

# The Manask Report

FoodService News & Views For Museums, Aquariums, Botanic Gardens & Zoos

Volume 7

Spring 2005

## Marriage Counseling: Foodservice Style

By: Arthur M. Manask

Most cultural institutions outsource their foodservice operations and in doing so oftentimes take comfort that the responsibility has been transferred to a third party. Outsourcing relieves the institution from the day-to-day headaches of the restaurant/foodservice business but does not relieve the institution from the ultimate responsibility of providing outstanding and excellent visitor foodservice and catering for special events.

We find that many institutions do not treat the foodservice operator (and its onsite management) that is managing/operating the foodservices like an integral and important part of the institution. They are not treated like any other department within the institution.

Since museum, zoo, aquarium, botanic garden and historic home professionals, for the most part, do not know or understand the foodservice business (which, of course, is why it is outsourced), there can be ongoing issues, concerns, criticisms and complaints from staff, volunteers, board members and/or visitors that are not addressed and resolved promptly by both parties.

We also find that many foodser-

vice operators working in this environment are not accustomed to the service demands, which can cause frustration and concerns on this side of the partnership/relationship as well.

We are normally contacted when stress and tension between the parties is starting to reach the highest level. The institution is not quite ready to get a 'divorce', but needs to sort through the issues before such a harsh or hasty decision is reached.

When we are contacted with this type of issue, which is more often than you might think, following is the process we use to identify the issues and concerns to make recommendations for the respective parties' best mutual interests.

☞ *Step One:* Receive and review all details about the current relationship (contract, financial statistics, attendance, facility rental history, customer/visitor surveys, etc.)

☞ *Step Two:* Onsite one-on-one meetings/interviews with all parties on both sides of the partnership. These meetings are candid and confidential with the purpose of clearly identifying the respective issues and concerns.

☞ *Step Three:* Provide definitive rec-

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## AN ARCHITECT'S VIEW

'The Manask Report' invites guest column articles from architects that service Museums, Zoos, Aquariums, Botanical Gardens & Historic Homes.

## The Top Ten Food Service Facility Questions

By: E. Verner Johnson and Guy Hermann, E. Verner Johnson and Associates, Boston

As museum architects and planners, we are constantly evaluating museum designs and asking what works and what doesn't. After more than 30 years of experience, we've seen every situation and have been asked every question—although we still get surprised now and then. The following "Top Ten" list recounts a few food service facility questions that we hear most frequently:

### 1. Can I get wine with my burger and fries?

Thoughtful preliminary planning is critical to identify the type (or types) of food services most appropriate to the users of your facility. The trustees may want a nice little café—all their friends would go—but Mom and Dad don't want to spend an hour having lunch when the kids just want to get back to the science discovery room. On the other hand, Mom and Dad out on their own may want a leisurely lunch after seeing the newest exhibition in the galleries. Planning is critical to getting the right mix of food services for your target audience.

### 2. Who is that guy with the hand truck in the lobby?

Museums need at least two circula-

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## An Architect's View: The Top Ten Food Service Facility Questions

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tion schemes, one for the public and another for the back of house functions. The food should be able to find its way from the loading dock to the kitchen and to special events areas without crossing through any public space. Museums with high value collections (art museums, generally) need a third circulation system for works of art. The cardinal rule is "don't mix the Art with the Artichokes." Art deliveries should have their own loading area, physically separate from the area where food is delivered.

### 3. *Where do we put the food?*

One of the biggest complaints we hear is that there is not enough space to store bulk food items. Sometimes there is plenty of cold storage, and no dry storage—or vice versa. Plan for a little extra storage and the food service staff will find a good use for it. The

caterers might well ask the same question when they come to set up for a reception in that special gallery. If there is no catering kitchen to do last minute prep work, caterers will be working behind a screen (or in another gallery).

### 4. *What is that smell?*

It seems obvious that a restaurant produces trash, but less obvious is that restaurant waste includes a high percentage of food. And, if it is not carefully handled, food waste can get smelly, attracting pests and vermin. Be sure to provide a separate, secure, space for food waste—and make sure the containers are emptied regularly and that the area is kept spotless.

### 5. *You want me to cook in there?*

A good cook can make do in any kitchen—we've all had a phenomenal meal made in an impossibly small kitchen—but no one wants to work like that every day. The right kitchen be-

gins by determining the properly sized space needed to prepare the type and number of meals the museum will need. The specific layout then needs to be worked out by a professional kitchen designer based on the specific needs of the type of food service to be provided. That design needs to be integrated into the overall design to allow for adequate power, and access to water, waste, and gas lines, as well as adding appropriate ventilation. Lack of venting for cooking areas can be a real problem if it isn't planned for in advance. Kitchen design is an area where people often feel like instant experts—but just because your food service manager has been cooking for years doesn't mean he or she knows how to design a kitchen.

