

Hospitality education the dawn of a new era?

I WANDERED INTO our University's bookshop last week—driven, I confess, primarily by a need to escape exam schedules and the likes of end-of-semester administration. On sighting me the manager came across and said:

I've been meaning to speak to you. We are starting the reorganisation of the bookshop for next academic year. I was thinking of moving the hospitality books from the management area across to sit alongside the sociology section – what do you think?

Weird or what? Is he a closet *Hospitality Review* reader who has been following the debate on hospitality being defined as studies or management and its future in higher education? Intrigued, I just had to delve into the source of his thinking on this reorganisation. His response was:

Well it just seems to me that a number of publications over recent years [since 2001] have had a strong sociology/hospitality dimension to them – it seems a logical move.

To exemplify this point he pulled off the shelves the likes of Roy Strong's *Feast*,¹ Alan Bryman's *The Disneyization of Society*,² Eric Schlosser's *Fast Food Nation*,³ and George Ritzer's revised new century edition of *The McDonaldization of Society*.⁴ These were laid along side those from authors and editors from within the hospitality field, such as Alistair Williams' *Understanding the Hospitality Consumer*⁵ and Donald Sloan's *Culinary Taste*.⁶ These texts published over the

period 2001–2004 are supplemented by others, some of which have been reviewed in *The Hospitality Review*, and a sample are listed in the bibliography below. Does the bookshop manager have a point in aligning hospitality with sociology, and the consequent distancing from management? Is this a glimpse at the future of hospitality in higher education?

In the previous issue of *The Hospitality Review*, Roy Wood in his inimitable

fashion engaged in the art of intellectual fencing, attacking and parrying, accompanied by some rather nifty footwork.⁷ He was

addressing the debate regarding the future of hospitality in higher education that has been rekindled at various points of time, by leading academics of respective decades, since its introduction in the 1970s.

After executing a skilful game plan, scoring points against carefully set up opponents,

Wood secured his victory with the parting thrust: 'Forget the

battle, the war has already been lost.'

It is my view that if hospitality academics continue to be locked into a never-ending circle of parochial debate of hospitality as 'management' or 'studies'—accompanied by a protectionist stance largely driven by an overly precious attachment to institutional configurations and employment status—then I must concur with Wood. Indeed, I find the circular nature of this debate has become extremely tiresome and it is on the verge of stagnating. Increasingly, it would appear that hospitality academics are losing sight of what we



are about. First and foremost we are creators, custodians and imparters of knowledge within an educational process, that is our duty to society, untarnished by territory disputes and battles.

As far as I am concerned the battle for the justification of the study of hospitality as a core cultural and social concept in higher education has been won. For example, few could argue against the intellectual contribution of:

- Strong's meticulously researched and crafted tracing of fashions in food and the etiquette of eating from the Romans to Victorian dinner parties
- Bryman's emblematic use of Disney as a lens through which the nature of modern society can be viewed, as well as a way of thinking about issues to do with consumption and globalization
- Schlosser's powerfully argued exposé of the USA fast-food industry and the way in which it is transforming not only diet but landscape, economy, workforce and culture
- Sloan's collection of authors who investigate the factors that influence culinary tastes and dining behaviour, illustrating how they can translate into successful business
- the range of Ritzer's publications that build on his McDonaldization thesis, a flavour of which can be found in this issue.

This approach to the study of hospitality represents knowledge and learning for their own sakes as opposed to a narrowly driven curriculum servile to the supposed needs of industry. Should subsequent learning have benefits for management and industry so be it, but that is not the primary *raison d'être*. Furthermore, the sample of the texts identified in this editorial attest to the growing, rich and powerful critical mass of knowledge that draws on the study of hospitality through the various insightful lenses of the arts, humanities, and social sciences to stimulate knowledge and understanding of the cultural and social milieu across history to the contemporary world.

My hope is that the end of a 'battle' signals a stunning new dawn for hospitality that confronts repositioning challenges and the management of change championed by academics passionate about the educational benefits of hospitality as broadly conceived.

