Sharing the Journey: Museums and Culinary Tourism

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ABSTRACT

Museums and historic sites have incorporated food-related material into their exhibitions and programs over many years. The extent to which culinary content draws tourists is difficult to pinpoint, but organizations have found that food-related exhibitions, programs, and events resonate in important ways with travelers and local residents alike. In the past two decades, more museums have moved beyond simply adding food and drink components to their programming calendars, and have built entire initiatives around food research, collecting, and public engagement involving critical issues such as migration, cultural representation, equity and accessibility, and environmental sustainability. The American Food History Project at the Smithsonian’s National Museum of American History (NMAH) in Washington, D.C., is one such initiative and serves as a case study.

KEYWORDS: National Museum of American History, food history, culinary programs, museum audience, shared authority
INTRODUCTION

Museums are magnets for travelers and tourists. According to the American Alliance of Museums (AAM), “seventy-six percent of all U.S. leisure travelers participate in cultural or heritage activities such as visiting museums,” and “more people visited an art museum, science center, historic house or site, zoo, or aquarium in 2018 than attended a professional sporting event.” The AAM also reports that millions of people access museum content online, especially since the global pandemic interrupted established patterns of learning and living beginning in 2020. Any way you look at it, museums attract millions of visitors in person and online over the course of a year.

Culinary tourism as originally defined focused on people seeking an experience by traveling to another place to intentionally explore foods from a region or culture different from their own. A key aspect of this definition involves the traveler searching for “the other,” in terms of cuisine, culture, and place. The extent to which tourists seek out culinary experiences within museum contexts is difficult to pinpoint, but it is possible to discuss how culinary content has enhanced the museum experience for many audiences, including tourists and local visitors alike. Museums serve audiences beyond traditional tourists and this essay looks at how culinary programming can intentionally blur the boundaries of tourism by drawing together different audiences into educational and engaging experiences around food history, culture, and related current issues. This model shifts the emphasis away from “the other,” to a broader definition that is not based on a power differential, but a relationship based on equity and respect. Museums can be excellent destinations for experiencing such culinary connectivity.

While history museums and historic sites have incorporated culinary-related material into their exhibitions and programs over many years, in the past two decades, more organizations have moved beyond simply adding food components to their program calendars, to building entire initiatives around food research, collecting, and public engagement. The American Food History Project at the Smithsonian’s National Museum of American History (NMAH) in Washington, D.C. is one such initiative and serves as a case study here.
FOOD IS ALWAYS PRESENT

In the United States there are several recently established organizations entirely devoted to culinary content and experiences. At the same time, there are many more museums and historic sites that have featured elements of food history and culture in their exhibitions and programs over many years. Whether mission-driven by food history or not, most history museums maintain collections, create exhibitions, and develop educational activities and public programs that involve in some way the fundamental activities of food production and consumption. It is a rare history museum that does not house collections of domestic culinary objects—cookware, bakeware, eating utensils, drinking vessels, kitchen tools, recipes, and cookbooks—or objects used in gardens, on farms, in food factories, restaurants, and the like. Presentations of food have varied, depending on an institution’s mission and scope, but typically lean toward reconstructed open hearths and kitchens in historic homes or galleys aboard historic vessels; exhibitions featuring re-created settings such as a bakery, boardinghouse dining area, or factory floor; and exhibitions combining objects, graphics, video, and interactive stations around a food topic, theme, event, or issue.