### 6. *Where is the restaurant?*

If food service is an important part

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## OPERATOR UPDATE



The **Baltimore Aquarium** added a new Australian exhibit, renovated its café and extended its contract with *Sodexo*.

**Seattle Art Museum** selected *Bon Appetit Management* to operate its café, catering and to work with them as they expand and move into their new spaces in downtown Seattle and the Olympic Sculpture Park.

The **Philadelphia Zoo** selected *CulinArt* to provide foodservices in April 2004. Foodservices include brands such as Nathan's Famous and Tastykake Tasty Shop.

The **Natural History Museum of Los Angeles County** selected *Wolfgang Puck Catering and Events* to operate its café and catering at this museum and the Page Museum in Hancock Park.

The **Museum of Science** in

Boston selected *Wolfgang Puck Catering & Events/Restaurant Associates* to assume the operation of all foodservices effective April 2005. The assumption of these services includes a major renovation of the Galaxy Café, the museum's primary visitor foodservice area.

The **City of Los Angeles**, Board of Recreation and Park Commissioners selected *Wolfgang Puck Catering & Events* to operate the café and catering services at the Griffith Observatory scheduled to reopen in 2006.

### Missing News?

Email 'Operator Updates'  
And 'News Briefs' to  
Manask & Associates  
Attention: Catherine Lorrimer  
Catherine@manask.com

## Marriage Counseling: Foodservice Style

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ommendations for 'next steps', which can include additional counseling, but in most cases, involving the development of an 'action plan' that will put the institution and the foodservice operator on the same page, with the same agenda, same goals and objectives.

✍ *Step Four:* Help the institution (and the operator) take foodservices to the next level. Next level defined as whatever the goals/objectives of the institution, consistent with good business practices and profitability for both parties.

If your institution has issues, concerns and/or problems with your foodservice operator, act upon these issues, communicate regularly (weekly in formal meeting with onsite management, monthly with regional management) and do not let a small list of issues become so large that a divorce is the only way out. Be 'proactive' in this regard and it will mean a much better long-term relationship for both parties. ✍

## An Architect's View: The Top Ten Food Service Facility Questions

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of the visitor experience, why are so many venues in the back of the basement? Of course, exhibit spaces come first, but the food service also needs to be easy to find. Ideally, the food service area will be right off of a circulation hub in the free zone, although not necessarily at the entrance or off the main lobby. Visitors should be able to see outside or into a lobby or other gathering space, allowing them to feel like they are still part of the museum experience while they eat. Of course, in a busy science center, it may be necessary to have a more isolated area for school groups—but even then, the space should be easy to find.

### **7. This queue is a mob scene!**

Managing the circulation and traffic in a busy self-service or cafeteria-style food service area can be a challenge, especially when space is already cramped. On busy days, bottlenecks may be inevitable, but attention to the design of the queuing area can alleviate most of the everyday congestion so that people can easily get what they want and staff can serve them efficiently. The help of experienced professionals during planning and design is the best way to avoid queuing problems.

### **8. I've got my food, but where do I sit?**

Planning for food service capacity is as much art as science. Too often, there just isn't enough space—especially if the budget is tight. Most museums don't need 1,000 seats, but having enough seats will allow visitors a chance to relax, rest up, and spend more time in the exhibits. The time dedicated to recharging results in greater visitor satisfaction. On the other hand, too many seats can make the space feel deserted. Unfortunately, there are no rules of thumb. The best bet is to work with someone who is experienced in planning and designing seating areas for similarly scaled facilities with similar audience profiles. This is another area where a little extra space can make a big difference.

### **9. Are we still in the museum?**

It is easy to make a case for a beautifully designed and detailed lobby and exhibit areas, but sometimes the food service space gets value-engineered into design oblivion. As a critical part of the visitor's experience, the same care needs to go into designing the food service areas as goes into every other publicly accessible area of the museum. Seating areas should be inviting, attractive, comfortable, and themed consistently for the museum—even if one of the food service providers has their own branding that they want to promote. Lighting and acoustical consultants should make sure the area is appropriately lit and that sound is effectively dampened. While large windows may be difficult in a gallery, they may be highly desirable in a café—people will respond to the view, even if it is only a courtyard. And don't get us started on vending machines; they may be a necessary evil, but they shouldn't be a dominant image. Make a pleasant seating area and screen the machines.

### **10. How much did you say that was?**

The architect can't do anything about the pricing of the food, but we hear concerns about food service prices all the time, especially from families. While it might seem logical that the food service would be a profit center, this goal is rarely achieved. Our experience is that food service is an amenity provided to help people to extend their visits. If visitors find the food to be a good value and the venue convenient and comfortable, then the food service is successful, even if it only breaks even financially. Of course, there is money to be made with special events and catering. These too serve the mission by bringing new people to the museum, but they can also generate significant revenue. Planning spaces for the caterers is as important as planning for the visitor's food service needs.

