



## Dear colleagues:

Last may 15th we had the opportunity to take a glimpse, and appreciate, the efforts and achievement for our next meeting at the 50 **EUHOFA** Aniversary Congress. The setup is almost ready for us to get together next September 25 and enjoy vividly this wonderful Eastern Europe country, Estonia. From the astonishing medieval town Tallin, to the great SPA city of Parnü, we have discovered a vivid country that will be the perfect scenario for our meeting next September. Heli, Hennand and Thomas are working very hard to achieve an outstanding congress.

During the **EUHOFA** Board meeting we decided to add to our website a monthly Newsletter that will refresh our view and let us know what is happening in our own worlds.

And as **EUHOFA** was still working during the Parnü meeting, we scheduled the next International Congress to be held in Bruges in november 11 - 16, 2012. The theme will be: Motivation in the Hospitality Industry: from bottom to top.

I look forward to see you there ...

Hospitably yours

**Javier González**

*Culinary Art School*

Tijuana, Mexico



## 10 types of tweets that work best for hotels

Running out of things to tweet about? A look at some of the most popular Twitter accounts in the hospitality industry reveals a few common themes about the types of content that generate the best results.

by Josiah Mackenzie, ReviewPro

Running out of things to tweet about? A look at some of the most popular Twitter accounts in the hospitality industry reveals a few common themes about the types of content that generate the best results.

1) Responding to questions, comments and mentions. For hotels, Twitter remains primarily a service and conversational medium. The majority of content should be @replies to people talking about your hotels, your brand, your niche, or your area. Responses build relationships and show your Twitter involvement is not exclusively to push commercial messages.

2) Retweeting positive feedback. Retweeting positive messages helps others act as sales-people for your brand. This can be done too often, but sharing the occasional recommendation as a retweet will show you acknowledge advocates and appreciate their comments.

3) Retweeting other resources. This helps you curate what is cool while giving credit to the source. You could always tweet links directly, but retweeting other content producers helps build important relationships by raising their own Twitter profile. Plus, retweets introduce your followers to new sources of information.

4) Sharing recommendations. The Opus Hotel in Vancouver shares style tips via Twitter @OpusHotels. This strategy helps build a brand personality, which is something that should be outlined in a social media style guide for your staff. Lifestyle information can be very popular on Twitter, so define the image you are building and then share information and recommendations around this.

5) Spotlighting media mentions. If your hotels get mentioned in the media, pass that information along to your Twitter followers. Highlighting stories on Twitter can amplify the coverage by providing an opportunity for additional exposure through retweets and viral word of mouth.

6) Asking questions. Twitter can act as a 24/7 virtual focus group, and can be a powerful way to do market research. Next time you have a question - or want to get a second opinion - crowd-source the answer by posting to Twitter.



7) Running contests. Some of the best contests leverage the power of questions to increase participation. A recent promotion from Apex Hotels asked followers to submit their favorite things about Edinburgh. In this single contest, more than 460 people participated - providing valuable market research, ideas for future blog posts, and perhaps tips for a city guide in the future.

8) Offering real-time information. Twitter is by design a real-time media format, and this can be very helpful when up-to-the-minute information is required. We see this often in breaking news situations: Twitter becomes the best source for knowing what is happening right now.

In the context of hotels and hospitality, it is possible to use this real-time medium if there is a storm or bad weather, for example. By following and acting quickly on a news event, you can help stranded travelers - which we've seen a few airlines and hotels do successfully recently. This real-time format also works well for events, sharing timely tips for attendees.

9) Sharing personal thoughts. Depending on the voice and style you want to communicate in your Twitter account, it may be appropriate to include personal thoughts in your hotels' Twitter stream. Typically this approach works best for small hotels where the owner also acts as the public spokesperson. A good example of this is Guido vanden Elshout, owner of the Haagsche Suites, but better known on Twitter as @HappyHotelier. Instead of just promoting his hotel, Guido publishes links and resources on topics he is fascinated by: design, food and travel.