Museums have discovered that actual food and drink, perhaps curated around a topic or theme, are key components for successful public programs, festivals, tours, demonstrations, educational workshops, and fundraising events. As museums make infrastructure improvements to accommodate modern audiences and interactive experiences, many have designed spaces to encourage visitors to relax and spend more time on site. Restaurants that incorporate aspects of the institution’s collections and exhibitions into cafés and menu items are now expected by travelers and in some notable cases are a significant draw to a site: Mitsitam at the National Museum of the American Indian and Sweet Home Café at the National Museum of African American History and Culture are the two shining examples at the Smithsonian.
OPENING UP THE SMITHSONIAN

The Smithsonian Institution is the largest museum, education, and research complex in the world. Established in 1846, the institution now comprises 19 museums and research centers, the majority of which are located in Washington, D.C. The institution’s early history was largely devoted to scientific research, ethnology, and collecting specimens and objects reflecting American technological, political, and military history. Under the leadership of Smithsonian Secretary S. Dillon Ripley, who served as the top administrator from 1964 to 1984, the Smithsonian became more public facing, inviting visitors to actively engage with the institution, its research, and its stunning resources in history, science, art, and culture. Among the enduring programs launched by Ripley is the annual Festival of American Folklife, which takes place on the National Mall and involves a wide range of folk cultural performers from a given region, state, cultural group, or nation demonstrating and presenting their traditional music, craft, narrative, and other types of expressive culture to the public. Food and foodways have always been central to the festival’s offerings.

In addition to the annual festival, produced by the Smithsonian Center for Folklife and Cultural Heritage, the museums themselves have long attracted visitors and tourists. A survey of visitors in 2012 revealed that for many people traveling from outside the Washington, D.C., area to visit the Smithsonian, they visited twice in their lifetimes, once as a child and again as adults bringing their own children. Millions of people flock to see the artifacts and exhibitions, and because “doing the Smithsonian” is an essential part of visiting the nation’s capital.

While few tourists from outside the D.C. area are likely to make the trip in pursuit of a culinary experience, some sort of engagement with food history and culture is now almost certainly to be a part of the Smithsonian visit. The institution declares, “We are a community of learning and an opener of doors” on its website, inviting everyone to “join a voyage of discovery” through Smithsonian content. In terms of food-related material and activities, the voyage has endless possibilities.
THE AMERICAN FOOD HISTORY PROJECT

For many years, programming around food at the National Museum of American History involved book talks, evening programs held in conjunction with the Smithsonian Associates, and indoor festival-like demonstrations especially during the winter holidays. Since 1996, the museum has been home to a more formal project devoted to building a well-rounded program of research, collections, exhibitions, and programming around food history broadly defined. With special funding for researching the history of American wine and winemaking, the project began creating a foundation of research and the focused acquisition of objects and archives that would illuminate the history of food and wine in the post-World-War II era. Although this phase of museum work was not particularly public facing, it was done with the public in mind, as curators amassed resources for researchers and for future use in exhibitions and programs. In 2001, the team collected a major culinary object—Julia Child’s home kitchen—and within a year opened the exhibition Bon Appetit! Julia Child’s Kitchen at the Smithsonian. From the day the exhibition opened it attracted large audiences of devotees and fans of Julia Child, the popular and much beloved American cookbook author and television host. If there is any culinary object that counts as a tourist destination at the National Museum of American History, it is surely Julia’s
kitchen. Every day, visitors from across the country and around the world seek it out, sharing the experience with the stalwart “Julia pilgrims,” people who return time and again to visit the kitchen.

![Julia Child's kitchen on display at the NMAH. Photo by Hugh Talman, courtesy of the Smithsonian's National Museum of American History](image)

**Figure 2. Julia Child's kitchen on display at the NMAH. Photo by Hugh Talman, courtesy of the Smithsonian's National Museum of American History**

The American Food History Project was envisioned and organized as a multidisciplinary, cross-unit initiative that would invite visitors to explore American history through the lens of food. Echoing the burgeoning interest in food among scholars in the fields of food studies, folklore, history, anthropology, environmental studies, and public health, the idea was to strengthen the museum’s own research, collecting, and programming while collaborating with a wide range of scholars, practitioners, and communities to expand and amplify conversations around critical topics and themes in American history. Food, fundamental to life and a part of every person’s
daily existence, has proven to be an accessible way for many different audiences to engage with big stories of migration, labor, gender, equity, race, entrepreneurship, technology, the environment, and more. Over the years, the project evolved in step with food studies scholarship and has remained relevant through its attention to topics of concern in both the academy and public life, including food justice, inclusion, equity, and sustainability.

