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Enogastronomic Tourism: can it mitigate the Intangibility of the Destination? Streetfood as a new Business Model for the Management of Tourist Regions

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Abstract

According to the literature, one of the most obvious and immediately perceptible limitations in tourism concerns the intangibility of the product/service provided, defined as the inability to assess objectively the tangible and intangible aspects of a tourist destination if not having visited it before, making – actually – uncertain the selection process of the interest variables. This means that when we decide to visit a destination we have to rely on a set of images, descriptions, videos and information from which we extrapolate a mix of probably interesting elements able convince us and bring us towards the chosen place. For this purpose, is it possible to consider the search for a particular gastronomic product – presumably already experienced anywhere else – as a factor that could partially break down the intangibility of the destination? It is clear that the methods of territory tourist attraction don't work exclusively through the traditional communication levers but, in recent years, there are many alternative forms that allow the development of destinations. Among the most diffused ones, we can certainly consider food and beverage events, which – more and more – are closely linked to other concepts today extremely popular, like the streetfood and craft beers. We are witnessing a rediscovery of traditional food values, together with the discovery of a new market segment dedicated to craft beer, which today is experiencing one of the maximum growth periods, reaching to touch quota 1000 in Italy, between microbreweries, brewpubs and beer firm. The matching with the streetfood is the piece that makes up the puzzle of this new model of tourism management. The objective of the study is to investigate about the economic value generated by these events, by measuring what are the material and immaterial benefits of which an area can benefit when it becomes the venue of these events.
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1. Literature Review. Planning and management of a Brand Image System for Tourist Destinations: a theoretical approach

A tourist destination brand is defined as the sum of the elements that help to identify – in a systemic manner – the image of a destination and guide consumers towards a conscious decision, through various elements: brand value, favorable reputation, prestige, meaning warranty. According to Peroni (2008), the process of construction of the territorial brand requires the presence of "specialized actors" and the strict management of application techniques, in addition to the need to possess interpretation skills, high-level experience and creativity by professionals designated for work. For what concerns the economic budget necessary to develop an efficient destination system image, it must be considered various parameters, among which: the amplitude of the territory taken into consideration, the size of the target goal, the ability to influence the above-mentioned target chosen through the levers of communication mix, the gap between the current offer and the potential one to be achieved once implemented the project, the ambition level of the objectives to be achieved and the pressure of competition. It not infrequently happens that – in tourism – the confusion of roles and the wrong distribution of the areas of responsibility between the various actors nominated for the implementation of a Destination Branding lead to failure the strategies of territorial attraction.

For these reasons, it is useful to identify four separate entities that should work together and share their expertise in order to build a project for the construction of a Tourist Destination. The first protagonist is the client – usually called OPT, but in most cases corresponding with a politician of the territorial area concerned – and it has the task of establishing the targets system, to provide the means, financial instruments and organizational measures for tourism planning, representing the political intentions and the strategic ambitions of territorial development of the represented area. It's of fundamental importance that this subject can enjoy the full cooperation of the management and the staff of tourist and administrative services that he owns and, at the same time, ensure to the external consultants the full access to information sources. The second actor within this framework is the market researcher, it has the function to find qualitative and quantitative data about the supply and demand for tourist activities, identify threats and opportunities through the classic SWOT matrix, and determine which are the main competitors of the considered area. The third person is the Brand Consultant who, through its knowledge and professional skills, is able to identify the number of components and attributes that the offer should possess in order to build and position a Tourist Destination, also considering the other territories with which the location will have to connect (province, region and district). The fourth and last actor in this process of Destination Branding is the art director – best known as the creative director or Brand Designer – working in coordination with the industry of advertising, materializing in terms of images, text, visual symbols and communication material the strategic package conceived by Brand Consultant.