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References

- 1 Roy Strong *Feast: a history of grand eating* (Pimlico 2002)
- 2 Alan Bryman *The Disneyization of Society* (Sage 2004)
- 3 Eric Schlosser *Fast Food Nation: the dark side of the all-American meal* (Houghton Mifflin 2001)
- 4 George Ritzer *The McDonaldization of Society* revised new century edition (Pine Forge Press 2004)
- 5 Alistair Williams *Understanding the Hospitality Consumer* (Butterworth-Heinemann 2002)
- 6 Donald Sloan editor *Culinary Taste: consumer behaviour in the international restaurant sector* (Butterworth-Heinemann 2003)
- 7 Roy Wood 'Hospitality education: they think it's all over... it is now' *The Hospitality Review* 6(2) 2004 pp 16–18

Further reading

- Artemis Cooper *Writing at the Kitchen Table: the authorised biography of Elizabeth David* (Penguin Books 2003)
- C Harper, B Le Beau *Food, Society and Environment* (Pearson Education 2002)
- Kenneth James *Escoffier the King of Chefs* (Hambledon 2002)
- Ian Kelly, I. *Cooking for Kings: the life of Antonin Carême the first celebrity chef* (Short Books 2003)
- George Ritzer *The Globalisation of Nothing* (Pine Forge Press 2003)
- George Ritzer (*Enchanting a Disenchanted world: revolutionizing the means of consumption* 2nd edition (Pine Forge Press 2004)
- Derek Taylor *Ritzy: British Hotels 1837–1987* (The Milman Press 2003)
- A Wharton *Building the Cold War: Hilton International Hotels and modern architecture* (The University of Chicago Press 2001)

Liverpool: Winning and sustaining the European capital of culture title

Glasgow reaped impressive social and economic regeneration benefits from its year as European Capital of Culture in 1990. This year, Liverpool has won the title for the UK's 2008 slot by demonstrating that it was thinking strategically beyond the single year of events.

Carole Favre looks at how the city plans to avoid the various Millennium-Dome traps associated with public cultural jamborees.

THIS ARTICLE FOCUSSES on the critical success factors of the bid by Liverpool to become the UK's European City of Culture for 2008, attending particularly to the reasons behind its successful nomination and with particular reference to the city's strategy. It explores the challenges faced by Liverpool to create and sustain a long-lasting and distinctive appeal to ensure sustainable long-term benefits.

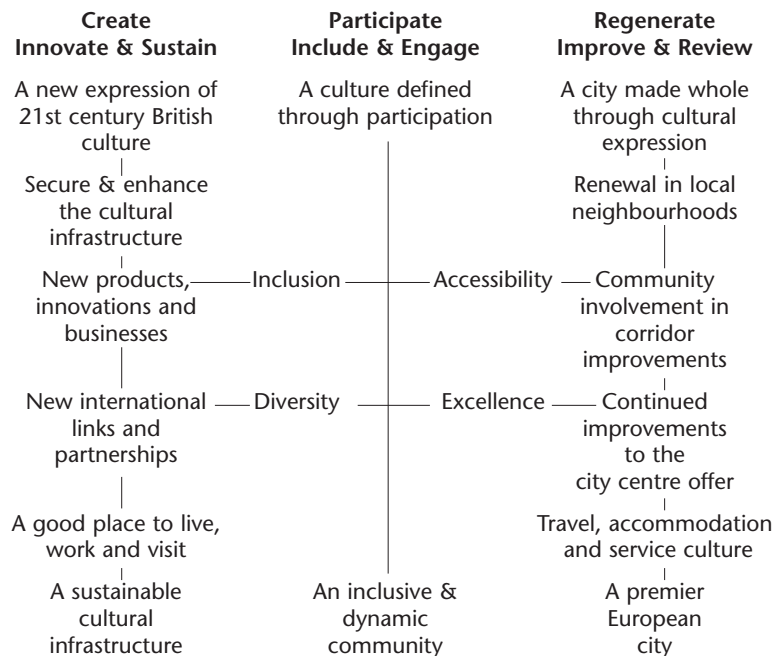
Indeed one could easily be surprised by Tessa Jowell's decision to crown Liverpool as the European Capital of Culture 2008. The city has often been described as the 'symbol of national decline' ¹ and its appeal might appear rather dubious. Nevertheless, it managed to win the title over five other strong contenders (see Table 3 overleaf) because it presented a case for participation, sustainable regeneration and innovation (see Table 1).