As the team continued to conduct research and build the collections, the idea of creating a larger exhibition that would put Julia Child’s story in a broader historical context took hold. In our conversations with visitors and colleagues in food history, we found significant interest in learning more about Julia’s life, impact, and legacy and how it did or did not reflect the prevailing ideas and trends around food in the United States in the 1960s and 1970s. As we explored the history of food production, distribution, and consumption in the second half of the 20th century, we found that the lens of food could magnify the big stories of technological and social change in the United States. Thus, in 2012, the museum opened a major exhibition, FOOD: Transforming the American Table.

Figure 3. Entrance to the exhibition FOOD: Transforming the American Table, in 2019. Photo by Jaclyn Nash, courtesy of the Smithsonian's National Museum of American History
In a survey of FOOD conducted by Smithsonian Organization and Audience Research (SOAR), visitors were asked a series of questions about their reactions to different aspects of the exhibition. One of the metrics used has to do with different styles of learning and the survey revealed that people who learn through objects, stories, and graphics were well satisfied with the exhibition. However, those who are sensory / tactile learners were somewhat frustrated. They wanted to smell and see cooking. They wanted food.

This critical feedback inspired the team to commit to creating a dynamic blend of public programs around food history. It also helped us make the case with museum management that constructing a demonstration kitchen inside the museum was a way of reaching the goals for more sensory and interactive experiences around food. Such a facility had been suggested earlier by the team and had been sketched into a plan for a wing of the museum that would be renovated. The kitchen and performance plaza remained in the plan and in July 2015, the museum opened the demonstration kitchen and the Wallace H. Coulter Performance Plaza, located on the ground floor near the museum’s primary entrance and within range of several new exhibitions and interactive areas for kids. The project soon launched a series of demonstrations that involved cooking with a substantial side of history.

**COOKING UP HISTORY**

Since 2015 the NMAH’s live cooking series has developed in several important ways. For the first six months, the team presented programs every Friday (called “Food Fridays”) and worked with four partners on a weekly rotation. The idea was to experiment with a variety of programs emphasizing different themes, topics, and cuisines to gauge the interests of our audiences. From the beginning, we planned for each program to connect in a recognizable and meaningful way to the museum’s collections, exhibitions, research, current programming theme, or to communities and cuisines theretofore under-represented. Aware of how many other culinary programs were available to the public in the greater Washington area, we knew it would be important to distinguish our programming from the myriad tours and tastings held by restaurants, distilleries, and historic sites as well as book talks, and issue-oriented panel discussions held by various local educational organizations.
Figure 4. Chef Curtis Aikens inaugurating the museum's demonstration kitchen, July 2015. Photo by Jaclyn Nash, courtesy of the Smithsonian's National Museum of American History
The inaugural program on July 5, 2015, featured Curtis Aikens, a chef from Georgia who was one of the first Food Network stars and is featured in the FOOD exhibition. While preparing several southern summertime dishes, Aikens shared memories of his family’s gardens and African American food traditions, providing several suggestions for alternate ingredients and cooking techniques that reflected his interest in the role of food in health. The dishes prepared—versions of southern Black foodways—were only part of the draw. Audience members, mostly tourists visiting the city for the Independence Day celebrations on the National Mall, filled the plaza and responded enthusiastically to Aikens’s vibrant personality and his stories about his childhood, food, and the importance of healthy eating.

