they provide a curated narrative for the visitor, which focuses on the cultural and gastronomic aspects of the beverage rather than the production. In doing so they elevate these liquids, convert the ordinary into the extraordinary and position themselves as the home of these iconic beverages.

Guinness Storehouse: Ireland's most visited ticketed tourism site

The Guinness Storehouse is Ireland's most successful beverage tourism example. It is Ireland's number one paid tourist destination year on year (Guinness Press Release 2017) while drinking Guinness in a pub in Ireland consistently ranks as a "must do" activity for visitors to Ireland (Fáilte Ireland 2018). Guinness is a brand with very specific origins. Its archive is housed at St. James Gate where a team of dedicated archivists work with the collection. It comprises all manner of brand artefacts, including recipe books, employment records and branding paraphernalia. The archive proves a rich source of information for the visitor experience and imbues the overall narrative with credibility as it is possible to accurately date specific moments in Guinness history. It is noteworthy that the Guinness Storehouse revenue is significant and as much as it has provided inspiration for other beverage tourism attractions it has also become a template or the starting point for beverage tourism sites within the Diageo portfolio.

On 18th of March 2018, the day after St. Patrick's Day, the Guinness Storehouse had its largest number of visitors to date with over 10,000 people visiting over the course of 7.5 hours (Fox 2018). A total of 1,711,281 visitors passed through its doors over the course of 2017, an increase of more than 200,000 visitors on 2016 numbers. The Guinness Storehouse is Ireland's most visited ticketed tourist site. Since opening in 2000, it has attracted almost 18 million visitors. Diageo commissioned an independent economic impact report on the Guinness Storehouse which was carried out by CHL Consulting Company. The findings of this report identified the Guinness Storehouse as a key factor in attracting international

visitors to Ireland. 34% of respondents stated that a visit to the Guinness Storehouse played a crucial role in their decision to travel to Ireland. The report states that this translates to an economic contribution of €361.2 million over a 12-month period (Diageo 2018). Not only does visiting the Guinness storehouse top the list of things for visitors to do in Dublin but it is a significant motivating factor for visitors to visit Ireland in the first place and demonstrates the economic potential of specific beverage tourism.

Diageo has recognised the lucrative beverage tourism sector and is aware of how tourism sites connect people experientially to their brand. To this end, the company's currently investing substantially in a number of others beverage tourism sites. On James St. Dublin, a disused power plant opposite St. James Gate is being developed to support their new whiskey brand Roe & Co. Copper stills were installed in October 2018 and the attraction is due to welcome visitors in 2019. The Open Gate Brewery, a take on an American style craft beer tap room, initially a Dublin pilot brewery on Diageo's Dublin campus, has been rolled out to an international site in Baltimore, Maryland. This new brewery will be the first Guinness presence on US soil since 1954, and the first ever purpose-built Guinness brewery in American history. In April 2018, the company announced the biggest single investment in the history of Scottish tourism which will see £150 million invested over three years into Johnny Walker visitor experience in Edinburgh (Diageo 2018).

Originally, The Guinness Storehouse was proposed as a reaction to a perceived drop in interest for the Guinness brand. The annual financial report for Diageo released in 2000 revealed the first drop in Guinness sales in 214 years (Milmo 2000). Guinness had established a reputation across various available media for its innovative advertising which often framed Guinness in surprising social contexts or stood apart from contemporary advertising in artistic or creative merit, yet the brand was losing market share and with that its relevance to Dubliners and also beer drinkers in other markets. In 1998 an invitation was extended to the design firm Imagination to design a replacement for the Guinness Hopstore. When the newly designed Guinness storehouse opened in 2000 it and has proved enormously successful, breathing fresh air into the brand and solidified St James Gate as a tourist destination, drinking stout as an essential aspect of a visitors experience and Guinness as an icon for Dublin itself.