What is the best way to avoid these blunders? Put on the hat of the visitor, the cook, the server, the caterer, and

the clean-up crew and have your architect walk you through the plans for the food service areas as if you were actually using the space. Pretend you have a big delivery, or a bag of garbage, or a hungry six-year-old, or a special friend, or tray full of food, or a hundred dinners to serve, and ask yourself how the planned spaces will work from each point of view. Better yet, get the real people to "walk through" the proposed spaces and give the architect feedback. Getting it right before you build it will pay real dividends for you and your visitors. ✍

*E. Verner Johnson is the founding partner of E. Verner Johnson and Associates. The firm has specialized exclusively in the planning and design of museums and science centers for more than thirty years. Major clients include the Louvre, multiple Smithsonian museums,*



*four major museums in Hong Kong, the Museum of Science in Boston, the Museum of Science and Industry in Chicago, and all four Carnegie Museums in Pittsburgh. Guy Hermann is Director of Planning for the firm. He specializes in pre-design planning of food service and other museum spaces.*



## **IN THE KITCHEN WITH CELEBRITY CHEFS:**

### **What Science Centers Should Know About New Trends in Foodservice Operations**

at the

**ASSOCIATION OF  
SCIENCE-TECHNOLOGY CENTERS**

**Annual Conference  
(October 15-18, 2005)**

Join panelists Linda Abraham-Silver, President & Executive Director of *The Great Lakes Science Center* and John Mallozzi, CFO of the *Orlando Science Center* accompanied by moderator Arthur M. Manask, President of Manask & Associates as they discuss topical foodservice issues at ASTC's annual conference ([www.astc.org](http://www.astc.org)).

## NEWS BRIEFS

“Look for anything from cheeseburgers to chicken cordon bleu in the new array of entrees and desserts available to DIA visitors.” writes Debbie Komar, *Malcolm Daily Features Editor* about *Café DIA* at the **Detroit Institute of Arts**. “Food preparation has become an art form at *Café DIA*, with foodservices provided by Sodexo, featuring eight food stations in a soaring vaulted space designed by architect Michael Graves. It also features two private dining rooms available for meetings and conferences.” “*Café DIA* is the first of the new visitor amenities that are a key component of the museum’s building project,” said Graham W. J. Beal, DIA director. “As we continue to move toward the completion of construction and the reinstallation of our entire collection of art, we intend to provide our visitors with exceptional art experiences in a comfortable, visitor-friendly environment.”

*Caffé Antico*, the upscale dining haven set within the **Michael C. Carlos Museum**, has reopened under the management of Emory Catering.

The **Woodruff Arts Center** in Atlanta added to a major tablecloth explosion in the city’s Midtown with the launch of a 12,000 square foot American-theme brasserie restaurant. The restaurant will be opening in the main piazza between Woodruff’s flagship Memorial Arts Building and the **High Museum of Art**. The 330-seat restaurant, to be operated by Restaurant Associates, will crown a two-year Midtown growth binge that has legitimized fine dining in the neighborhoods surrounding Peachtree and 14<sup>th</sup> streets. Drawing acclaim to the restaurant as well as the overall project is Genoa, Italy-based architect Renzo Piano, who is designing the brasserie’s exterior and collaborating on the interior with the Boston firm Bergmeyer Associates, Inc. According to Woodruff Arts

Center’s president and chief executive, Shelton Stanfill, “Restaurant Associates’ presence will provide not only a destination of epicurean delights but also an economic boom for Midtown and Atlanta.” According to *Nation’s Restaurant News* (4/26/04), total foodservice volume from the restaurant, catering and three other dining venues, including café at the High Museum of Art, a student café at the Atlanta College of Art and a coffee bar in the Weiland Pavilion, is estimated to be worth between \$12-\$15 million. Ranked by seating and ticket sales, Woodruff is third in the nation behind Lincoln Center (NY) and the Los Angeles Music Center.

‘A New Age for Museums’ is an article from *Town & Country* (5/04) where the article writes, “Architects delightedly call it “museum mania”—the astonishing proliferation of new art museums throughout the United States. In Fort Worth, Dallas, Boston, San Francisco, New York (and a lot of surprising places in between), expensive new museums are taking shape. And the boom’s not over. If your city is not working on a new wing for its old museum, it is probably building a brand-new museum, or at least thinking about it. According to the Association of Art Museum Directors, there are roughly 100 museums under construction across the land right now, including many affiliated with universities and colleges.” Architectural historian Victoria Newhouse, who visited dozens of new museums in the U.S. and abroad to write her often-astringent *Towards a New Museum* (Monacelli Press, 1998), indicates, “My theory is that museums have become a symbol of entertainment.” “They are buildings that offer choices. You’re not stuck in your chair, as you are in a theater. Museums today are fun. It is also sort of a club, a restaurant, a store, a university and occasionally even a concert hall all rolled up into one.” [Editor’s Note: It is safe to conclude that most of these 100 museums under construction are also adding and/or expanding foodser-

vice for visitors and special events.]