After the initial six-month trial period, and the production of twenty-five unique programs, the team determined that one program per month was a better fit for our resources. While continuing to work with our culinary partners, we also adjusted the roster of participants to allow for guest chefs not associated with a culinary school or commercial enterprise. We also changed the name to “Cooking Up History,” acknowledging that it was important to use the word “history” to clarify the historical framework we employed for the cooking demonstrations. This model permitted the team to begin building relationships with individuals who could share their own culinary traditions and personal or community histories directly with the public. Almost immediately, we noted that the programs reached a bit deeper and perhaps inspired different kinds of connections with our audiences, and connections to the past.
An example is the program by Alice Randall and Caroline Randall Williams, a mother-daughter duo, who presented recipes from their cookbook Soul Food Love, a volume that celebrates the food traditions passed down over four generations of women in their family. As Randall and Williams prepared several dishes, they discussed how the ingredients and styles of cooking provided insights about food’s fundamental role in their family’s history, from slavery to the Harlem Renaissance to the Civil Rights Movement. They did not shy away from discussing the difficult histories of their ancestors—the vulnerability of enslaved women in big house kitchens, the deep displacements experienced during the Great Migration—and the resilience of those strong women. This and similar programs helped cement our commitment to working with individuals whose personal histories intersected in profoundly meaningful ways with their culinary work. The team recognized that elements of this model echoed the successful foodways programming at the Smithsonian’s Festival of American Folklife, and that such programs
required the solid research, close and trusting relationships, and minimal mediation that we had developed with Randall and Williams.

This model for food programming also raised issues of cultural politics: whose voice is heard? Who represents a community or culture? Who is the authoritative spokesperson? Who decides? These questions are key to many areas of public history and other humanities and social science disciplines as we recognize that we, as curators and educators in large institutions, have the power to shape public perception of a topic, an individual, group, or community simply by choosing to “feature” them in an exhibition or program, or by collecting their objects and oral histories for the future. That such power could be concentrated in the hands of a few museum professionals and that individuals and communities were not speaking for themselves has led over time to a shift in how many museums conceptualize their curatorial work and develop public programs. This is the case at the NMAH, where new leadership has embraced the values of shared authority, as well as the key goals of accessibility, equity, and inclusion. The concept of sharing authority—of museums welcoming diverse voices and experiences to the development and presentation of history and culture—took hold and has been adopted and implemented by many public institutions. The NMAH’s current strategic plan includes specific language that reflects this shift: The museum is committed to “Fostering engaged relationships with our communities and partners, in collecting, cocurating, and collaborating on programs, generously sharing our resources—especially with audiences who face barriers to using our museum and its offerings.”

Because food is so personal, so connected to individual and community identities, so linked to one’s family and cultural history, it is especially important to recognize expertise and authority that deserves space and amplification. Like the Smithsonian’s Center for Folklife and Cultural Heritage, the NMAH food history team opens the door to co-creation of program content and sharing the stage with guest chefs. The team is and has demonstrated its commitment to developing programs with people from a wide range of cultural traditions. Mindful of museum-wide priorities, the team determines a general theme for annual programs and discusses potential guest chefs and collaborators with various advisors and colleagues both within and outside the museum, before reaching out with an invitation to participate. Once selected, the chef works with the team to propose the recipe(s) they wish to make, collaborates to identify the main themes and stories for discussion, and works together to coordinate the cooking steps with the conversation. The programs that have been most successful typically involve a chef/educator who is comfortable cooking and speaking informally and who can articulate particular details and stories about the dish and its personal or community meaning.
The search for “authenticity” has been “a hallmark of touristic experiences” and continues to be a major motivating factor for some culinary tourists seeking out unfamiliar foods and “exotic” cuisines of “the other.” While we are aware that this is important for some—a bid for bragging rights and a way of distinguishing themselves from ordinary bus tour travelers perhaps—the NMAH’s programs rather skirt the issue entirely as the national museum is already decontextualized from a place and a community of origin. It is important to emphasize here that the museum has never framed its “Cooking Up History” programs as a peek into the exotic or marketed the events as diving into the culinary world of an “other.” As well, the team and our guest chefs generally avoid using the word “authentic” to describe the dishes that are prepared on the kitchen stage or present the chef as the one and only authority. It has been our experience that people who cook recognize that food is dynamic and that it often reflects migrations, diasporas, and technologies; that adjustments and changes have been made over time, space, and generations due to shifting contexts; that recipes have a history and that a particular iteration of a dish is not the only way of expressing a culinary tradition. These complexities of history and culture become the message, not a false narrative about authenticity. Participating chefs and home cooks will often say something like, “this is how we did it in our family” or “this recipe is from my grandmother, but when my mother made it, she used different ingredients she had on hand.” The “Cooking Up History” approach reflects the realities of historical movements of people, knowledge, and ideas, and tries to foreground the voices and experiences of the guest chefs.