The climate for La Cité du Vin

La Cité du Vin was opened by President of France François Hollande, May 31, 2016. Prior to this, Bordeaux was in a highly paradoxical situation regarding wine and the tourist experience. While the wines of Bordeaux had gained an international reputation for

excellence, this world of wine was reserved exclusively for members of the wine trade. Wine in Bordeaux is primarily an agricultural industry not a tourist attraction and this world of high-end wine was largely inaccessible to general tourists. Bordeaux is essentially a city of wine, it is inextricably linked to the wine industry yet it has no wineries or vineyards within the city limits and its famed chateaux lie 30-50km outside the city centre. In general, access to vineyards is restricted to trade visits by prior arrangement and trade shows such as Vinexpo, which takes place every 2 years in the city, is only open to people who actively work with wine. Moreover, tourists with a passing interest in wine may not necessarily be interested in highly technical or detailed information about wine and viticulture which means their needs are simply not shared by wine industry professionals. To ameliorate the lack of a wine tourism offering in the heart of a world-renowned wine producing area, in 1995 the seeds for a dedicated wine tourism centre were sown in public consciousness but for various political and economic reasons the plan was abandoned (Cusin and Passbois-Ducros 2014). However, by 2008 the climate was much more amiable to an ambitious wine tourism project that would become known as La Cité Du Vin. In 2007, Bordeaux became a UNESCO world heritage site, which heralded a substantial increase in tourist numbers. In the years prior to this, the city itself, had embarked on an extensive program of urban regeneration; a new tram system reduced traffic congestion in the city centre, the wharfs were redeveloped. There was an increase in airport traffic and the grime from years of urban pollution was removed from the facades of the buildings revealing gleaming sandstone which transformed the city's aspect. A city, which had in the past been known as "the sleeping beauty", was rising from slumber (Cusin and Passbois-Ducros 2014).

This regeneration was done under the stewardship of Alain Juppé who was elected Mayor of Bordeaux in 1995 heralding a new era for the city, whose previous mayor had held the role for 48 years (Cusin and Passbois-Ducros 2014). Juppé was ambitious and decided to position Bordeaux not only as the wine capital of France but as a gateway to the global wine industry. In the *Quest for Identities: Consumption of Wine in France*, Marion Demossier notes that a decline in consumption of wine in France led to the emergence of, what she describes as a "new" wine culture in the 1970s, one which frames wine as a cultural artefact and commodity (Demossier 2001). Juppé had designs for Bordeaux to compete for the title of "European Capital of Culture" in 2013, a feat which would firmly align wine and culture, the centrepiece of his plan was building an unparalleled tourist centre, in Bordeaux dedicated to wine (Thach and Charters 2016, p.71). The original wine tourism site plans were revisited. Ultimately, Bordeaux lost out to Marseille as the "European Capital of Culture" but in light of the global economic down turn, and its effect on the Bordelaise wine industry, the appetite to build

something which would invigorate and support the wine industry was present and so the plans for La Cité Du Vin progressed.

Unlike other beverage tourism sites such as, wineries, distilleries or even the Guinness Storehouse, which tend to be private enterprises, it is important to note how the Cité du Vin was funded. Most notable beverage tourism sites are operated as part of for-profit companies. The beverage tourist attraction tends to run as an ancillary aspect of the main beverage production business. La Cité Du Vin is a significant example of beverage tourism, not only because of the scope of its ambition as a striking architectural entity, but also in that it was funded by public funds, private investment and is administered by a trust. Underpinning its ethos as a part-publicly funded space, the grounds are a landscaped public park, thoughtfully planted with native flora in keeping with its natural quayside environment. Within the building, there are public spaces such as the library, which are free to visit and people can eat in the cafes and restaurants without paying an admission fee. Moreover, when planning activities and exhibitions in the gallery spaces, attention is given as to how these changing, temporary exhibitions can be used to forge links with the city of Bordeaux. When the gallery space held its first exhibition, celebrating French Café culture (Bistro! From Baudelaire to Picasso 17th March – 21st June 2017), excursions were organised so that visitors who booked a guided tour of the exhibition could then, as a group, take a tram to the centre of Bordeaux to visit Café des Arts and partake in an aperitif. This demonstrates a willingness to connect with commercial private enterprises and business in the city and to make best use of public infrastructure such as public transport, thus embedding this new building and cultural tourism site into the fabric of the city. Through this form of considered programming La Cité du Vin contextualises its presence, aligning itself with the history of the city of Bordeaux and contemporary city life.

Why compare these beverage tourism sites?