This approach can also work for larger brands. Charles Yap, Global Brand Communications Director at IHG, provides personality for this large organization by sharing his personal thoughts @HotelPRGuy. In a recent conversation we had, Charles mentioned the importance of sharing personal interests - food, tea, travel, and photography in his case - to share your personality in a way that encourages people to connect with you.

10) Recruiting staff. Twitter can be a valuable way to recruit talented team members. Apex Hotels built a separate Twitter account for human resources: @apexcareers. Danielle, the Recruitment Officer at Apex, uses the account to offer career advice, CV tips, and guidance to potential applicants. "Engaging with the wider recruiting world ensures that Apex maintains an excellent standard of service by employing the right people at the very top of their game," Apex Hotels ecommerce manager Sam Weston said.

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## Look What Nathan Myhrvold's Got Cooking

For Nathan Myhrvold, the kitchen is just as much a chemistry lab as it is a setting for preparing cuisine.

When Myhrvold cooks, he's likely to use exotic homogenizers, liquid nitrogen, high speed centrifuges and gelling agents known as carrageenans derived from seaweed. His area of interest and growing expertise is in *sous vide*, a method of cooking food in vacuum-sealed plastic pouches submerged in warm water for long periods.

"It takes lots of experimentation," Myhrvold says of *sous vide*. But, as he notes, "If you want to do something new and innovative, it takes a bit of research."

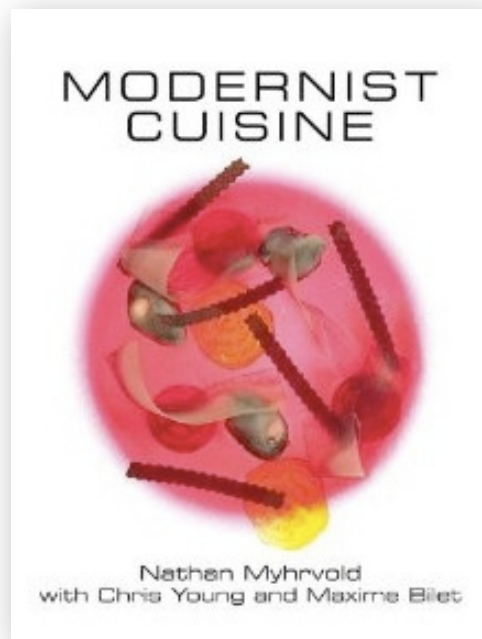
Myhrvold should know. He's the former chief technology officer at Microsoft and founder of Microsoft Research, the company's R&D arm. He has a master's in geophysics and space physics from UCLA, a Ph.D. in theoretical and mathematical physics, and a master's in mathematical economics from Princeton.

As a postdoctoral fellow at Cambridge University, he worked with Stephen Hawking in cosmology, quantum field theory in curved space time and quantum theories of gravitation. In 2004, he wrote the forward for *Juice: The Creative Fuel That Drives World Class Inventors*. He personally holds scores of patents or pending patents, and his company, Bellevue, Wash.-based Intellectual Ventures, which commercializes inventions, has amassed more than 20,000 patents. (Please see "I'm Not a Patent Troll" on next page.)

For kicks he funds and participates in paleontology expeditions and is an avid nature and wildlife photographer.

When he's not acquiring and commercializing patents, contemplating curved space time or digging for dinosaur bones, he finds refuge in the kitchen. He's an investor in the Zagats' restaurantguide business and has a playful business card that reads "Chief Gastronomic Officer." Cooking is one of his lifelong passions.

"When I was nine, I wanted to cook Thanksgiving dinner," he says. "And my mom let me. Since that time I've been fascinated with the whole process."





Kitchens have become larger, more complex areas for household interaction. They're utilitarian. Inviting. Communal. One survey revealed many kitchens serve as the family confessional.

Because it has become the focal point of modern household activity, the kitchen offers a petri dish for innovation, particularly for independent inventors. Veg-O-Matics. Ginsu knives. George Foreman grills. Potato peelers. Pasta makers. Bread machines. There seems to be an endless stream of kitchen gadgets year after year. Yet Myhrvold believes there's room for improvement.

"The most technologically advanced appliance in the kitchen is the microwave oven," he says. "What we're trying to do is find ways in which technology can make material differences in the way in which we cook. Sometimes it's hardware, others are ingredients."