1.1. Strategic positioning and brand reputation: how to locate the current and potential "customers wallet"

In order to identify the profile of existing and potential customers of a tourist destination are generally used initiatives of benchmarking, which is the monitoring of the marketing strategies that have been taken from other locations of similar size and that allowed the increase in number of consumers, gaining prestige and popularity in the market destinations. It's clear the need to consider examples of best practice, taking into account not only the results achieved by competitors in terms of absolute value, but also the real potential of the area to implement, in order to not take the risk of playing a strategy winning in the wrong place, if it doesn't have the minimum requirements necessary to get closer to it. The study of the current and potential target can be done simply by consulting the database of local, national or international publications, magazines and anything that can help to acquire enough data to draw these profiles, avoiding the expenditure of large capital amounts to financing researches; only later it's possible to proceed with the suministración of questionnaires to local tourist operators, government executives and tourists.

Once the required profile have been individuated, will be defined a scale of priorities to be evaluated by the client, before to proceed to the construction of the Brand Image System. As regards the reputation of a tourist destination, according to Kotler (2011) it is the result of three conceptual categories: the Destination Brand Behaviour, all the tangible and intangible resources of an area which in time identify a territorial brand behavior considering the contact points with the customer; the Destination Brand Design, a set of images and design used to identify a territorial brand and make it distinguishable from competitors, through the use of a trademark or specific logo; the Destination Brand Communication, a set of interpersonal and communication practices used by the tourist destination with its internal and external stakeholders. In order to obtain a convincing reputation of a territorial brand is required the involvement of all relevant public and private stakeholders and the residents, whom have a convergence point of interests the economic and tourism development in the area, because a branding process applied in a strict and systemic way, without the right level of involvement of human resources and population, may not achieve the desired effect, or even a worsening of the current situation.

1.2. Some tools for communication of the regional tourism product – Destination Brand Communication

At the basis of a proper communication policy of the destination – which presumably evolves its visual scenery characters over time – it is necessary to not denature the basic values that constitute the beginning its territorial identity. For these reasons, institutions, companies, organizations or any type of institution wants to carry out a restyling of its territorial image or update the used communication tools will have to realize a filtration of basic information about the local and closest market and then make targeted improvements, both for what concerns the distinctive positioning for the tourist destination, both as regards the possible priorities in the communication phase, with reference to the potential internal and external users. More generally, the concept of destination communication is marked by the presence of at least two subjects between which there is an exchange of messages – usually the transmitter (issuer) and the recipient (receiver) – through a communication channel. The process of communication is the transmission of a series of logical sense signals to specific subjects that have interest in receiving such information and assumes a double process of encoding and decoding of the signal. In order to have an effectively functioning of a communication policy, it is necessary that the three phases that elapse from the moment of message forward – receipt, understanding and acceptance – will be overcome successfully and reach the proper recipient, while the end result is certainly mitigated by the choice of communication means used to send the signal.

In this way, as part of the communication policy for a territorial brand, it can be taken into account a mix of five communication levers: advertising, propaganda, public relations, direct marketing and major events; in the past there was a sixth lever (promotion), today preferably avoided, since incentives of a promotional nature tends to take a semi-negative value for the territory image, because it seems like a compensation measure for an estimated gap inside area. Broadly speaking, we can say that among the improving elements mentioned, the most effective ones are advertising and big events, able to develop in the residents a strong sense of belonging to the area, encourage local players to actively participate towards the activities undertaken and increase considerably the visibility of the territory.

1.3. Marketing mix applied to the tourism sector

In order to discern exactly about the characteristics that differentiate the mix of elements relating to the product marketing by the services marketing it is necessary to specify some characteristics of the tourism and territorial product. First, one of the main differences with the traditional market of consumer goods lies in the process, because when we are in a services market they are sold before, subsequently produced and consumed in a simultaneous manner. In this case, it is usual to talk about inseparability between the production and consumption of the service, as it is physically not possible to separate the provided service by the person. Another feature is the inviolability of the service, as the inability to touch with hand a number of tourism products (tangible and intangible) that make up the package before going physically on the chosen place; in this sense are involved operators and tourism intermediaries who – through a detailed description of places, a communication of the past experiences of other users, a display of images or presentation of information brochures – try to make clear and tangible some aspects that are not clear and intangibles.