Both La Cité Du Vin and the Guinness Storehouse are examples of successful beverage tourism sites. Yet, it is not just their success and the scale of their ambition that makes them good comparators. While they are both distinct sites, their genesis and evolution are intertwined. In researching best practice regarding beverage tourism, the team behind La Cité Du Vin, embarked on extensive benchmarking to understand the appeal of popular international cultural and tourist attractions such as the Guinness Storehouse, Dublin the Guggenheim in Bilbao, the Heineken Experience in Amsterdam. These visits informed the structure, format and design of La Cite Du Vin and provided cultural and financial

justification for some of the more radical decisions, especially those concerning the buildings striking architectural design.

[The Guinness Storehouse] gets a million visitors a year. [We went] to visit it [...]. There's a sort of enormous circular ramp. As you go up the ramp, you gradually come across various stages that tell you the complete story of beer. It's very clever and it is also elegant. It's simple and you never get bored at all. I found it incredible! It's a great success, if you like it. So we went to analyse it. It helped us a lot.[...] In fact, we looked for ideas everywhere! We invented nothing! (Silvie Cazes in interview with Cusin and Passebois-Ducros 2015).¹

This exchange of knowledge appears to be reciprocal. Shortly after La Cité du Vin opened, a team from Guinness visited (Kavanagh 2017).

Yet while they have influenced each other, their approaches and responsibilities are remarkably different. Examining la Cité du Vin's events programme, it is interesting to note many events organised and planned to encourage local engagement. There are workshops, talks, concerts and a family-friendly tasting programme, where children along with their parents can participate in age appropriate sensory workshops. Alcohol is not part of the family tasting experience and these events are hosted in French rather than English and are scheduled at weekends or after work. There appears to be a desire for La Cité Du Vin to be a municipal space which can be used by tourists and locals alike. This approach is in contrast to the tourist centred Guinness Storehouse. The Guinness Storehouse is not open to the public at night time and there is little or no effort to engage local use of the site or to connect the Guinness Storehouse in any tangible way to the city of Dublin. La Cité Du Vin, exemplifies a harmony between a commercial beverage tourism site, the interests of the wine industry and a commitment to responsible use of public funds. Through careful negotiations with stakeholders and unwavering persistence by a core group of committed individuals to realise the project, it has become a standard for integrated beverage tourism (Cusin and Passebois-Ducros 2015).

The Visitor Experience

Within beverage tourism, dedicated beverage tourism sites such as the Guinness Storehouse and Le Cité Du Vin provide a different beverage tourism experience to other beverage

¹ Cusin and Passebois-Ducros anonymised their interviewees. This quote is from an interview with WPB who they identify as a "wine producer in the Bordeaux vineyards". They further identify this interviewee as the "person in charge of promoting the wine and wine tourism sector for Bordeaux town council" and having been involved with the project from 2008. In her biography available from www.chateauchauvin.com (accessed 20 Apr. 18) Cazes confirms that she held this position during this time period so I can attribute this quote to her.

tourism offerings such as wine trails, vineyards, cellar door shops or visits to award winning restaurants with extensive wine lists. Separating the hands-on beverage production from the visitor experience, frames the beverage in a different light. Visiting is not curtailed by the day to day business of production and offers an experience which is not dictated by the harvest or other agronomic and commercial constraints. A visitor can have a similar experience regardless of the time of the year they visit. This adds to the homogenisation of the experience and mirrors the consistent visitor experiences offered by attractions such as theme parks. In both of these beverage tourism sites, careful attention is paid as to how the scene is set, the process of production is sanitised and, in many ways, simplified, so that visitors can understand the process as easily as possible. This approach utilises storytelling techniques which would not be out of place in a theatre setting. We have characters; the visitors, the guides and the staff. The physical building functions much like a theatrical set, the visitors journey through the elements of the story of Guinness in a series of vignettes or scenes which have been designed and lit appropriately. This journey and the physical building itself evoke a settling pint of Guinness. Each visitor progresses through the floors of the column like building from the dark windowless first floor, up through seven storeys. On each floor they encountering a new aspect of the story of Arthur Guinness and his famous stout. Finally, they reach the top of the building, the Gravity Bar, which is floor to ceiling glass with a 360 degree view of the city. The visitor has travelled from darkness into enlightenment. Drinking a pint of stout, or at least tasting the beer at this visitor experience, is an immediately identifiable experience which can only happen in Dublin. Context and location bring significant weight to bear on the beverage. The caché of visiting Ireland's capital city is summed up in that one drink which, more often than not, is not even fully imbibed. Áine Kavanagh, (Media Relations Manager, Guinness Storehouse, Diageo, Dublin) noted that a considerable volume of Guinness served in the Gravity Bar at the Guinness Storehouse is left undrunk and that many people would be surprised to learn how much of it is poured away (Kavanagh 2017).

