

Versatile Hospitality Industry around the Globe Case study on Cuisine and Cultural in Hospitality Industry of Albania

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Abstract: Albania shares many symbols associated with its history, culture and belief. These include the colours red and black, animals such as the golden eagle living across the country, costumes such as the fustanella, plis and opinga which are worn to special events and celebrations, plants such as the olive and red poppy growing as well across the country. The flag of Albania is a red flag with a black double-headed eagle positioned in the centre. The red colour used in the flag symbolises the bravery, strength and valour of the Albanian people, while the black colour appears as a symbol of freedom and heroism. The eagle has been used by Albanians since the Middle Ages including the establishment of the Principality of Arbër and by numerous noble ruling families such as the Kastrioti, Muzaka, Thopia and Dukagjini. Gjergj Kastrioti Skenderbeu, who fought and began a rebellion against the Ottoman Empire which halted Ottoman advance into Europe for nearly 25 years, placed the double-headed eagle on his flag and seal. [1] The country's national motto, *Ti Shqipëri, më jep nder, më jep emrin Shqipëtar* ("You Albania, you give me honour, you give me the name Albanian"), finds its origins in the Albanian National Awakening. The first to express this motto was Naim Frashëri in his poem *Ti Shqipëri më jep nder*.

Keywords: Cuisine, Industry, Services



I. INTRODUCTION

Albanian culture or the culture of Albanians (Albanian: *kultura shqiptare* [kultu'ra ʃcip'tare]) is a term that embodies the artistic, culinary, literary, musical, political and social elements that are representative of Albanians. Albanian culture has been considerably shaped by the geography and history of Albania, Kosovo, parts of Montenegro, parts of North Macedonia, and parts of Northern Greece, traditional homeland of Albanians. It grew from that of the Paleo-Balkan cultures, including Proto-Albanian, Illyrian, Thracian, Dacian, with their pagan beliefs and specific way of life in the wooded areas of far Southern Europe. Albanian culture has also been influenced by the Ancient Greeks, Romans, Byzantines and Ottomans. [1]



Albania is one of the most ancient lands of Christendom. There are thought to have been about seventy Christian families in the harbour town of Durres as early as the time of the Apostles. It seems possible, according to ancient sources, that the Apostles Paul and Andrew - independently of each other - were active in Epirus, present-day Albania. The archbishopric of Durres may even have been founded by the Apostle Paul and would thus be one of the oldest bishop's seats in the world.

Albania, on Southeastern Europe's Balkan Peninsula, is a small country with Adriatic and Ionian coastlines and an interior crossed by the Albanian Alps. The country has many castles and archaeological sites. Capital Tirana centres on sprawling Skanderbeg Square, site of the National History Museum, with exhibits spanning antiquity to post-communism, and frescoed Et'hem Bey Mosque. Nestled between northern Greece and the azure waters of Italy, Albania should be a tourist mecca. With a fascinating history, natural beauty, to-die-for Mediterranean cuisine, and a bundle of eccentricity, Shqipëri, as Albania is known in its native tongue, is Europe's unpolished diamond.[1]



Mediterranean cuisine is the food and methods of preparation used by the people of the Mediterranean Basin. The idea of a Mediterranean cuisine originates with the cookery writer Elizabeth David's book, *A Book of Mediterranean Food* (1950) and was amplified by other writers working in English.

Many writers define the three core elements of the cuisine as the olive, wheat, and the grape, yielding olive oil, bread and pasta, and wine; other writers deny that the widely varied foods of the Mediterranean basin constitute a cuisine at all. A common definition of the geographical area covered, proposed by David, follows the distribution of the olive tree.[1]

The term Albania is the mediaeval Latin name of the country. It may be derived from the Illyrian tribe of Albani recorded by Ptolemy, the geographer and astronomer from Alexandria, who drafted a map in 150 AD which shows the city of Albanopolis located northeast of Durrës. The term may have a continuation in the name of a mediaeval settlement called Lebanon or Lebanon, although it is not certain that this was the same place. In his history written in the 10th century, the Byzantine historian Michael Attaliates was the first to refer to Albanoi as having taken part in a revolt against Constantinople in 1043 and to the Arbanitai as subjects of the Duke of Dyrrachium. During the Middle Ages, the Albanians called their country Arbëri or Arbëni and referred to themselves as Arbëreshë or Arbëneshë.