In the spring of 2005 the **Indianapolis Museum of Art** and the **Walker Art Center** will both be opening new major building additions. Coincidentally, both building additions have extensive foodservice in the plans, including a destination restaurant (Walker), café and table service dining room (Indianapolis) and dedicated special events facilities. Wolfgang Puck Catering and Events will be the foodservice operator at both museums.

**Self-Operated Foodservice:** One of the hazards of self-operating your own foodservices is the possibility that restaurant management (*which is normally not supervised by foodservice industry professionals in a museum/zoo setting*) is not following acceptable standards and procedures according to an article in *Nation’s Restaurant News* (4/26/04) where thirteen current or former employees of the foodservice department in a U.S. museum sued the museum for overtime pay. Many of the workers claimed to have put in double shifts during the day and at banquets the same evening. This museum has since outsourced its foodservice operations.

The **Norton Simon Museum** in Pasadena, CA opened its new *Garden Café* in 2004. The café, which is operated by The Patina Group, features an upscale menu served in an al fresco dining venue that looks out on a Monet-inspired lily pond. Most menu items range from \$3.50 to \$8.50.

**Kidspace Museum** in Pasadena, CA opened a new museum near the famous Rose Bowl in December. This children’s museum includes a café and extensive interior and exterior “space for birthday parties and special events”. Wolfgang Puck Catering and Events is providing catering services and operating the *Nestle*



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## St. Louis Science Center: New Foodservice Program Includes Branding

In 2003 ARAMARK, who has provided foodservice at SLSC since 1999, approached SLSC with a plan to relocate and renovate visitor foodservices. The SLSC conducted a major capital campaign effort in 2004 to renovate the lobby and they included foodservice as part of the construction. As part of a new foodservice proposal ARAMARK formed a strategic with Wolfgang Puck Catering and Special Events and WPCE handles catered events held in the Science Center. ARAMARK continues to cater internal SLSC events and manages the WPC relationship for the SLSC.

The previous foodservice program consisted of a quick-service grill and fry operation called the Galaxy Café in the main building on the second floor. In addition, there was a snack bar in the Planetarium and a Java City coffee bar located just outside the Ominmax theatre. The foodservice outlets were very old and were not conducive to customer service. The Galaxy Café was located on the second floor of the Science Center in the back corner of the facility. Visitors had to make an effort to locate the Café if they were hungry. In addition, the entrance of the Galaxy Café was very narrow and would become quite congested during peak times.

ARAMARK proposed a new location and new concepts in order to improve visitor foodservice at the SLSC. The new visitor foodservice program

consists of a *Pizza Hut Express*, a seasonal kiosk featuring salads, sandwiches and snacks. A full theatre-style concession stand was also added. An upstairs seating area overlooking Forest Park was added to increase seating. The result is a more enjoyable and relaxing seating area for visitors looking to take a brief reprieve from the museum exhibits.

The *Pizza Hut Express* features a menu of personal pan pizzas, breadsticks, cinnamon sticks, chicken wings and fresh garden salads. These are accompanied by an assortment of bottled and fountain beverages and a variety of cookies and dessert bars. The menu features a "Family Meal Deal" designed to provide a value for families visiting the SLSC. The Galaxy Café offered whole pizza by the slice in the previous Café; however, the addition of *Pizza Hut Express* has resulted in double digit sales growth.

The seasonal sandwich and salad kiosk called, Fast Tracks Café also offers *Tyson's Sunset Strip* chicken strip program. The chicken fingers are very popular with young children and the variety of freshly tossed salads, wraps and over-stuffed deli sandwiches provide a healthy dining option for visitors.

The "Fizz Factory" concession stand features three flavors of freshly popped popcorn, nachos, pretzels, candy bars and bulk candy. Beverage



choices includes a *Pepsi* fountain complete with the Flavor Burst flavor mixer, bottled beverages and a full service *Java City Coffee* kiosk featuring coffee drinks and freshly brewed coffee and even Krispy Kreme™ doughnuts. The concession stand also offers beer and wine in the evenings for the twilight movies.

The overall reaction from visitors to the foodservice has been very positive. Visitors feel the new retail food court offerings are much more convenient than in the past. They are also pleased with the new variety and the ability to get healthier offerings.