**AUDIENCES FOR FOOD HISTORY**

Who attends the “Cooking Up History” programs and to what extent are they “tourists?” Our surveys have revealed that the audience seated in the large plaza, many at tables and others in randomly placed chairs, included people visiting the museum who decided on the spot to check out the program. Others, typically local people, had learned about the program from our food history newsletter. We planned the presentations close to lunch hour to attract workers in the area—there are many federal office buildings on or near the National Mall, including the U.S. Department of Agriculture and the Environmental Protection Agency. The lunchtime presentations also allowed the museum’s chef to prepare the dish we were demonstrating, providing visitors the chance to taste the food that was being shown on stage. The majority of attendees hadn’t come to the museum specifically for the program but were tourists visiting the museum that day. Sometimes such visitors stayed for the entire program while others left after 20 or 30 minutes because they were on a tight schedule and wanted to see as many Smithsonian exhibitions as possible.
For programs featuring a particular cultural tradition, we worked to attract audiences from local communities. For example, for the February 2018 program, Carnival and Haitian Food Traditions featuring Chef Jouvens Jean, the Embassy of the Republic of Haiti helped advertise the program to the D.C. Haitian community, a group the museum was anxious to engage. The Ambassador’s participation on the stage helped make the program especially exciting for the standing-room-only crowd. Likewise, for another program featuring a chef with ties to one of the local culinary schools, the entire graduating class from that organization came dressed in their chef’s coats to take notes, ask questions, and pose for selfies with the guest chef and Smithsonian team.

Figure 6. The audience at the program on Carnival and Haitian food traditions included members of the region's significant Haitian American community. Photo by Paula Johnson courtesy of the Smithsonian's National Museum of American History
After the program’s inaugural year, the team integrated the cooking demonstrations / programs into the schedule of Food History Weekend, the Food History Project’s major annual public program since 2015. Organized around a theme (e.g., “Innovation on Your Plate,” “Many Flavors, One Nation,” “Regions Reimagined,” “Power Through Food,” “Food Futures: Striving for Justice”) and with the Julia Child Award as one of the major events, the weekend provides a combination of food-related offerings over several days and evenings that draw thousands of people from near and far. The roster of programs includes a black-tie fundraising dinner; panel discussions; roundtable conversations; cooking demonstrations; tours of food-related exhibitions; food objects brought out from storage for viewing; and a special program on brewing history with beer tastings. The cooking demonstrations, especially during Food History Weekend, have been wildly popular, with all 300 or so seats taken early in the day and never empty, and scores more attendees standing in the open plaza area. The presentation of cooks and their dishes from a wide range of cultural communities within the United States—Ethiopian, Vietnamese, Haitian, Syrian, Salvadoran in 2019, for example—provided visitors an opportunity to learn about cuisine but also about the individuals’ migration stories. The chefs spoke about the role of food in expressing and maintaining identity, in becoming an entrepreneur and gaining economic empowerment, and in their activism, advocacy, and community resilience in the face of social and racially motivated challenges. Much depends on the ease with which the conversation flows between the chef and the Smithsonian host; when it works well, audience members have reported they felt comfortable and engaged, as though they were in someone’s kitchen, not in the middle of a national museum. And participating chefs have reported feeling empowered to share their stories in a safe context and for new groups of people they may have not encountered in their daily lives.
WHERE’S THE FOOD?