According to Dall’Ara (2011), another critical issue is the concept of the perishability of the product/service, as something impossible to be stored and resold later: every no-sold hotel room in one day is lost forever, it’s impossible thinking to sell it twice in a day later. Heterogeneity is the last piece in the context of the characteristics that distinguish the tourist market, as it is impossible to consider the offer as the provision of a single service, but it is the amount of a comprehensive services set. This implies – by the consumer – the meeting with a large number of operators, staff, managers or other consumers which, being different from time to time, will create in the profile of each consumer judgments and memories each time different for the same provided service, in the same visited area.

For the reasons above mentioned, many authors believe that should be included among the four levers of the traditional marketing mix the voice Human Resource (P-erson) as “the personal contact is an element and occupies a critical position in terms of marketing: it personifies the company in the eyes of the customer”. However, there are other aspects that differentiate the marketing of products from the services ones, including: the importance of the modus operandi by tourism personnel in the attribution of the perceived quality level of the visited destination, the attention to internal marketing to evaluate the performances, the psychological and professional conditions of service provides, the skill demonstrated by the operator facing sudden demand shocks that characterize the fluctuation and instability of tourist demand, the ability to give always satisfactory answers in front of the widespread research of thinner information by the exigent and highly risk-averse consumer.

2. A framework analysis: the evolution of the tourist attraction methods – The new concepts

Following the definitions identified by Pine and Gilmore (1999), the idea that the goods and services alone were no longer sufficient to contribute to the differentiation was introduced towards at end of the last century and, therefore, in order to make exclusive one visit – or also a simply transaction related to an economic good – it was necessary to insert into the purchase/delivery process the experiential factor, able to create difference compared to competitors. They also defined the experiences as “intrinsically sensory”, it meant that the final weight of the experience is not given by the simple amount of the senses used but it comes from the intensity of involvement with which the experience is lived. According to Ritchie and Crouch (2003), in the tourism sector the experiential factor includes four keys that explain what the tourist needs in order to define a visit or a stay experiential: the search for something memorable to do, relaxing mind and body, the involvement in the choices and recognition in what we choose to do. It appears quite clear that the possibility of using an experiential mix is linked to participation in events. For these reasons, there are many definitions of the term, among them we remember the main one provided by Cocco and Pozzi (2001), indicating the event as a “public event announced in order to attract attention and arouse interest in the company or organization and provides the participation of a public interested in the exhibited”.

The type of programmable events is quite varied: from those business-oriented or political events through television or sporting events, cultural or religious ones, enogastronomic events, described in the next paragraph. According to various characteristics such as the size of the event, durability, catchment and media coverage, it is possible to classify the events in 3 main categories: the mega-event, which require large organizational structures capable to accommodate large flows of international visitors, marked by big boost media both nationally and globally, it can generate potentially important economic returns for the destination host; special events and hallmark events, often linked to the culture and traditions of the host community – usually involved in the organizational process of events – them are celebrations with the goal to meet certain expectations and to offer visitors an entertainment experience; festivals or community events, real pieces of Destination Branding, are also a great marketing tool for channelling territorial visitors to a tourist destination, although related to a limited geographical size, often limited to a municipality or a province, with the aim of highlighting the local peculiarities and cultural identity.

2.1. Enogastronomic Tourism: definition and innovative aspects

With the rise of the experiential economy, the role of gastronomy is gaining ever more central to the attractiveness of tourist destinations and, therefore, the food has become one of the strategic elements on which destinations can base trademark design, drawing the image of the destination and promoting tourism. As part of this transformation process, the food has gone from being an essential support to tourism (tourists necessarily need to eat) to be an essential reason to visit a destination. Agreeing with the thought of Richards (2015), food can be considered a very important part in the process of marketing mix of a destination because it permits a sensorial classification of the place and gives a chance the tourist to feel the destination, coming directly in contact with the local culture through a series of reasons, among which:

- Tourists have to eat at least two or three times a day, the food is the culture of the place with which we come into contact more easily;
- Eating habits of a tourist visiting an unknown destination depict the differences that become immediate to note: meal times, how to eat but also what we eat, all aspects immediately obvious when we come into contact with a different culture;
- The food also provides a direct link with the landscape; often we can see directly where the food comes from.