Overall visitor counts and check averages have increased over fifteen percent. The per cap spend per visitor is also up significantly year over year, as well as increases in satisfaction with the overall dining program. ✍

Article Submitted By: Gretchen Jaspering of the St. Louis Science Center and Chris McDonough of ARAMARK Corp.

## NEWS BRIEFS

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*Café*, a café named after Nestle Foods, a major sponsor of the new museum.

The **National Museum of the American Indian** opened in September 2004 (*Nation's Restaurant News*, 4/4/04) to great fanfare, and the museum's restaurant, *MitsitamNative Foods Café*, received almost as much attention as some of the exhibits based on this NRN article by Paul King. Roland

Banscher, concessions manager for Smithsonian Business Ventures, said business during opening week "exceeded our expectations". The NMAI is located next to the Air and Space Museum on the National Mall, is part of the Smithsonian Institution and cost about \$200 million to build. Officials estimated that *Mitsitam*, which is operated by Restaurant Associates, fed 3,500 guests each day dur-

ing its first week in operation. "So far about 50% of the museum's visitors are going to the restaurant," said Banscher, who placed the typical percentage of museum visitors to a museum restaurant at 20%. *Mitsitam*—which means, "Let's eat" in the language of the Piscataway and Delaware tribes is located on the ground floor of the museum in an admission free zone. The

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# NEWS BRIEFS

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menu is composed entirely of items developed with, and approved by, Native American tribes from five regions of the Western Hemisphere. To come up with the menu, after establishing the template for the five regions, the Smithsonian put together five focus groups. Each group contained 25 representatives from tribes within the region being discussed. The servery of the 10,000 square foot, 370-seat cafeteria-style restaurant is designed to evoke a Native American marketplace according to Duane Blue Spruce, facilities planning coordinator for NMAI. Entrée prices range from \$7 to \$9 with the highest-priced item being a five-region sampler for two at \$18.95.

**Mount Vernon:** Few historic homes have been as aggressive about turning themselves around as Mount Vernon, where attendance has fallen 40% in the last four years. To help address the nearly \$3 million annual loss in ticket revenue, the Mount Vernon Ladies' Association, which owns and operates George and Martha Washington's 330-year old estate, opened a new food court feature Pizza Hut personal pan pizzas and Mrs. Field's cookies. They just licensed the Mount Vernon name to a Maryland manufacturer for a line of house paints. Theme-park touches like these court controversy in the museum world. "It's appalling," says Stanley Katz, director of Princeton's Center for Arts and Cultural Policy Studies. Historic homes are "increasingly neglecting their core responsibilities" of preservation and education, he says. (*Wall Street Journal* by Brooks Barnes, 4/16/04)

**Roving Gourmet: Museum Munching** (*Hemispheres*, 8/04), by George Hobica. "Convenience and fine cuisine now go hand in hand at a growing number of major museums and galleries across the globe. From Boston to Bilbao and Edinburgh to Washington, DC, award-winning chefs are creating culinary masterpieces in state-of-art eateries." Tak-

ing a cue from hotels, museums throughout the United States and Europe are upgrading their restaurants, hoping to attract new visitors and to induce existing patrons to hang around longer. And they're turning to celebrity chefs like Wolfgang Puck, whose organization operates restaurants at such venues as the Museum of Contemporary Art in Chicago and the St. Louis Art Museum. In May, Gabriel Kruether, one of the best new chefs in the United States and the star chef at the Ritz-Carlton Central Park's Atelier restaurant, announced he would leave the Ritz to open a new fine-dining spot (*The Modern*) at New York's Museum of Modern Art (MoMA). Danny Meyer, who owns Zagat perennial favorites Union Square Café and Grammercy Tavern, will manage *The Modern* as well as MoMA's other food outlets. **Museum of Fine Arts:** The quality of

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## Exclusive VIP PREVIEW

of the new  
Indianapolis Museum of Art's

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Manask & Associates

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in Indianapolis

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MAAM  
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AMM  
Cincinnati, OH  
Oct 27 — 28  
[www.midwestmuseums.org](http://www.midwestmuseums.org)

AZA  
Chicago, IL  
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ASTC  
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NEMA  
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NOTE: Check Websites To Confirm Exhibitor Dates

## NEWS BRIEFS

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the food served at MFA's Bravo rivals anything you'll find elsewhere in the city. The chef, Benjamin Cevelo, who previously oversaw San Francisco's Postrio and the dining room at the Willard Intercontinental Hotel in Washington, ranks as one of the country's top culinary artists. **Guggenheim Bilbao Museum: Restaurant**

**Guggenheim Bilbao** in this Frank Gehry—designed museum, features award winning chef Josean Martinez Alija offering food as unusual as the building's titanium-clad architecture.