Managing audience expectations is key to all museum work, especially so, it seems, around food. Audiences accustomed to food festivals and tastings expect to have access to samples. Our surveys revealed that the lack of nibbles, bites, plates, and takeaways was frustrating to some “Food History Weekend” and “Cooking Up History” attendees. Because the demonstration kitchen and plaza are located in the middle of the museum and surrounded by exhibitions, the team has had to work closely with museum conservators and curators to ensure that food was not finding its way into galleries and potentially attracting pests that would be harmful to the objects. While we always emphasized the word “history” in our marketing materials, the word “food” was clearly the more powerful. We took visitors’ feedback about the lack of food and tasting opportunities seriously and collaborated with the museum chef who produced the dishes that
were demonstrated on a given day, making them available for purchase in the museum’s café. Just before COVID-19 was declared a pandemic in March 2020, we also experimented with serving samples in a managed way at the cooking demonstration itself, an experiment that proved it could be done at the NMAH.

Another factor influencing program design is the museum’s commitment to free and accessible programming. There is no charge for “Cooking Up History” or most of the activities for “Food History Weekend.” Events requiring paid ticketing have included the black-tie in-person gala (2015 to 2019), the annual Winemaker’s Dinners (2012 to 2018), and an annual “Last Call” event associated with the project’s Brewing History Initiative. These events involve significant food and drink components and are always based in research and layered with robust historical content.

Figure 8. Objects out of storage at the "Last Call" brewing history event, 2016. Photo by Jaclyn Nash courtesy of the Smithsonian's National Museum of American History
IT’S A NEW DAY ONLINE

The last “Cooking Up History” program, before the pandemic closed the museum for more than a year, was held in February 2020, and featured journalist and cookbook author Toni Tipton-Martin, who prepared a recipe from her most recent book, Jubilee: Recipes from Two Centuries of African American Cooking. All other in-person cooking programs scheduled for 2020 had to be cancelled as the pandemic stretched on and on. Like everyone else, we investigated how best to pivot to digital programming formats and by fall and “Food History Weekend,” we were able to present a virtual gala featuring the presentation of the Julia Child Award to Danielle Nierenberg, the founder of Food Tank, a nonprofit think tank for food policy. We also produced three on-line roundtable discussions on themes of food equity, access, and sovereignty, and several online galleries of objects, poems, and videos reflecting food justice, labor, anti-racism, and community advocacy. A “Last Call” brewing history event drew a substantial audience for a moderated panel on the future of the craft beer industry; registrants purchased a beer box containing beers produced by brewers in New York state, one of the nation’s first epicenters of the COVID-19 pandemic. Three virtual cooking programs featured guest chefs cooking in their home kitchens: Jocelyn Ramirez in Los Angeles, Nico Albert on Muscogee (Creek) Nation Tribal Lands in Oklahoma, and Haile Thomas in New York.

While the production of virtual programming presented numerous challenges, the benefits were clear: we were able to reach more people, not just those who happened to be in the museum on a given day or our local followers. This potential for significant outreach turned the idea of tourism on its head—everyone became an armchair tourist during the height of the pandemic. What’s more, the programs could be recorded and uploaded onto the museum’s web site where they remain available for students, researchers, educators, and armchair tourists alike. Whereas a typical tourist experience is fleeting, the development of virtual programming and exhibitions enables our work to be experienced—and engaged with—again and again.

In 2021, in collaboration with the Smithsonian Associates, the team produced three cooking programs: one on Latino foods and baseball (in celebration of the museum’s exhibition, “Pleibol! Latinos in Baseball”) with Chef Dayanny de la Cruz; a second program on Black culinary traditions associated with Chef Lena Richard, a New Orleanian whose culinary endeavors during the Jim Crow era continue to inspire generations of young chefs, including the program’s guest Chef Dee Lavigne; and a third program with cookbook author and educator Grace Young, on the history of stir-frying, Chinese cuisine in the United States, immigration, and the rise of anti-
Asian violence during the pandemic. A series for early 2022, in partnership with the Smithsonian’s Anacostia Community Museum and its powerful exhibition Food for the People, will feature three women chef/community advocates from the Washington, D.C., area.