That's one reason he finds sous vide so fascinating. The technique offers a way to test the bounds of taste and technology. Yet when he first dabbled in it, he was frustrated by a lack of information. So he's writing a book on the subject, still untitled, due later this year.

"Conventional cooking is not taught by explanation," he says. "It's just, 'Do this. Cook it for this amount of time and at this heat and you'll be fine.'" It's clear his book will delve into the science behind his cooking method of choice.

"We've done tremendous amount of experiments checking the limits of how far sous vide can go," he says.

He prefers beef short ribs cooked for 36 hours at 130 degrees. The meat retains its color. The low heat doesn't kill the taste. And the ribs are tender without dissolving off the bone.

But as with any ongoing experiments, sometimes things go wrong.

"My worst disaster recently was using a high-speed centrifuge," he concedes. "I was processing tomato soup. If you process it right, you can make it dead clear. But if you don't seal the centrifuge, it leaks and sprays the inside."



## René Redzepi: the outsider

René Redzepi's restaurant, Noma, is the best in the world. His new cookbook has been described as 'the most important of the year', and this week he was even on MasterChef.



Only the live prawn went uneaten (and most of the sea urchin, which is a more complicated story). The prawn arrived in a glass jar filled with ice. When I opened the lid, its little legs waved. The sweet Irish chef who brought it described it as "very, very, very fresh; delicious; like essence of the sea". He saw my face and took pity. "Don't worry," he said. "A lot of people don't eat it."

Not much goes uneaten at Noma, the small restaurant tucked away in a watery corner of Copenhagen, that was declared "The Best Restaurant in the World" earlier this year by San Pellegrino. René Redzepi, the 31-year-old head chef, which is to say the best chef in the world, has created a new style of Nordic cooking, "an homage to soil and sea", taking seasonality and local produce (foraging forests, combing sea shores, picking up things "just outside the door, that we step on for so many years") to an extreme. His new book has been described as "the most important cookbook of the year". Noma is fully booked three months ahead, lunch and dinner, but they smuggled me into a table in the bar, and gave me little tasters of this and that: a smoked quail's egg; a leek, its roots deep fried, the next two centimetres steamed and stuffed with pureed roasted garlic; the still warm flesh of an Arctic sea urchin - they had let it creep across my hand in the kitchen half an hour before - on a sea of ice-cold milk, and cucumber and



dill. ("It's the very one you held," Redzepi told me.) I devoured eight "snacks" and four dishes before I was so full I had to stop. They looked quite shocked. "Many people eat much more," Redzepi said, pretending not to notice the tongues of sea urchin, hidden under my bread. "Many people eat seven or 12 mains."

He is unexpected as a culinary sensation. He could be a film actor: floppy hair, penetrating brown eyes, surprisingly short. In no way could you say that the award, or the two Michelin stars he has collected, have turned his head. Danes, he told, me are an "unsnobby, down to earth lot". He was showing me round the dining room when he said this – 12 tables, in an old warehouse, all wood and simple cutlery and natural walls. He never wanted "fat linens and heavy silverware and the candelabras and the waiters in tuxedos, all those things that can feel so fake", preferring instead "a nice wood table to a shitty table in fancy tablecloth". He talks a lot about "rawness" and "authenticity". Only occasionally does he say haute cuisine-like things. "It used to be," he said, marvelling, "that people came into Noma on their way home from work, just for a meal!"

The day after dinner, I bump into him in a cafe and we walk back to the restaurant together in the slanting rain, him pushing his bike. He was a guest chef on MasterChef this week (a booking made before the award, now he would be too busy) and wants to know who won. ("Oh good, Claire, yes she had the best instinct.") He talks about the British chefs he likes (Jamie Oliver; Sat Baines; Gordon Ramsay – not so much). Lots of his friends run kitchens. "In the old days if a chef had a recipe for, say, a special vinaigrette, he would keep it secret, he wouldn't share it. Cooking is more co-operative now, thank God, more open." His best friend from school works in a canteen. "He doesn't like the stress and the amount of work that has to go through a kitchen like Noma," Redzepi says shrugging. Then, after he has locked up his bike, muses: "I understand perfectly. Often I think, 'why the hell do I do it?'"