The awareness to assist to operations of a food production chain is undoubtedly higher than other commercial or industrial products: for many large city dwellers, going on holiday in a less crowded place – predominantly rural and landscaping – contributes to the rapprochement with food chain, allowing to see the places where are produced the basic ingredients, attending the processes of intermediate elaboration or – more generally – appreciate the gastronomic culture between the selection of raw materials and the tasting of the dishes on the table. However, the most interesting aspect from the point of view of the territorial brand construction is that food can provide useful support for branding and image, it touch many elements of the destination experience and also serves to connect their various experiential elements. Ultimately, the whole food culture of a tourist destination can supply the basis for branding and marketing mix since it can provide various suggestions for the identification of the destination, such as: enogastronomic products; practices (food and meals); art and costumes in the preparation and tasting of the food, sensorial elements (taste, smell, touch, sight), sources of food (organic food, ethnic cuisine, food from local production, etc.), method of cooking, way of food serving (fast food, slow food, streetfood, etc.), the environment in which the food is served and consumed (restaurants, bars, markets, food districts, roads etc.).

In a context where the enogastronomic tourism is becoming a very important – being considered in the same way as classic tourism products such as sun and sea or mountain packages – and although there are many destinations that would provide the necessary resources according to set its own brand on the territorial gastronomic issue, are still few whom have taken action concrete steps in this direction, in order to turn the opportunity into a real tourism product to sell to consumers or users. In this sense, the food may be related not only to the immediate sensory due to its tasting, but also to the layout of the destination, to promotional events taking place in it and the manner in which the visual symbols associated with food are used in marketing and branding of the destination. This means that destinations should be aware both of the ways in which food plays an important role in building a strategy of territorial attraction, and of how it affects consumers and those involved in food production. Recent reports on food tourism show that the growth of this segment can be attributed to a tendency of people to reduce the time used for cooking in favour of time spent in with friends, maintaining the interest in food as part of a mix leisure experience, taking advantage by the opportunity to go out to have a meal as a moment of social interaction or as the opportunity to taste a dish in an atmosphere of gastronomy and culture different each time.

3. Abruzzo among the pioneers of innovation: territory impact of the new proposals of Tourism 2.0

The strong growth in the craft beer market in Italy is due to an earlier explosion in this segment in the US. To get an accurate picture, we should first specify the differences between the three types of market segments for the industry of craft beer: a microbrewery is a factory producing less than 17.600 beer liters a year and sells the 75% on its production outside of its headquarters. A microbrewery can sell through various types of distribution channel, the long channel (producer-wholesaler-retailer-consumer), the medium channel (in this case the producer acts directly as wholesaler, then move on to the retailer and the consumer), the short channel (the manufacturer sells directly to consumers through tap-room or tasting rooms present in the brewery. A brewpub, however, is a restaurant-brewery that sells locally starting from 25% of its production and, if he comes to sell more than 75% of production outside the home is reclassified into the category microbreweries. A brew-pub manufactures and sells all or most of his beer within their local, where it is possible to see the manufacturing facility on sight, located on the side of the dining room, and often are organized public events dedicated to observation of the brewing process, allowing fans to attend when the beer is brewed. As for the dispensing within the brewpub, it often happens that the beer is drawn directly from fermenters, connected through special pipes to the counter tapping of the restaurant tasting room. A different matter is related to beer-firm: they are trademarks (or signatures) of beer not linked to a physically production facility, but merely they take care of the marketing, sales, distribution and promotion of its beer, produced by factories of third parties who perform only the production and bottling of the beer depending to the commissioned order by beer-firm.