The virtual “Cooking Up History” programs have proven that there are new audiences eager to participate in historical culinary journeys. Without the Smithsonian kitchen and stage, chefs cook in their own spaces—usually at home—a setup that provides a sense of comfort and intimacy and, dare I say, “authenticity.” As with the live programs, the Smithsonian historian works closely with the chef in advance to select the recipe(s) and determine the major points for the discussion during the demonstration. There is always a Smithsonian host who keeps the program moving along and manages the Q&A. We also ask attendees to fill out a survey at the end of the program and, while only a small percentage of people do, the surveys provide valuable feedback. Finding the balance between cooking and conversations about history and culture is a challenge—some attendees want more of one or the other, but both are key to the overall success of “Cooking Up History.”

CONCLUSION

This case study explores the many aspects of culinary tourism, broadly defined, within a national history museum context. Food, essential and relevant to everyone, is an accessible and proven way of engaging diverse audiences in explorations of American history. The American Food History Project at the National Museum of American History, in collaboration with institutional partners and individual chefs, home cooks, and food-history educators, has committed to co-creating an array of food-related and inspired experiences for audiences arriving from afar or around the corner.

People who access our archives, exhibitions, programs, and cooking demos are all culinary travelers as well. Visitors can tour the FOOD exhibition and Julia Child’s home kitchen or attend scheduled cooking programs and special food-history panels, discussions, and events that use food as a lens into the lived experiences of diverse Americans. Online visitors can now access food-related objects and videos from the signature “Cooking Up History” programs and discussions, touching on such topics as food justice and recovering food histories.
While the traditional definition of tourism involved actual travel to experience the unfamiliar, our frame for food-history is more like a giant portal that encourages sharing of the diverse food histories that connect us. This shift is important for communicating that the foods of immigrants, migrants, and from various regions and places are all part of American history and culture, not something exotic, other, or inferior to an imagined mainstream. This broader definition of culinary tourism may not work for marketing getaways for tourists, but it is important for public institutions like museums whose missions are built around achieving a future that is more inclusive, equitable, and respectful.
FOOTNOTES BY SECTION

Footnotes for INTRODUCTION and FOOD IS ALWAYS PRESENT


3. For example, the Southern Food and Beverage Museum (SOFAB), established in New Orleans, in 2004, and the Museum of Food and Drink (MOFAD), founded Brooklyn, NY, in 2011. Copia: The American Center for Wine, Food & the Arts, was open from 2001 to 2008, in Napa, CA. The buildings are now part of the Culinary Institute of America, The CIA at Copia.

4. See Michelle Moon, Interpreting Food at Museums and Historic Sites, (Lanham, MD: Rowman & Littlefield, 2016) for an excellent discussion of new ways of interpreting food in public history contexts. The American Alliance of Museums organized an important symposium “Feeding the Spirit: Museums, Food and Community,” in 2011. A resource guide, The Feeding the Spirit Cookbook, (Washington, DC: AAM, 2011) provides examples of how various museums were creating programs on food and nutrition by involving community members. Also see Food and Museums, edited by Nina Levent and Irina Mihalache, (London, New York: Bloomsbury Academic), 2017, for essays on how various museums have focused on food history and culture in recent exhibitions and programs.