The cuisine of the central region is threefold: rural, mountainous and coastal. The central region is the flattest and rich in vegetation and biodiversity as well as culinary specialties. It has Mediterranean characteristics due to its proximity to the sea, which is rich in fish. Dishes here include several meat specialties and desserts of all kinds.

Hospitality is a fundamental custom of Albanian society and serving food is integral to the hosting of guests and visitors. It is not infrequent for visitors to be invited to eat and drink with locals. The mediaeval Albanian code of honour, called *besa*, resulted in looking after guests and strangers as an act of recognition and gratitude.

Nowadays, Albanians call their country Shqipëri or Shqipëria. The words Shqipëri and Shqiptar are attested from 14th century onwards but it was only at the end of 17th and beginning of the early 18th centuries that the



placename Shqipëria and the ethnic demonym Shqiptarë gradually replaced Arbëria and Arbëreshë amongst Albanian speakers. The two terms are popularly interpreted as "Land of the Eagles" and "Children of the Eagles".

Albanian cuisine is a representative of the cuisine of the Mediterranean. It is also an example of the Mediterranean diet based on the importance of olive oil, fruits, vegetables and fish. The cooking traditions of the Albanian people are diverse in consequence of the environmental factors that are more importantly suitable for the cultivation of nearly every kind of herbs, vegetables and fruits Olive oil is the most ancient and commonly used vegetable fat in Albanian cooking, produced since antiquity throughout the country particularly along the coasts. Hospitality is a fundamental custom of Albanian society and serving food is integral to the hosting of guests and visitors. It is not infrequent for visitors to be invited to eat and drink with locals. The mediaeval Albanian code of honour, called besa, resulted to look after guests and strangers as an act of recognition and gratitude. [1]

Albanian cuisine can be divided into three major regional cuisines The cuisine of the northern region has a rural, coastal and mountainous origin. Meat, fish and vegetables are central to the cuisine of the northern region. The people there use many kinds of ingredients, which usually grow in the region including potatoes, carrots, maizes, beans, cabbages but also cherries, walnuts and almonds. Garlic and onions are as well important components to the local cuisine and added to almost every dish.

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In the south, the cuisine is composed of two components: the rural products of the field including dairy products, citrus fruits and olive oil, and coastal products, i.e. seafood. Those regions are particularly conducive to raising animals, as pastures and feed resources are abundant. Besides garlic, onions are arguably the country's most widely used ingredient Albania is ranked fourth in the world in terms of onion consumption per capita.[1]

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In recent years, Albania has seen a rapid change in its citizens' consumptive behaviours and lifestyles due to economic growth, improvement in the standard of living, fast urbanisation and trade liberalisation in the country. One consequence of this has been the gradual segmentation of the food and beverage market, similar to what has been seen in other transitioning countries (Berisha and Mara 2005, World Bank 2007). The transition from a centrally planned socialist economy to a market oriented economy has also given rise to a larger urban middle-income class of consumers. The food demand from the emerging urban middle-income consumers, combined with the gradual consolidation of the retail sector and the recent establishment of the first supermarket chains, has strong implications for the agrifood industry, which in the past has been almost exclusively based on price (Leonetti et al. 2009).

II. SUMMARY





Albanian culture or the culture of Albanians is a term that embodies the artistic, culinary, literary, musical, political and social elements that are representative of Albanians. Albanian culture has been considerably shaped by the geography and history of Albania, Kosovo, parts of Montenegro, parts of North Macedonia, and parts of Northern Greece, traditional homeland of Albanians. It grew from that of the Paleo-Balkan cultures, including Proto-Albanian, Illyrian, Thracian, Dacian, with their pagan beliefs and specific way of life in the wooded areas of far Southern Europe. Albanian culture has also been influenced by the Ancient Greeks, Romans, Byzantines and Ottomans.