The political dimension

Though the process is driven by a set of objectives specified by the European Union (see Table 2), it is clear that 'key New Labour concerns such as accessibility and diversity' were as important (or perhaps more so) as the cultural dimension of the project. Although this reflects the European Commission's concern that bids should demonstrate the potential to

achieve long-lasting benefits for the local and for the wider European communities [...] to deliver a sustainable legacy for the future, this writer would argue that the £500m government programme to stop northern areas turning into ghost towns must have influenced the Council of Ministers' final decision.⁴

Table 1 The World in One City



Celebrates: Diversity – 800 years of culture – A new urban experience ³

Table 2 Selection criteria³

The European criteria

The European Commission indicates that the application must specify how, within the scope specified by the theme, the applicant city intends to:

- ❑ To highlight artistic movements and tendencies shared by Europeans that it has inspired or to which it has made a significant contribution.
- ❑ To promote events involving people active in culture from other cities in member states of the European Union and leading to lasting cultural cooperation, and to foster their movement within the European Union.
- ❑ To ensure the mobilisation and participation of large sections of the population.
- ❑ To encourage the reception of citizens of the European Union and reach as wide an audience as possible by employing a multimedia, multilingual approach.
- ❑ To promote dialogue between European cultures and those from other parts of the world; to exploit the historic heritage, urban architecture and quality of life in the city.

The British Council of Minister's criteria

- ❑ Clearly defined objectives for a year-long programme, and the ability to deliver them.
- ❑ The ability to create an event of excellence with maximum impact for all its residents and visitors.

- ❑ A programme of events which will increase awareness of and participation in cultural opportunities, particularly amongst the young and within community groups, and contribute to the promotion of social inclusion.
- ❑ A programme of events which presents opportunities for learning and development to individuals and communities.
- ❑ The ability to ensure co-ordination and full partnership between stakeholders and investors.
- ❑ The ability to display the City's cultural wealth within a European context and encourage other European states' participation.
- ❑ The infrastructure to deliver the above or the ability to create it.
- ❑ The financial resources to deliver the above, or a well developed plan to secure these.
- ❑ A well developed tourism strategy for the year, and the infrastructure to support it.
- ❑ A well developed media strategy which will promote the Capital of Culture at home and abroad.
- ❑ A programme of events that is sustainable both financially and in terms of projected attendance figures, and the ability to translate this into long lasting benefits, both cultural and economic.

Table 3 The other contestants' bids

The competition led to each of the cities creating 'whizzy' images, brand straplines, lists of celebrity backers and compiled a mixture of events and infrastructure improvements.

Oxford

Oxford Inspires

Backers: Radiohead and PD James

The city is planning a £400m makeover. By 2008 it should have relocated its railway station, revamped the Ashmolean Museum, created a new National Children's Centre for Literature and a Cultural Centre for Science, and turned the Apollo Theatre into a major performance venue. Oxford Castle will become a visitors' centre, and Oxford prison a 'heritage centre' and Malmaison hotel. Didcot, 10 miles south of the city, will get a new arts centre, while a second will be shoehorned into the Old Jail in Abingdon.

Cardiff

The Past we inherit, the Future we build

Backers: Laurence Llewelyn-Bowen and Rolf Harris

It has its £104m Wales Millennium Centre, which will dominate the new Cardiff Bay business, leisure, retail and residential park.

Bristol

The Key to Bristol

Backers: John Cleese, JK Rowling, Midge Ure and Jonathan Porritt

It offers, along with new museums and art galleries, £400m of dockside development – 16 acres of flats and offices around squares, or 'piazzas', spotted with public art.