**National Portrait Gallery:** The Portrait Restaurant and Bar, open since 2000 on the top floor of the Ondaatje wing of London's National Portrait Gallery overlooks Trafalgar Square and the houses of Parliament. Chef Brendan Fyldes creates 'modern British food' for this London restaurant with a spectacular view.

**Philadelphia Museum of Art:** Chef Tracy Hopkins presents regional American cuisine that compliments the current major exhibition. For a Degas blockbuster, for instance, he designed a Parisian-flavored menu, including his signature crab cakes. **The International Spy Museum:** *Zola*, not owned or managed by the museum is one of the city's hottest spots and it shares the same roof as the International Spy Museum in the historic Le Droit building. The chef, Frank Morales, is formerly of Le Cirque and Union Specific and also supervises the Museum's *Spy City Café*.

**More MoMA!** This has been one of the most written-up museum food-service openings in all of 2004. Following are comments from Jerry Shriver (*USA TODAY*, 11/5/04). MoMA is just the latest example of a cultural center rethinking the idea of institutional dining and luring visitors with food that's a cut above the ham-sandwich norm. In some cases, museums and concert halls are hiring established chefs such as Spago's Wolfgang Puck to create casual lunch menus with flair. On a more ambi-

tious scale, places such as the new National Museum of the American Indian in Washington, DC integrate food service into their artistic-educational approach. And at the highest level, upscale stand-alone restaurants are being built as a separate magnate for an arts center, as is the case with *The Modern* (MoMA) and with the highly regarded Patina restaurant, which moved from West Hollywood into the new Walt Disney Concert Hall in Los Angeles in 2003. MoMA has two cafés, one devoted to desserts and wine, and one larger offering casual Roman-style antipasti, salads and pizzas.



Attached to the museum, but with a separate street entrance, will be a 95-seat upscale restaurant (*The Modern*), which also will include a 98-seat barroom with a casual menu. When *The Modern* fully opens in January 2005, Meyer (operator/manager) intends for it to complement the museum's artistic mission via contemporary French-American food and bold design—and to stand on its own as a destination dining spot. **[Editor's Note:** What is happening at MoMA with restaurants and dining is a common goal expressed by most museum directors and boards, regardless of the type of museum.]

**And More MoMA!** (NY Times.com Article: A Destination for Food (and Some Art Too) by Glenn Collins). "The art and the food are utterly complimentary," said Glenn D. Lowry, the museum's director. "The better the food, the more intense the museum experience." Increasingly, restaurants with the highest aspirations in food, service and design are associating themselves with cultural institutions. The Museum of Modern Art was a pioneer in establishing its own fine-dining establishment, Sette Moma, in 1993, but Mr. Lowry recalled, "Sette had terrible evening access." In a deal that took nearly a year to fashion, Mr. Meyer's company (the operator/manager) will own the businesses and split a percentage of the profits with the museum for 20-years. The company will pay a third of the cost to build and fit out the restaurants

and kitchens, a total price that competitors estimated at \$10 million. "This is not a typical contract," said James A. Gara, the museum's chief operating officer, "because it incentivizes both the restaurant and the museum to continue the process of sharing." The cost would have been more than one million dollars higher, but the Danish Consulate General in New York intervened, finding private funds to pay for showcasing Danish designers' wares in the museum and restaurants including stainless steel cutlery and chairs by Arne Jacobsen. "We wanted to encourage people to spend as much time as possible at the museum—a whole day would be ideal," said Mr. Lowry, the director. "We wanted an elegant restaurant, but we wanted to have a casual component as well. So Danny seemed, to us, a good fit. It has been a terrific collaboration so far."

**Museum of Science by the Numbers** (*Restaurants & Institutions*, 10/15/04): 110,300: Number of pizza slices sold each year; 126,000: Number of pounds of French fries sold each year; 40,000: Number of cheeseburgers sold each year; 13,000: Number of hamburgers sold each year; and 3-hours: Average time spent by museum visitors at MSI. A slow fall day at MSI may bring 1,000 visitors while a peak summer period can mean 15,000 daily guests.

New York City's **Museum of the Chinese in the Americas** looks at the history of the Chinese restaurant in America. "Have You Eaten Yet?" is a standard Chinese greeting sharing the same connotation as "how are you?" "Have You Eaten Yet?" explores the role of the restaurant as a cultural forum. (*Food Museum Blog*, 2/17/05)

**Health Department Rating System Implemented:** Beginning in April a new restaurant inspection ratings system using letter grades and information from health inspectors' semiannual visits will be unveiled on

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## Book Review

By Charles L. Overby

Chairman and Chief Executive Officer of the Freedom Forum and the Newseum

**D**on't sweat the small stuff.

Don't tell that to the people who run museums and cultural institutions. They have to make sure the big-picture mission is being fulfilled, but they ignore the small stuff at their peril.