The visitor's journey to La Cité du Vin mirrors the visit experience in the Guinness Storehouse although the architecture of La Cité Du Vin is a more prominent aspect of the visitor experience and the visual story of the site. A gleaming swirl of glass, lacquered aluminium and towering wooden staves greet visitors. At first sight, La Cité du Vin, Bordeaux, is a far cry from musty wine museums populated by wax work figures. Admiring the building from the viewing point close to the dedicated tram stop, the striking architecture and ambition of this monument to wine recalls the impression the city of Bordeaux has made on many merchants, sailors and visitors entranced by its wine and its history for centuries.

The great quays were packed close with barrels as far as the eye could follow- barrels on whose end were hieroglyphs that told of aristocratic birth as plainly as the armorial bearings on a carriage; the streets were full of long narrow carts like ladders on wheels, laden also with barrels, one behind the other; and about every five minutes, as it seemed to us, some big ship moved out from the wharf, filled to the brim with claret, and slipped down the yellow current to other climes (Somerville & Ross 1893, pp.140-141).

There is no doubt that the scale and ambition of the building is in keeping with the sweeping scale of the story it aims to tell. A story that not only recognises the history and legacy of the Bordelaise wine industry but acknowledges Bordeaux's position as a global standard for wine production and trade. La Cité du Vin, aims to position Bordeaux as a gateway, not just to the wines of Aquitaine or even France, but as a starting point from which to learn about all of the world's wine regions. Moreover, La Cite Du Vin has ambitions as a global standard for beverage visitor experiences providing information, history and interactive sensory experiences, picture perfect for an Instagram generation.

Conclusion

The Guinness Storehouse and La Cité Du Vin draw on a long history between the city in which they are located and the iconic beverage associated with those cities. They leverage this history and cultural caché to create an emotional connection between consumers/visitors and the beverages at the centre of the tourist experience. They have tapped into the growing beverage tourism sector and a desire to travel and seek authentic experiences. In this respect, consuming beverages at the site of their origins is a pilgrim-like experience. Whereas in times past, pilgrims visited to holy wells, tourists now drink at commercial fountains. The success of these sites is testament to their design and vision. They utilise aspects of scenography and narrative components to lead visitors on a journey of beverage discovery which is not burdened but mundane or over technical aspects of production, which culminates in drinking that beverage from an elevated vantage point overlooking Dublin or Bordeaux. They are pioneering examples of best practice beverage tourism. Each sight has influenced the other, together they have become part of a conversation which leads and progresses dedicated beverage tourism experiences.

Susan Boyle is a drinks consultant, researcher, writer and performer. Susan is an Arts Council Creative Associate working on the Creative School pilot project. She holds an undergraduate degree in Drama from Trinity College, Dublin and the University of California Irvine, and a masters in Performance Studies from The University of London, Royal Holloway. She is currently studying for a PhD. at the TU Dublin, Tallaght. Her areas of interest include beverages, performance, storytelling, narrative strategy and place. She was awarded an outstanding speaker prize at the Oxford Symposium on Food and Cookery 2018. An award-winning member of the British Guild of Beer Writers, Susan writes about drinks, presents a regular television drinks segment and hosts beverage events for industry professionals and the public. She is a co-founder of Two Sisters Brewing and has worked with the British Museum to brew a 5,000-year-old beer supported by ancient Egyptian archaeological evidence. Susan's critically acclaimed one-woman wine tasting show "A Wine Goose Chase" has toured widely.

References

BBC (2018). *Survey finds record numbers visit whisky distilleries*, 1 August 2018 [online], available: <https://www.bbc.com/news/uk-scotland-scotland-business-45024218> [accessed 10 March 2019].