Birmingham

Be in Birmingham

Backer: Bill Clinton

It boasts a £6bn, 10-year redevelopment of its East Side. The centrepiece will be a gleaming public library designed by the Richard Rogers Partnership. Will Alsop, another architect much favoured by our newly cultured cities, is working on c/Plex, a £39m community arts complex in West Bromwich dedicated to 'lifelong learning'.

Newcastle-Gateshead

Newcastle Gateshead Buzzin

Backers: Ant and Dec

It continues its regeneration of the Tyne banks with Norman Foster's Sage Gateshead, a £69m music venue next door to the £46m Baltic Centre for Contemporary Art, which opened last year.²

The social dimension

It will be explained later that destinations can only be successful if they provide 'an experience'. However, unlike individuals or companies, destinations face the challenge of meeting different expectations under one branding, thus risking to alienate certain target markets.⁵ This principle could be applied to Liverpool's

approach in developing its proposal.

A sense of ownership and pride

It was thought by the judges that *if one thing swung it for Liverpool, it would be the greater sense that the whole city is involved in the bid and behind it.*⁶

What made the project stand out was its ability to

Almost 60 bus drivers on Merseyside have already taken up the offer of free courses in Spanish and Italian to make them more Euro-friendly. Two drivers are pictured in front of the flamboyant baroque of the Mersey Docks and Harbour Board building



be inclusive and engaging, which reflects a less elitist concept of culture.⁷ Multi-culturalism gave added appeal. Many cities chose to widen the cultural agenda by promoting a rich ethnic diversity. Liverpool campaigned under the 'World in One City' slogan.⁸ Liverpool claims that to be the home of Britain's first mosque and the oldest Chinese and African communities in Europe whilst being a city where 50 languages are spoken.⁹

The architectural dimension

Today, Liverpool boasts one of the finest waterfronts in Europe but by 2008 it will be enriched by new buildings and will be the set for 'Europe's biggest and most ambitious lighting, laser and firework display' to endorse the title of 'City of Lights'.¹⁰

The most striking of new buildings will be the new Museum of Liverpool in Will Alsop's Fourth Grace. The museum aims to be a cutting-edge attraction, tracing Liverpool's history and its contribution to global culture, and complementing the famous trio of monumental buildings on the Pier Head—the Royal Liver Building, the Cunard liner terminal and the Mersey Docks and Harbour Board offices—just about to celebrate their centenary.

The 'unknown factor' dimension

Finally, the writer would suggest that Liverpool's success is partly due to the fact that it is to a certain extent unexplored, unknown and mysterious (maybe

excitingly dangerous or different) yet strongly embedded in British consciousness.¹¹ Some of Liverpool's appeal is known to all (the slave trade and maritime heritage, the industrial revolution or the Beatles), however, it also has

*some of the finest public buildings in Britain, more museums and galleries – including an outpost of the Tate – than any city except London.*¹²

As advertised on the city's official website

*Liverpool is a city whose time has come [...] a city that has got the edge.*¹³

In addition to the factors mentioned above, Liverpool has been able to compile a list of attractive events (see <http://www.liverpoolculture.com/get-the-lowdown/pdf>) as well as a serious and ambitious urban regeneration programme, which aims to benefit both locals and tourists (see Table 4 overleaf) and ensure long-term benefits.

Moreover, Liverpool has shown clear commitment to the cultural agenda pre and post 2008 (see Table 5).

Table 5 Timeline

2004	Faiths & Community Service	Centenary of Liverpool Cathedral foundation
2005	Sport	Open Golf returns to Hoylake and Waterfront Stadium Arena opens
2006	Arts	Opening of the Fourth Grace
2007	Heritage	800th anniversary of City Charter
2008		Capital of Culture
2009	City Life	City returns to the people
2010	Creativity and Innovation	Celebration of writers', designers and entrepreneurs

Table 4 Ongoing major projects

Liverpool is building on its internationally recognised cultural assets and developing the breadth and quality of its attractions.