Considering the United States, the global production of beer (of all types) has increased by 0.5% and the 18% belongs to the industry of craft beer. The data about sales within the various segments – year 2014 – showed that about 80% belongs to independent regional craft brewers (with production of more than 17.6 hectoliters per year), 14.3% is represented by microbreweries (producing less than 17.6 hectoliters per year), the 5.3% is related instead to brew-pub while only 1.2% of total beer-configures the firm. Even more interesting is the data related to the increase in sales of beer in the United States in 2014; the beer market in general produce about 101.5 billion dollars and the craft beer market has recorded an increase of 22% over the last year, equivalent to about 19.6 billion dollars. In total, sales volumes for craft beer are increased by the 17.6%, resulting in a corresponding increase in exports even about 36% compared to 2013. Ultimately, in terms of overall economic impact in the US for the year 2014, the craft beer market has helped to achieve revenue for 55.7 billion dollars, with occupancy of 424 thousand work seats. This value is the result of the sales process of the core product (beer) within all levels of the supply chain (manufacturer, wholesaler and retailer), added to the sale of all its related and extended products in craft beer market, such as the food consumed in the brew-pubs or the merchandise in dedicated shops. Considering the total number of jobs generated by the craft beer market, on a total of 424 thousand seats, about 115 thousand are those employed directly in the breweries and brewpubs, including the staff.

Glancing to the Italian market, in September 2015 was reached a number of 1000 between the various types of markets, including the activities closed over the years; specifically, there are 883 operating facilities, divided into 494 microbreweries, 246 beer-firm and 143 brewpubs, with about 6500 different beers now available on the Italian craft-brewing scenario. Although Italy is witnessing an exponential growth in the number of craft breweries, beer-firm and brewpubs, there are still many difficulties encountered by the industry. Is it possible to include various anomalies totally unexplainable within this market segment: first, only in the past 15 months, the excise duty on beer have increased by 30%, being among other things the only meal drink subjected to this type of taxation in Italy (for the wine is not required to pay the excise and as regards spirits excise Italian is quite low compared to the European average), also as regards taxation, Italy is in first place, with values much higher in percentage than in Spain or Germany. It appears quite clear how a lower tax would shift capitals to investments and exports, and would encourage a substantial increase in employment within the sector, which – despite strong limitations – is well suited to collect a very large number of employees at all levels in the supply chain.

3.1. Streetfood: the new model of outdoor food tasting – Definition and characteristics

With an increasing frequency – at least over the last two years – we started to hear about a new concept, related to the world of food and wine, the Streetfood. Basically the streetfood is a review of what happened many years ago, as usual, through the city streets: craft handcarts, food banquets, street vendors (often not regularized by municipal or provincial authorization) congregated in certain districts of the city to sell their food on the road, characterized by being certainly cheaper than any meal eaten in fast-foods or restaurants of any kind, certainly satisfactory for a meal fast and eaten standing up, but surely it's not the same about hygiene and food safety of products and equipment used to cook these delis street. For these reasons, the concept of today's streetfood has gradually transformed by the opportunity to eat a cheap meal in a short time, somewhere in the case of the city, to an opportunity to taste culinary delights of the highest level from all parts of the Italian peninsula. Today, when we talk about streetfood, the first psychological association in the mind of the consumer brings to a themed event, created ad hoc in a city, no longer peripheral, but central, easily accessible and recognizable at first sight, from the moment in which it is advertised posters or shared on Facebook. With the refinement of marketing techniques previously outlined, nowadays it is possible to channel the people flow towards these important events. The streetfood also represent the opportunity to taste typical dishes from other parts of Italy, which could be difficult in everyday life as it would require a physical moving to a location far from the residence, and today constitutes an opportunity of a complete gastronomic experience, in an ideal setting for a moment of recreation, which also provides the opportunity to go out with friends and socialize, all drinking and tasting artisan foods of the highest level. The assumptions of the old concept of streetfood are partially changed: if before the food vendors often performed this practice in order to survive or generate extra revenue from core businesses (butcher shops, poultry shops, bakeries, etc.) and – logically – these were people with not extraordinary culinary skills with low or inexistent professional training (improvisation in the kitchen was king), now – when we participate to a Streetfood event – it is more consistent the probability of encountering prestigious starred Chefs who come into the streets to cook their specialty gourmet, reshaping its depending on the streetfood format and allowing a much wider range of consumers – that probably could never enjoy such specialties – to get in touch with haute cuisine and Italian gastronomy. However, aside from the emotional or television based aspects linked to a show cooking and to the presence of starred Chefs made famous by many television programs have emerged in recent years with gastronomic theme, who are the real protagonists of the modern road cooking? The essence of streetfood resides in the various kiosks, apecross, strictly handmade carts that move throughout Italy exporting of typical dishes of belonging region through these small and practical means that allow to cook in everywhere they move.