Bonniface, P. (2003). *Tasting Tourism: Travelling for Food and Drink (New Directions in Tourism Analysis)*, London: Routledge.

Brady, F., Head Brewer Diageo, (2018). Interviewed by Susan Boyle, 30 April 2018.

Cité Du Vin Official Website (2016). *Architecture* [online], available: <http://www.laciteduvin.com/en/explore-la-cite-du-vin/architecture/building> [accessed 01 January 2018].

Cusin, J., Passebois-Ducros, J. (2015). 'Appropriate persistence in a project: The case of the Wine Culture and Tourism Centre in Bordeaux', *European Management Journal*, 33(5), 341-353.

Demoissier, M. (2001). 'The Quest for Identities: Consumption of Wine in France' *Anthropology of Food*, (1) [online], available: <https://journals.openedition.org/aof/1571> [accessed 20 February 2019].

Diageo (2018). *Press release New economic report reveals that the Guinness Storehouse generates over €360 million for the Irish economy annually*, 1 January 2018 [online], available: <https://www.guinness-storehouse.com/en/press/release/74> [accessed 2 February 2018].

Diageo (2018). *Press Release Biggest single investment in Scotch whisky tourism launched by Diageo*, 16 April 2018 [online], available: <https://www.diageo.com/en/news-and->

[media/press-releases/biggest-single-investment-in-scotch-whisky-tourism-launched-by-diageo/](#) [accessed 18 April 2018].

Diageo, *History* [online], available: <https://www.diageo.com/en/our-business/our-history/> [accessed 28 July 2018].

Fáilte Ireland (2018). *Food and Drink Strategy* [online], available: <http://www.failteireland.ie/Utility/News-Library/New-Failte-Ireland-Food-Drink-Strategy-Aims-to-Cha.aspx> [accessed 10 April 2018].

Fox, P. (2018). Interviewed by Susan Boyle, 30 April 2018.

Milmo, C. (2000). 'Guinness sales drop for first time in 241 years', *Independent* [online], available: <https://www.independent.co.uk/news/uk/this-britain/guinness-sales-drop-for-first-time-in-241-years-710800.html> [accessed 01 March 2019].

Hertz, J. (2016). *Beercations Are Booming*, 19 October 2016 [online], available: <https://www.brewersassociation.org/communicating-craft/travelocity-debuts-new-beer-tourism-index/> [accessed 12 March 2019].

Kavanagh, Á., Head of Visitor Experience, Guinness Storehouse (2017). Interviewed by Susan Boyle 15 June 2017.

Kellaghan, T. (2012). 'Claret: the preferred libation of Georgian Ireland's élite', *Dublin Gastronomy Symposium Proceedings* [online], available: <https://arrow.dit.ie/cgi/viewcontent.cgi?referer=https://www.google.ie/&httpsredir=1&article=1028&context=dgs> [accessed 11 May 2018].

Lee, K., Scott, N. and Packer, J. (2014). 'Where Does Food Tourism Fit?', *Tourism Recreation Journal*, 39(2).

Long, L. M.(ed.) (2013). *Culinary Tourism*, Kentucky: University Press.

MacCannell, D. (1976). *The Tourist: A New Theory of the Leisure Class*, California: University of California Press

Millar, R. (2016). 'On this day 1152... Bordeaux tied to England', *The Drinks Business* [online], available: <https://www.thedrinksbusiness.com/2016/05/on-this-day-1152bordeaux-becomes-english> [accessed 10 May 2018].

Nosrat, S. (2018). 'How to Unlock the Secret Flavor Hidden at the Apricot's Core', *New York Times*, 27 June 2018 [online], available: <https://www.nytimes.com/2018/06/27/magazine/secret-flavor-fruit-jam-apricot-noyau.html> [accessed 15 July 2018].

Sommerville, E.O.E and Martin, R. (1983). *In the Vine Country*, London, Virgo Press.

Thach, L. and Charters, S. (2016). *Best Practice in Global Wine Tourism*, New York: Miranda Press.

World Food Travel Association (2018). *State of the Food Tourism Industry, Annual Report* [online], available: <https://www.worldfoodtravel.org/articles/2018-state-of-the-food-tourism-industry-annual-report-released> [accessed 18 March 2019].