- ❑ In December 2002, the City chose Will Alsop's design for the Fourth Grace – a project that will deliver a world-class architectural landmark on the Liverpool Waterfront, itself awarded UNESCO World Heritage Site status in July 2004, the UK's only nomination this year .
- ❑ In September 2002, the second Liverpool Biennale was launched. The international event attracted over 190,000 visitors to the City, and is one of the UK's largest and most innovative visual arts festivals.
- ❑ February 2003 saw the opening of the cutting-edge FACT Centre (Film, Art, Creative Technology – an exhibition and performance space specialising in film, video and digital art.
- ❑ Liverpool's status as an emerging film capital has further developed with the opening of the Liverpool Film Studios, the establishment of the Toxteth TV project, and the announcement of a new £40m film development fund.
- ❑ Work has commenced on the £18m refurbishment of the historic St George's Hall, one of the finest examples of neo-classical architecture in the UK.

Liverpool is improving and modernising its tourist and transport infrastructure as well as transforming the quality of its physical environment.

- ❑ As tourism spend heads towards £1bn, Liverpool's tourist economy has continued to buck the international trend, with the opening of six new hotels and four more under construction.
- ❑ In January 2003 a £750m development for the Paradise St project – one of Europe's biggest city centre regeneration schemes, was agreed. The development is set to become an international exemplar for design led renaissance.
- ❑ There are plans for a new arena, conference and exhibition venue on King's Waterfront.
- ❑ Through an award-winning local transport plan, the City region plans to revolutionise its public transport system. Funding has now been confirmed for the City's tram system, and through a partnership with its new European operators, substantial investment is also earmarked for the Merseyrail network.
- ❑ Liverpool John Lennon Airport is the continent's fastest growing regional airport, having established 17 new links to European cities over the last two years.
- ❑ By 2005 Liverpool will have completed the delivery of its £10.5m Cruise Liner Terminal, re-establishing the City as a leading international maritime destination.
- ❑ The City has started work on a massive investment to transform the quality of the city centre public realm. It is commissioning leading international practitioners to deliver an ambitious public arts programme, and through its pioneering feature lighting strategy is on course to fulfil its ambition to be the UK's City of Light. will deliver a world-class architectural landmark on the Liverpool Waterfront, itself awarded UNESCO World Heritage Site status in July 2004, the UK's only nomination this year .

Benefits of the European capital of culture title

Since 1985, European cities of culture are designated each year to 'contribute to bringing the peoples of Europe together'.¹⁴ However, this rather philanthropic event has now transformed into a genuine financial phenomenon attracting a large number of bids mostly because of its associated cultural and socio-economic benefits. Indeed, it is claimed that during Glasgow's *year of cultural glory* [...] £15.5m and 5,500 new jobs were brought up.¹⁵

It is therefore understandable that Liverpool—like Glasgow pre-1990, a declining manufacturing city—should be attracted by such prospects, considering that *Glasgow is now the third most visited city in Britain behind London and Edinburgh*.¹⁶

Economic benefits

It is estimated that:

- ❑ Liverpool's cultural and tourism infrastructure will benefit from an investment of over £2bn.
 - ❑ Employment in the culture sector could grow by at least 14,000 jobs.
 - ❑ There would be an extra £220m of expenditure by tourists.
 - ❑ £571m would be generated for the local economy
 - ❑ Another 3,000 jobs would be created in the North West.
 - ❑ Cumulative effects would amount to an extra 1.7m visitors generating extra spending of over £50m¹⁷
- However, it could be argued that these figures are somewhat exaggerated:
- a report commissioned by Liverpool city council... estimates that only 1,380 direct jobs would be created and £53m of revenue would be gained*.¹⁸
- With unrealistic expectations—as in the case of inflated visitor numbers predictions for the Millennium Dome—Liverpool could attract 'national and international media attention for all the wrong reasons'.¹⁹

Social and cultural benefits

Indeed, figures can be misleading and many factors are impossible to measure:

- ❑ the capacity to educate and encourage lifelong learning
- ❑ the range and quality of public access and social inclusion
- ❑ the quality of the experience.

In reality,

*research by the university of Glasgow showed that unemployment is far greater in Glasgow than in any city in the UK,*²⁰