Usually the trend is to group a set of must-food products from various street-chefs from various regions, then placed next to each other in central squares, marinas, promenades, streets for strolling. Events of this type may take place within a single day or – in most cases – over the weekend, from Friday to Sunday, giving the opportunity to those who knew at the last minute about the event to be able to go the same and enjoy these delicacies. Usually, Friday is the less crowded day, those attending the event were already aware of streetfood or unaware passers that decide for curiosity to make a stop to the streetfood and figure out what it is; Saturday instead almost always corresponds to the most crowded day, mainly due to two main reasons: as the effect of word of mouth started the day before in the city and perpetrated by those who have already participated in the first of three evenings, many decide to try the streetfood experience, considering that on Saturday between the afternoon and evening is the best time to enjoy and relax – for this purpose – it is the Saturday night that occur the best people flows even by those who don’t live in the immediate vicinity of the venue, but taking advantage of Sunday holiday as an occasion to go to streetfood, sometimes even crossing distances equal to or greater than 50 km; Sunday, finally, is the day dedicated to a more familiar tourism: the majority of the participants at the final day are often the ones who use the Sunday break to experience it in an unusual way than traditional habits (at shopping malls, walking and aperitifs in the city centers, out for dinner or later resulting in locals or discos) and almost always the Sunday target is identified in families with children, as well as those who were bewitched by street foods and decide to take advantage until last minute the opportunity to taste them.

The streetfood concept as comes today – a unique event, repeated after some time during the year in a particular location, able to attract consumers from across the region and beyond – provides the combination with other elements of attractiveness: it’s almost obvious the presence of street artists as it is also easy to predict the performance of music bands that alternate themselves and play live music during the evenings provided from streetfood organizers. Nevertheless, the most interesting combination above all is – without doubt – the one that links the events of this type with the presence of craft microbreweries that, through mobile dispensing furniture, have the possibility to mesh beers to taste and match together a paper-bag of street food. From a point of view of geo-localization – according to the number of present breweries – there is a strategic positioning of the breweries between the one and the other handcart or apecross cooking street food: in this way it’s easier to give all participants the same visibility within the perimeter of the event, regardless of whether it is a circular or rectangular square rather than a promenade or an avenue developed in length.

3.2. The “Street Food Time” case at the Tourist Port of Pescara 2-3-4 October 2015 – Exploratory investigation on the event venue through research questionnaire: a survey