The name 'Albanian' derived from the Illyrian tribe of the Albanoi and their capital in Albanopolis that was noted by Ptolemy in ancient times. Previously, Albanians called their country Arbëri or Arbëni and referred to themselves as Arbëreshë or Arbëneshë until the sixteenth century as the toponym Shqipëria or Shqypnia and the endonym Shqiptare or Shqiptare gradually replaced Arberia and Arberesh. The terms *Shqipëria* and *Shqiptarë* are popularly interpreted respectively as the "Land of Eagles" and "Children of Eagles" / "Eagle-Men".

Mediaeval Latin name of the country called by its inhabitants Shqipëri (literally "land of eagles," from shqiponje "eagle") is also believed to come from Mediaeval Greek 'Albania', possibly stemming from a pre-IE word *alb "hill" (also proposed as the source of Alps) or from the PIE root *albho- "white"

Therefore, the lands of the Albanians might be named after the hills or mountains, or white snow-peaked mountains. Another connection between the etymology of 'Albanian' and the word "white" might be found in 'alb', one of the liturgical vestments of the Roman Catholic, Anglican, Lutheran, Methodist, Presbyterian/ Reformed and Congregational churches, an ample white garment coming down to the ankles and is usually girdled with a cincture (a type of belt, sometimes of rope similar to the type used with a monastic habit, such as by Franciscans and Capuchins), from the Latin albus, meaning white. It is simply the long, white linen tunic used by the ancient Romans. As a simple derivative of ordinary first-century clothing, the alb was adopted very early by Christians, and especially by the clergy for the Eucharistic liturgy. In early Mediaeval Europe it was also normally worn by secular clergy in non-liturgical contexts. Nowadays, the alb is the common vestment for all ministers at Mass, both clerics and laypersons, and is worn over the cassock, but underneath any other special vestments, such as the stole, dalmatic or chasuble. The most dominant traditional Albanian folk costumes and dresses are indeed white with black vertical lines, the same colours as the liturgical Christian vestment, the 'alb', which might be what the people whose traditional folk costumes resemble the 'alb' were named after. In addition to the connotations to 'white' colour in garments, costumes and dresses, the word 'white' is found in traditional Albanian phraseology (traditional phrases like "Fat bardhë", "faqë bardhë", "ardhshit të bardhë", etc.) and Albanian oral traditions and mythology ("Bardha", figure of Albanian mythology similar to Zana, white maidens or spirits of the mist). The word 'white', both in its figurative meanings and the white colour in traditional Albanian costumes, dresses and clothing are certainly one of the recognisable elements of traditional Albanian culture.

The double-headed eagle is the national and ethnic symbol of all Albanian-speaking people. The symbol appears in a stone carving dating from the tenth century as the Principality of Arbanon was established. It was also used as a heraldic symbol by a numerous noble families in Albania at that time. The double-headed eagle appears as a symbol for bravery, valour, freedom and heroism.

Albanians can be culturally and linguistically separated into two groups such as the northern Ghegs and southern Tosks. The line of demarcation between both groups, based on dialect, is the Shkumbin River that crosses Albania from east to west. Outside of Albania, Gheg is mostly spoken by the Albanians of Kosovo, northwestern North Macedonia, Montenegro and Croatia (Arbanasi). On the other hand, Tosk is spoken by the Albanians of Greece (Arvanites, Chams), southwestern North Macedonia and southern Italy (Arbëreshë). The diversity between Ghegs and Tosks can be substantial, both sides identify strongly with the common national and ethnic culture. Home of Muslims and Christians, religious tolerance is one of the most important values of the tradition of the Albanian people. It is widely accepted, that Albanians are well known about those values, about a peaceful coexistence among the believers of different religious communities in the country. [2]

Thanks to its long history, Albania is home to many valuable monuments such as among others the remains of Butrint, the mediaeval cities of Berat and Gjirokastër, the Roman amphitheatre of Durrës, the Illyrian Tombs and Fortress of Bashtovë. Other examples of important contributions to architecture may be found in Apollonia, Byllis, Amantia,



Phoenice, Shkodër and many others Despite being a small country, Albania has three sites on the UNESCO World Heritage Site List and one Intangible Cultural Heritage element. The Codices of Berat are eminently important for the global community and as well the development of ancient biblical, liturgical and hagiographical literature Therefore, it was inscribed on the UNESCO's Memory of the World Register in 2005.