5. A few examples among many: Colonial Williamsburg, and presidential homes Mount Vernon and Monticello, all in Virginia, provide tours of kitchens and kitchen gardens, dining rooms, wine cellars, outbuildings for threshing, milling, brewing, distilling, and more. In recent years the food-related spaces used by enslaved workers and families have been included, as research findings provide details about their lives and experiences in
slavery. Tours of restored historic vessels can be eye-opening belowdecks, especially in terms of spaces for eating and sleeping. For example, the fishing schooner L.A. Dunton, on view at Mystic Seaport Museum, in Mystic, CT, reveals the tight quarters where the cook prepared meals and the crew ate mostly out of bowls as the vessel rolled and pitched in the fishing waters of the North Atlantic. The Tenement Museum in New York is an excellent example of how interpreting foodways can help visitors understand the lives and experiences of people in the past. See Megan Elias, “Summoning the Food Ghosts: Food History as Public History,” The Public Historian, Vol. 34, No. 2 (Spring 2012), 13-29, and Adam Steinberg, “What We Talk About When We Talk About Food: Using Food to Teach History at the Tenement Museum,” The Public Historian, Vol. 34, No. 2 (Spring 2012), 79-89. The Henry Ford / Greenfield Village in Dearborn, MI, the Heinz History Center in Pittsburgh, PA, and Mill City Museum in Minneapolis, MN, are also examples of museums with strong food history offerings.


Footnotes for OPENING UP THE SMITHSONIAN

7. See S. Dillon Ripley | Smithsonian Center for Folklife and Cultural Heritage (si.edu). The Center for Folklife and Cultural Heritage is one of three cultural centers within the Smithsonian and was established with the first Festival of American Folklife in 1967. See https://folklife.si.edu/ The Center aims to encourage understanding and cultural sustainability through research, education, and community engagement. This work is related to but distinct from the Smithsonian museums, such as the National Museum of American History, which maintains vast collections of objects and archives and, through research, exhibitions, public programs, and other forms of dissemination, engages the public in explorations of American history. https://americanhistory.si.edu

9. Smithsonian Institution (si.edu) “We are a community of learning and an opener of doors. Join us on a voyage of discovery and explore and learn online.”

Footnotes for THE AMERICAN FOOD HISTORY PROJECT

10. The Smithsonian Associates, the largest museum-based educational program in the world, produces educational and cultural programming for members and the general public. There is a charge for programs, with dues-paying members receiving a discount.

11. Following the 1996 wine history symposium, “Red, White & American,” at the NMAH, Napa Valley vintners Warren and Barbara Winiarski provided support for wine history research at the museum. This gift helped launch the project that is now known as the American Food History Project at the NMAH.

12. See Paula J. Johnson, “Growing Food History on a National Stage,” in Food and Museums, pp. 113-129

13. The exhibition website is available: https://americanhistory.si.edu/food

Footnotes for COOKING UP HISTORY

15. The partners for the first six months of programming were Wegmans Food Markets, Sur La Table, L’Academie de Cuisine, and Restaurant Associates.


17. For a full list of “Cooking Up History” programs, see https://americanhistory.si.edu/topics/food/pages/cooking-history.


22. Food historians and other scholars of food and culture generally recognize that authenticity is a constructed concept that does not reflect the dynamic realities of labor, migration, politics, culture, and history underlying food. Still, the idea of authentic cuisine remains a powerful idea for popular food media, culinary tourists, and many others. An excellent discussion of this issue is Monica Perales, “The Food Historian’s Dilemma: Reconsidering the Role of Authenticity in Food Scholarship,” The Journal of American History, Vol. 103, No. 3 (December 2016), pp. 690-693.

Footnotes for AUDIENCES FOR FOOD HISTORY

23. The Julia Child Foundation for Gastronomy and the Culinary Arts created the Julia Child Award in 2015. It is given to an individual or team who “has made a profound and significant difference in the way American cooks, eats and drinks.” See: https://juliachildaward.com/award/

24. Food History Weekend link https://americanhistory.si.edu/topics/food-history

25. The “Power Through Food” initiative is described on the museum’s website: https://americanhistory.si.edu/topics/food-history/pages/power-through-food

Footnotes for WHERE’S THE FOOD?

26. The Brewing History Initiative is described on the museum’s website: https://americanhistory.si.edu/sites/default/files/file-uploader/Brewing%20Initiative%20Overview%202.pdf
Footnotes for IT’S A NEW DAY ONLINE


28. Video of “Last Call: Beer Futures” is available on the museum’s YouTube page: https://www.youtube.com/watch?v=hytolKrTXaM