In order to get a more consistent frame on the streetfood concept we planned a sample survey to submit during the event “Street Food Time” at the tourist port of Pescara in the weekend of 2-3-4 October 2015. The global event flow was of huge proportions, as evidenced by the final estimates on the visitors flow along the three days (over 40.000 units) and the city responded and accepted in a very positive way the three gastronomic days. The methodology chosen for the survey involved the distribution of questionnaires to visitors directly at the venue: with the approval of the organizers, were made 75 interviews, then classified and analyzed in the form of graphs and data tables. The questionnaire consisted of 9 questions, some of which concerned the profile of the consumer while others were referring to elements of streetfood evaluation from the qualitative point of view. Specifically, the results showed that: the 73.33% of respondents (1° question) said they participate for the first time at an event streetfood, compared to 26.67% who instead had already taken part in an event of this kind (in summer, in Pescara, took place another streetfood made equally on three days at the south promenade), this indicates how the format of streetfood is still relatively new to the population, even though about a third of respondents have already experience it; as regards the methods of communication, as shown in the Table 1, through which they came to know the event (2° question), the social network Facebook remains the most powerful vehicle for the spread of these events: 36% of the sample has learned the news by viral sharing event from friends and acquaintances, just a little lower – the 34.67% – is the percentage of those who have been informed of streetfood through the mode word of mouth among friends and relatives, the 22.67% of the total, however, was directed by advertising on radio, billboards and television and advertise promoting at the nearby malls while only 6.67% is arrived at streetfood through typical channels of communication, represented by the press articles on newspaper.

Table 1. Diffusion and communication methods of the event

How did you hear about the event?	Values in [%]
By friends/word of mouth	35
By Facebook, through the event sharing	36
By newspaper article/print media	6
By radio/television/billboards/streetfood apecross	23

Source: Authors' elaboration

Very interesting results instead are those relating to the distance covered to arrive at the venue (3° question): the 37.33% – corresponding to the larger section of the sample came from town, having travelled less than 5km to reach the Tourist Port; however, the most surprising is that related to people who have travelled more than 30km to get to streetfood – 25.33% or one quarter of the total – which proves how the format of streetfood has to be classified as a regional phenomenon and not therefore limited exclusively to the geographical limits of the host city and the immediate surroundings; the 26.67% of the total has travelled a distance of between 10km and 30km while 10.67% has travelled between 5km and 10km. The fourth question, provided in the Table 2, concerned the prior knowledge of typical gastronomic streetfood presents those days coming from every part of Italy. The substantial reason why of this question lies in finding a motivation that can contribute to the partial erosion of the inviolability of the destination: in other words, we want to show how the choice to go towards a place, of which we have available information only from several sources that are not tangible to visitors (for this to be considered exclusively intangible), can be partially mitigated by the knowledge already acquired about a certain product available and purchasable on the location of the event. In this sense, we can say how many visitors go to the streetfood because they probably already got tried in the past street delights so good to taste it again when the caravans of craft carts gravitate in a range of approximately 50km from the residence.

Table 2. Previous knowledge about streetfood products.

Have you ever tried or heard about someone of the regional specialties available here at Streetfood in other contexts?	Values in [%]
Yes	43
No	57

Source: Authors' elaboration

The 57.33% of respondents said they had never heard before any of the specialties available at Street Food Time while 42.67% – almost half of respondents – had already experience the street food dishes present at the event; in this case, among the foods most known and popular by far – according to the responses of the survey – we can count the tripe lampredotto, Salento's puccia, churros with dulce de leche, Sicily's pane e panelle, some of the craft beers present, as well as various typical products of Abruzzo region (arrosticini above all). About the main reasons that drive visitors to travel to streetfood (5° question), 52% of respondents reported being pushed to take part simply for curiosity brought by the event, more than 45% goes directly to streetfood to taste the delights of Italian street gastronomy while lower percentages indicate among the reasons that people go to streetfood only for craft beers tasting or watching shows made by bands and street artists. With reference to the economic expenditure that visitors are willing to support to eat and drink at streetfood (6° question), as shown in the Table 3, the 38.67% said they were willing to spend an amount that falls in the range between 5 and 10 euros, the 34.67% instead he is willing to spend between 10 and 20 euros, while a good percentage – 21.33% – said that they could spend even more than the 20 euros to taste a lot of foods and craft beers present in the evenings of streetfood. A smaller percentage – 5.33% – claims to be willing to spend no more than 5 euros at streetfood, probably these are people who went only for curiosity or mere randomness.