III. CONCLUSION

The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures. The abrupt drop in revenues puts their financial sustainability at risk and has resulted in reduced wage earnings and lay-offs with repercussions for the value chain of their suppliers, from creative and non-creative sectors alike. Some cultural and creative sectors, such as online content platforms, have profited from the increased demand for cultural content streaming during lockdown, but the benefits from this extra demand have largely accrued to the largest firms in the industry

The effects of the crisis on distribution channels and the drop in investment by the sector will affect the production of cultural goods and services and their diversity in the months, if not years, to come. Over the medium term, the anticipated lower levels of international and domestic tourism, drop in purchasing power, and reductions of public and private funding for arts and culture, especially at the local level, could amplify this negative trend even further. In the absence of responsive public support and recovery strategies, the downsizing of cultural and creative sectors will have a negative impact on cities and regions in terms of jobs and revenues, levels of innovation, citizen well-being and the vibrancy and diversity of communities.

Cultural and creative sectors are largely composed of micro-firms, non-profit organisations and creative professionals, often operating on the margins of financial sustainability. Large public and private cultural institutions and businesses depend on this dynamic cultural ecosystem for the provision of creative goods and services.

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(freelance, intermittent, hybrid – e.g. combining salaried part-time work with freelance work) that tend to be more precarious and are more common in CCS. SME finance measures could also be better adapted to businesses based on intangible assets. Similarly, innovation supports, largely catering to technological innovations, could be adapted to other forms of innovation more common in CCS, such as innovations in format and content, including through mixed use of different media, and recognise that the sector generates innovation through creative skills, new ways of working, new business models, and new forms of co-production.

Massive digitalisation coupled with emerging technologies, such as virtual and augmented realities, can create new forms of cultural experience, dissemination and new business models with market potential. With the lockdown, many public and private providers moved content on-line for free to keep audiences engaged and satisfy the sharply increased demand for cultural content. While the provision of free and digitally mediated cultural content is not sustainable over time, it has opened the door to many future innovations. To capitalise on them, there is a need to address the digital skills shortages within the sector and improve digital access beyond large metropolitan areas, with the additional consideration that digital access does not replace a live cultural experience or all the jobs that go with it.

Based on the importance of the olive oil in the diet of Albanians and the historical role in supplying the domestic demand, the olive oil industry has been targeted as a top strategic sector for growth and development by the Albanian government. The rationale for prioritising the olive oil industry for growth is as follows: (1) olive production is a traditionally produced crop, (2) there are many farmers growing olives (40,000 farms); and (3) potential for export (MAFCP 2007). [1]

Building on the impact of the COVID-19 crisis on both the education and the cultural and creative sectors, strategic complementarities can be developed. Both sectors experienced accelerated digitalisation, which brings new opportunities for local and regional development but also risks of exacerbating inequalities without accompanying measures. Such accompanying measures include, for example, the development of methodologies and technological solutions for distance and distributed learning with digitally mediated access to cultural resources and experiences.

The lockdown and social distancing measures have also made evident the importance of arts and culture for people's mental well-being – and possibly, through the increasingly documented psychosomatic effects of cultural access, also health. This recognition provides a new opportunity to capitalise on the role of arts and culture in the prevention and treatment of illness across the lifespan, contributing to solutions for health and welfare systems, such as through reductions in hospitalisation or medication rates.

Going forward, cities and regions may consider cultural and creative sectors as well as cultural participation as a driver of social impact in its own right and throughout the economy. The sector is already an economic driver and source of innovation. In many cities and regions, specialisations in the cultural and creative sectors are evolving, and being used to tackle competitive and societal challenges from new angles, favouring resilience, skills creation and prosocial behaviour changes. In the recovery, there is an opportunity for dense metropolitan areas and remote, lagging regions alike to reconsider growth models moving away from culture-based large-scale tourism towards models fostering cross-innovation between CCS and traditional manufacturing and services (e.g. design and furniture making) that can be incorporated into creative tourism programmes. They can also capitalise on the role of culture to help raise awareness about the complex challenges of climate change and population ageing. The contribution of culture can also be important in other areas of local development, from rebuilding public trust to contributing to post-pandemic urban design adapted to social distancing rules.





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