It's hard enough to balance curatorial excellence and MTV attention spans, without worrying about coffee carts and foodservice operators.

Thank heavens for Arthur M. Manask, who has decided to convert a lifetime of knowledge and experiences about foodservice for cultural institutions into a book. This authoritative guide is a must-read for managers whose career paths didn't progress through MacDonald's Golden Arches.

The title is a bit grandiose: "The Complete Guide to Foodservice in Cultural Institutions/Keys to Success in Restaurants, Catering and Special Events." But the title hits the mark.

Manask has worked for and with cultural institutions around the country for more than 40 years. He started with his father's business with

the Los Angeles County Museum of Art's Plaza Café, and he's working with me on the newest museum in Washington D.C., the Newseum on Pennsylvania Avenue.

Manask's book addresses all those questions you never thought about in college:

- ✍ Should we operate our foodservices in-house so we can get all the profits (losses) or should we recruit a foodservices professional and give up a portion of our profits (losses)?
- ✍ What kind of a profit should we expect from foodservices?
- ✍ What is the difference in internal catering and external catering and why should we care?
- ✍ What are the advantages of an exclusive caterer vs. a number of caterers?
- ✍ How do catering and special events help membership development?
- ✍ How do we increase revenue from special events?

If these questions weren't answered in your college thesis, then Art's book may be for you. His premise is simple: "The successful operation of restaurants, catering, and special events can do much to burnish—or tarnish—a cultural institution's reputation in its community."

Manask goes beyond theory and uses real situations to help readers. He offers broad observations about marketing strategy and admissions projections, but he gets down to the nitty-gritty, too. For example, he has a detailed list of things required for successful space planning, from bulk cold storage to employee restrooms and locker rooms.

He includes helpful sections on food safety and unrelated business income taxes.

Finally, there is a glossary of terms that are sure to show up in

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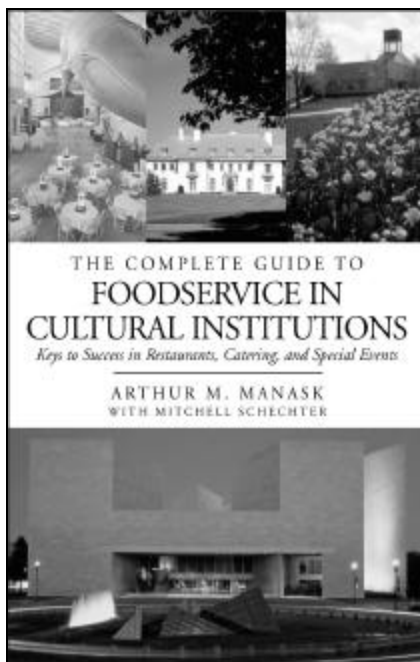
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negotiations and contracts.

This book won't insure your success in foodservice operations, but it will make you more aware of the issues and priorities that separate the amateurs from the pros. Equally important, Manask's practical advice can help make your cultural institution more responsive to visitors.

To paraphrase a cliché, the way to visitors' hearts and pocketbooks is through their stomachs. ✍

*Charles L. Overby is chairman and chief executive officer of the Freedom Forum and the Newseum. He worked for 16 years as a reporter, editor and corporate executive for Gannett, where he was vice president for news and communications and served on the management committees of Gannett and USA TODAY. When he was editor at Gannett's Clarion-Ledger in Jackson, Miss., the newspaper won the Pulitzer Prize Public Service award for education coverage.*



## Alcoholic Beverage Licensing & Serving

### \$105 Million Verdict vs. Aramark Makes Operators Rethink Methods for Training Workers Who Sell (and serve) Alcohol

(Nation's Restaurant News, 2/7/05)

#### QUESTIONS TO CONSIDER:

- ✍ *Does your institution own an alcoholic beverage license?*
- ✍ *Does your institution self-operate alcoholic beverage services or outsource this service to a caterer or foodservice operator?*
- ✍ *If self-operated and/or you institution owns the license, what are the risks?*
- ✍ *Are the rewards worth the potential risks?*
- ✍ *If you outsource the services, are you adequately protected in your contract(s) with the caterers and/or foodservice operator from a liability and insurance standpoint?*