Table 3. Expenditure perspectives to the streetfood event

How much did you spend, or are you willing to spend on average to eat/drink at Streetfood Time?	Values in [%]
1€ – 5€	5
5€ – 10€	39
10€ – 20€	35
Over 20€	21

Source: Authors' elaboration

Interviewed were asked to express their opinion about the presence of craft microbreweries (7° question) in this type of event (that goes wrong with the wine and so much better with beer to complement the meals) and results are as follows: 66.67% of respondents said that the presence of microbreweries and craft beer in streetfood is very important, for the 21.33% is indifferent, the 9.33% said they prefer a larger number of wine cellars in such events and only the 2.67% judged insignificant the presence of craft beer in streetfood events. It seems clear from these results how the concept of streetfood is linked in a strong way to the craft beer tasting in the consumer behavior, which knows how to find microbreweries and is fully aware and agreeing with this choice by the organizers. One of the most impressive results that can be extrapolated from the survey is the one came from the eighth question of the questionnaire, where the participants were asked if streetfood may or not represent a valid alternative to traditional Italian restaurants: even the 69.33% of respondents – mostly young people – said the streetfood can worthily replace the tradition of the typical slowfood and among the main reasons justifying the answer we've found the low price commensurate with the quality of food, the chance to socialize and give the food a particular taste and value and above all quickness in service that these mobile stands can ensure compared to the slower service in restaurants; the remaining 30.67% of the respondents – mostly adults – declares instead that streetfood is still not able to replace the traditional gourmet proposed by Italian cuisine. Finally, the last question concerned suggestions and intention to repeat future participation in other events streetfood: the result is almost symbolic, since the 90.67% said they would definitely return to other streetfood.

This result is not only the synthesis of a judgment on the event made in Pescara, but is a clear index of the population acceptance towards this new and suggestive format of streetfood. For the rest, the 5.33% say they are not sure to participate in other streetfood while 4% indicated the same their aim to participate again in streetfood events, but indicating as preference the summer period for performing these events.

4. Conclusions and perspectives: what measures to consolidate the segment?

For the above observations, we can draw a quite clear profile as regards the new and emerging business model linked to the machine of streetfood. First, considering the diversification of tourist and territorial activities that can be undertaken by a municipality, a province or a region, streetfood is certainly the most interesting nuance within the market segment represented by the enogastronomic tourism: the passion for street food, the rediscovery of ancient traditions originated by streets that today are repeated as cornerstones of the gastronomic culture of a country, the curiosity and the stimulus to participate in a new type of event for big public but that in a short time has been able to attract thousands of visitors from all over Italy, the chance to live a real culinary experience, through a route made by tastings from one point to another on the squares or roads that host streetfood events, the easy to identify the paper-bag that most of all – among others – is able to attract our attention and inspires us to try a local specialty often known by hearsay but directly never tried before, the quickness between the time of order and one where the meals are served (as opposed to other forms of slow food), the reasonable prices that encourage the purchase of more than one product to allow anyone enjoy various delicacies not simple to find every day.

All these reasons make the streetfood an important reality that is consolidating itself month after month, to be used as a real lever of the marketing mix for a destination in order to create excellent tourist flows and seasonally demand adjust: this is one of the measures to which the organizers should work, because – even in the "Street Food Time" in Pescara – many visitors interviewed stressed that these events should have been more frequently, especially during Winter, in which "there is nothing to do and not this could boost the situation when it's colder, otherwise you are forced to repeat always the same things". The survey results broadly confirm the goodness of the choices made by the organizers, both as regards the location both in the choice of food offered and craft beers available. The issue of craft beer, produced by microbreweries in limited quantities and for this reason expression of artisanship and territorial belonging, represents the leitmotif among the strictly artisanal foods and beverages to match with meals. The combination seems to work perfectly; the participant population perceives strongly the idea of territoriality and craftsmanship that emerge from the mobile carts.

The idea of Food Tourism in Italy – with the premises that are being created by means of streetfood organized throughout the peninsula – could catch on more and more, taking advantage of the culinary and brewing skills of many artisans in our country and may contribute greatly to the erosion of the inviolability problem of the destination.

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