We talk in a long, simple room above the dining room, rented out three nights a week for private dinners. Outside the window, streaks of grey sky compete with the darker grey of the canal. Redzepi strokes the wooden table. At one point, he says: "If you see someone in the kitchen that has good hands and a quick brain, then you need that person to be in the front of everything." His hands are small. A small end of finger is missing from an accident with a blender. Both index fingers are slightly bent. "The doctor says it is because of knife work. Your finger just twists." He looks at them as if they don't belong to him and laughs. "The first couple of years here every time I took something out of the oven, I would burn myself. Now I never get them. I know every movement of my kitchen."

He was born in Copenhagen and his mother is Danish, but his father is Macedonian. Redzepi thinks his success may be rooted in the fact that "I come a little bit from outside. I don't see things as a 100% native." His mother was a cleaner, his father "a taxi-driver, a bus-driver, a greengrocer, he delivered fish: all the cliches of a foreigner". They spent the winters in Copenhagen and long summers in the then Yugoslavia. A lot of Redzepi's memories are sensory. He and his twin brother "caught fireflies, collected chestnuts, picked blackberries". They grew everything; he never remembers going to the supermarket. Back in



Copenhagen, while his friends ate ready meals and oven chips, his father cooked chicken livers with butter beans, or pasta with brown butter and cracked pepper. "It didn't cost a lot of money, but at least somebody cooked it and thought about it and tasted it."

When his mother went to parties, where everybody brought a dish, she always took the salad "because my father did the best salad. He took onions and tomatoes and sliced them and left them to macerate a little in vinegar and oil and salt. Now it is so common; then it was something only this guy could make."

Redzepi's step into cooking came, he says, as a result of failure. He left school at 15; at ninth grade, "the school wanted me to leave. I didn't care, but I still remember holding the letter saying 'no' and thinking, 'oh f-!'" His friend (the one now working in the canteen) was going to restaurant school so, with nothing else to do, he went too. "That was the year I grew up." His big break came at 16 when he was given an apprenticeship at a local family-run Michelin star restaurant, Pierre Andre. He worked there for four years. "I still remember the first dish I got on the menu. I took a piece of pineapple and I rubbed it with saffron and spices, roasted it, turning it caramel butter, like a piece of meat, and served it with ice cream."

In those days, he had France in his head. "I thought all high gastronomy was French cuisine." He remembers the sound of the fax whirring with a contract for the three-star Le Jardin des Sens in Montpellier. "When I got there it was very surprising, very tough. I thought I was going to see the perfection of the perfection. Not at all. It was such an intense vibe. No team work. All the different sections work against each other. I was 19. It was like in the army. Not allowed to talk, cameras in the kitchen. You say, 'How was your day off?' 'Sssh.' I mean ..." He breaks off and recovers himself. "Listen, I have one little two star, they have three stars, 20 restaurants all over the world. Who am I to say anything?"

He was 24, and had gained experience in several other places (El Bulli, Kong Hans), when he was approached by a local entrepreneur to run Noma. "I had turned down other head chef jobs. I didn't want to take over someone else's cuisine. I wanted to start from scratch." Nobody prepared him for the stress that would ensue. "I was very alone at first. You are 24 years old. You have two partners who are never there. So many decisions. It pushes you to make your brain work faster." But when they opened, was it fantastic? "It wasn't great because ... it wasn't great. Even though we got a Michelin star in the first year, I felt I was cheating people. We weren't touching anything new. It was Scandinavian French – I was cooking things I knew, I just replaced products. I was borrowing someone else's brain."

**Two interesting facts about Rene Redzepi is the he is the latest number one chef of the world graduated from a Hospitality School in the despite of Ferran Adria and Heston Blumenthal who never attend to a professional school. Rene Redzepi studied in Copenhagen Hospitality College where our past EUHOFA President Sören Kühlwein is in charge.**

More info: <http://www.guardian.co.uk/lifeandstyle/2010/nov/06/rene-redzepi-noma-restaurant>