In a February 7, 2005 article by Paul King in *Nation's Restaurant News*, Mr. King writes, "While ARAMARK Corp. prepares to appeal a \$105 million judgment recently levied against it in a case involving a 1999 drunk-driving accident that left a young girl paralyzed, operators industrywide are examining the efficacy of their alcohol server training programs." The article continues, "Though many food-

service operators were reluctant to discuss the ruling, several admitted that the huge financial award—believed to be one of the largest ever in terms of gross value—had given them reason to pause, especially as it underlined the phenomenon of escalating monetary penalties in drunk-driving-related lawsuits." "Jim Boudreau, senior vice president of risk management for the National Restaurant Association Educational Foundation, said the incident points to the need for stronger alcohol server training." Boudreau further said, "Insurance companies are telling us premiums and deductibles are getting higher. Judgments are rising precipitously," he explained. "There were at least three critical cases last year with awards in the \$20 million to \$40 million range, and this is distressing to us. On top of that, dram-shop laws are increasing servers' liability." Boudreau said "the NRAEF's new program, Serv-Safe Alcohol, will differ from the Bar Code (training system) in at least two major areas. First, it will include increased training in the checking of consumers' Ids. Second, it entails a video-based

approach to teaching people how to read signs of intoxication and how to handle people exhibiting those signs."

#### What to do?

Manask & Associates recommends that every institution that permits the sale/service of alcoholic beverage talk to its foodservice operator, caterer(s) and/or own staff that manages these services to be sure proper and comprehensive training is in place and that all such training is closely monitored by your institution's management that oversees the foodservice/catering contracts and special events. And, importantly check with your risk manager or insurance agent to be sure your institution is properly and adequately covered and that any contract you have with a foodservice operator or caterer provides your institution the appropriate amount of coverage and indemnification.

You can contact the *National Restaurant Association* at [www.restaurant.org](http://www.restaurant.org). *Nation's Restaurant News* can be reached at [www.nrn.com](http://www.nrn.com). ✍

## The Whole Caesar Story

Carolynn Carreno of Santa Monica, CA wrote a letter to the Editor of the *Los Angeles Times* (3/3/04) with interesting and factual history about the Caesar Salad. According to Ms. Carreno's letter, Ms. Carreno is from Tijuana, Mexico, where the Caesar Salad was created. Her father owned a Caesar-serving steakhouse there in the 1960's and she, as a freelance food writer has done a lot of research on the Caesar

Salad, the 'whole leaf' Caesar Salad in particular. "At the Caesar Hotel in Tijuana, where it was invented, the salad is served whole leaf, as it always was. At my dad's restaurant, El Bodegon de Guillermo, which was across the street from the Caesar Hotel, he served it whole leaf. And the recipe that (Mexican culinary authority) Diana Kennedy gave me for the salad, which she got from its inventor, Caesar Cardini, when she met

him in Mexico City some 40 or more years ago, calls for the hearts ofomaine leaves to be whole. As for the fact that you have to use a knife and fork, well, the salad is intended to be eaten—or at least you have the option to eat it—with your fingers. Simple and straightforward as it is, there are tricks to making a good one." [Editor's Note: If you would like a copy of Ms. Carreno's letter and recipe, email us at [ArtManask@manask.com](mailto:ArtManask@manask.com)] ✍



## NEWS BRIEFS

(Continued from page 7)

an expanded Web site by the city of Dallas. City officials are streamlining the health department's Web site to include restaurant scores as well as food safety and emergency-preparedness tips. (*Nation's Restaurant News*, 01/24/05) [Editor's Note: "Letter-Grade" rating systems are expanding across the U.S. Is your institution prepared?]

**Landry's Begins Ocean Face-Lift; Aquarium, Eatery Get New Name, Look:** Janet Forgive from *Rocky Mountain News*, 2005 reports that nearly two years after Denver's aquarium was sold in a bankruptcy court bidding war, which Landry Restaurant Inc. paid \$13.6 million for the aquarium in March 2003, is finally getting its long promised makeover. Landry's Spokeswoman Jami Mabile, states that Houston-based Landry's has begun construction on planned improvements that

will give Ocean Journey a new restaurant, a new look and a new name. Mabile said "Ocean Journey will officially become Downtown Aquarium some time this summer." Diners at Denver's Aquarium restaurant will find a huge fish tank as the focal point, as they do in the Houston location. Landry's is adding about 250,000 gallons of new exhibit space, including 100,000-gallon restaurant tank.

An article by *Nation's Restaurant News* (2/28/05) reports that catering is one of the fastest growing segments of the foodservice industry, expected to top \$14 billion in sales in 2005, with off-premises caterers, banquet halls and hotels commanding the majority of the special-event market—but not monopolizing it.

**Sherwood ('Woody') Spivey**, long



time Assistant Director of Business Administration at the *Phoenix Art Museum* retired this year. Woody, has a long history in the museum world including former president of the Western Museum Association and one of the founders of the Association of Art Museum Administrators. Woody has a very special place in Manask & Associates' history. Woody and PAM was M&A's first museum client about 12-years ago. M&A helped Woody and PAM during the addition of a new wing and museum café. Woody was the person that encouraged Art Manask to expand his consulting services in the museum field. On behalf of all of us at Manask & Associates we send Woody our best wishes as he embarks upon his newest adventures. ✍

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